

Inside: MW's annual Rosterwatch reviews 2006's key signings

MUSICWEEK



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Now all downloads will count to rundown, as OCC updates rules

New era for chart arrives

Charts

by Paul Williams

The UK singles chart this week ushers in the New Year with one of the most significant changes in its 54-year history.

From this week the Official Charts Company is axing all qualification restrictions for digital sales. The result is that every download sold will count towards the combined singles chart, concluding a process started nearly two years ago when some downloads were first allowed into the rundown.

The change will result in an overhaul in the look and make-up of the chart, beginning with the countdown published this coming Sunday (January 7), as for the first time digital-only releases will be able to qualify irrespective of whether an accompanying physical format is or will be made available.

The Official Charts Company's chart director Omar Maskataya says the move underlines the rapid growth in the UK of download sales, which now make up around 80% of the entire singles market.

"It's 1m downloads a week now and we're surprised just how fast it has taken off; it really has just motored and people want to consume music in that way. This next development is a natural one," he says.

The rule changes introduced this week are the last part of a process to incorporate digital sales into the singles chart, which began in September 2004 with the launch of the download chart. Downloads were then introduced into the main chart the following April, with the launch of the com-

bined singles chart, but with severe restrictions. Digital sales initially could only count if an equivalent physical release was in the market.

The rules were loosened last March when digital sales were allowed in a week prior to the availability of a physical format, then last autumn it was finally agreed to lift all restrictions.

Until this point some retailers, led by the Entertainment Retailers Association (Era), had been holding off from agreeing to a free-for-all for digital over some concerns for the struggling physical singles market, but ultimately relented as digital releases started to claim more than 50% of Top 40 sales.

The new regulations will not only result in the earlier arrival of tracks into the main chart on digital-only sales, but also bring to an end a rule introduced last spring in which any track would automatically be removed from the chart two weeks after being physically deleted. A number of tracks have been affected in this way, including Crazy by Garth Barley, Nelly Furtado's Manester and When You Were Young by The Killers.

EMI commercial and digital media senior vice president Mike McMahon says, "The rules had to change because over half of the sales of the chart are digital and labels need to put out digital formats, as soon as a track goes to radio because that when piracy kicks in. This will allow us to stagger different releases, maybe starting with a digital only, then two or three weeks later with a CD or go out all at the same time if there is demand."

@ Feature, p2-4
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Rule change to boost Lady Sov

Island's Lady Sovereign (pictured) is to become one of the first artists to take advantage of the relaxation in chart rules to allow all downloads to count towards the singles chart, irrespective of physical release.

Island is to release a new version of Lady Sovereign's single

Love Me Or Hate Me online every week in the run up to the single's physical release on January 29. These will include a remix of the track by US R&B star Missy Elliott, which is intended to act as a catalyst for online activity.

Marketing manager Tom March says Lady Sovereign is the perfect artists to benefit from such an initiative, due to her dedicated fan community online. "Sov has always been active online, using MySpace since early 2006," he says.

In the US, Love Me Or Hate Me has already racked up sales of more than 100,000 downloads and, earlier this year, the promo became the most requested video on MTV's Total Request Live, a first for a British act.

Sovereign's debut album, Public Warning, which entered the US albums chart at number 44, is released in the UK on February 5. She plays live at London's Scala on February 7, with a full tour to follow in April.

Festive market sales report

Music Week digests the Christmas period sales figures and analyses the current state of the market p5

And a happy new year to all

Music Week extends a hearty welcome back to all our readers and wishes all of you a happy and prosperous 2007

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06.01.07/£4.25

In one of the most significant changes in its history, the Official Charts Com

UK charts enter the

Charts

by Paul Williams

Welcome to a new world. As the Official UK Charts Company began compiling next week's annual master of days ago, I did so under brand new conditions.

For the first time, every digital download being sold is counting towards the singles chart. The download no longer needs to be reflected in a physical version, it simply has to be tracked, for sale, via the dozens of digital stores which the OCC pols.

To OCC chart director Omar Maskatiya, the change represents the arrival of an unavoidable crossroads. And it is only the beginning of a new period of change for the charts.

"In terms of fully integrating downloads, it does complete a cycle, but it doesn't stop there," says Maskatiya. "There will be new things happening this year, including digital videos and looking at subscription again."

Such an approach reflects the transient nature of a singles chart which, while ultimately designed to reflect the biggest-selling tunes during any given week in the UK, has moved since its inception in November 1952, from counting 78s, to seven-inches, to cassettes, to CDs, to today's digital metamorphosis, as it aims to keep up with technology.

Guinness Hit Singles/Albums co-founder Paul Gambaccini is among those who are delighted to see the change. You can't say you accurately reflect the market if you ignore a substantial part of their purchases," he says.

"It's gone to downloads for a while. You've got to remember, before 1952 it was a sheet music chart and in America in the Forties there was a jukebox chart. People consume music in different ways and we must reflect that. It's the public's choice how to buy music, not the industry's."

Certainly, the speed at which digital sales have risen has been extraordinary. Digital's share of singles sales at the beginning of December 2006 reached an average of around 70%, compared to around 50% in the same period 12 months earlier.

The change in chart rules is not uncontroversial, though. It has, in fact, been a long and politically sensitive journey to the latest staging-point, stretching across more than two years and beginning with the launch in September 2004 by the OCC of the digital-only singles



Big hitters: artists such as Gnarls Barkley, Take That, The Killers, Black Eyed Peas and Madonna have enjoyed download success in 2006

survey. Downloads were first allowed into the main singles chart the following April, but only for releases that immediately had an accompanying physical format, while restrictions were eased last March when digital sales could chart a week before a physical version went on sale. However, this

You can't reflect the market if you ignore a substantial part of their purchases

Paul Gambaccini

coming Sunday's published chart will be the first when all downloads, irrespective of the availability of any physical format, will be taken into consideration.

HMV managing director and Entertainment Retailers Association (ERA) chairman Steve Knott says several ERA members would have preferred to have seen the

chart rules retain a physical criterion to ensure choice for customers, particularly those who do not want to buy downloads or simply do not have access to a PC or MP3 player.

"As a retailer your first priority must always be your customers," he says. "However, it's also the case that the singles market has been changing, with downloads playing an increasingly bigger role and this had to be acknowledged and reflected at some point."

His ERA deputy and independent retailer Paul Quirk is one of those who believe the chart change has come too rapidly. For high street dealers, the chart is becoming "increasingly irrelevant" because of the way it is going with physical, he says, insisting that some labels are turning their backs on sections of record buyers in the pursuit of selling more downloads.

"It's been the death of the singles chart by a thousand cuts," he says. "My biggest problem is there have been some very short-sighted

decisions made by some record labels for singles that are in demand from a sector of the public who are not into downloading, so are not able to buy what they want. We're restricting people's choice and it works both ways - the record labels say they want everything digital in the chart and we want everything to sell physically. We're in a situation where the actual chart bears very little relationship to what we are selling."

Quirk notes that, with the decision to allow digital-only releases in the chart, high street retailers will end up having to turn more and more customers away, because they cannot sell them what they want. "When there's radio play, we get asked for it and we say, 'No sorry, we haven't got it.' The next thing is there is going to be things in the chart [we don't have], which is going to make us look twice as stupid," he says.

Initial concerns over the new rules dwell on what they could effectively mean for the singles as we

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COUNTDOWN TO DIGITAL IN THE CHART
January 2004:
MyOne Music being the first significant download service to the UK.

June 2004: iTunes Music Store launches in the UK, Apple's first digital store outside the US.
September 2004: Official UK download chart launched.

April 2005: Downloaded (where equivalent physical release available) into singles chart with launch of combined singles chart.

December 2005: Annual legal download sales hit 2.6m in UK, compared to 21.4m for physical singles.
March 2006: Downloads allowed in chart week ahead of physical format.

April 2006: Total weekly download sales top 1m for the first time, while download album sales now qualify for official albums chart.

April 2006: Ozark Barkley's Crazy becomes first number one on download-only sales. Digital download claim average 66.4% of total weekly singles market for second

half of 2006.
January 2007: All restrictions lifted for digital in the combined singles chart.

Restrictions lifted for digital in the combined singles chart.

News is edited by Paul Williams

company has axed all restrictions on digital sales for the weekly rundown

The download age



New rule extends life cycle of a song

Introducing digital data to the singles chart has one positive side-effect – it has helped slow down a countdown which had long been criticised for its relentless speed.

With the pattern of sales for a download typically spread over a longer period than for physical singles, hits have endured longer in recent months.

And the trend is likely to intensify, as sales will be counted earlier in a single's life cycle.

At the other end of a single's life cycle, big hits such as Ozark Barkley's Crazy, Nelly Furtado's Maneater and Snow Patrol's Chasing Cars have fallen foul of a rule which dictates that any hit is automatically removed from the chart two weeks after being physically deleted.

Under the new rules, this will no longer happen, so extending a hit's chart life even further.

OCC chart director Omar Maskatiya suggests that this specific change could potentially slow down the countdowns, with



Nelly Furtado: has fallen foul of the rule that removes hits from chart after physical deletion

negative results. "From our point of view, the chart that we licence does need to be vibrant and does need to be exciting," he says.

"If it becomes too stagnant, everyone will want to look at it from a business perspective." The rules will be reviewed on an ongoing basis, he adds.

OCC head of chart operations Meriel Blackburn says one specific concern is that it could become harder for releases to make an impact in the Top 40 if too many, months-old

hits hang around. Specifically, labels could find themselves struggling to move a project on from a huge smash to the follow-up single if the big hit "refuses" to leave the chart.

One option could be the introduction of a policy such as that already exercised on the *Billboard* Hot 100, which rules that tracks in the bottom half of the chart automatically drop out after 20 weeks.

And Maskatiya hints that the resurrection of the Breakers Chart

concept, which was first tried by the industry in the early Nineties as a Top 20 countdown of the biggest tracks of the week which had yet to achieve Top 40 status.

However, this initiative failed in an environment where virtually every track peaked in its first week of release, which meant virtually no "breakers" achieved the desired aim of breaking into the main Top 40.

A new, slower-moving chart might bring new vibrancy to the concept, suggests Maskatiya.

know and love it. Some speculate that they will accelerate the demise of the single in its physical form.

Maskatiya is not so sure. "From a retail perspective, there's a growing acceptance the chart needs to change, but 50% of the chart is still made up of physical formats," he says. "There's still life in the physical format and there are still ways to excite consumers. Discussions [about chart rule changes concerning physical formats] are continuing and we'll probably see some movement."

Indeed, physical singles have continued to play a part in the chart during 2006, when a string of releases made massive leaps to the top of the chart once a digital version of the release had been joined in the market by a physical format – including Lily Allen's *Smile* (moving 18 to one), *Ne-Yo's So Sick* (18 to one), and *Reynolds* featuring Jay-Z's *Deja Vu* (21 to one).

Whatever the public demand, however, the key decisions on

future physical releases will lie with the labels. To date, record labels have been forced to issue physical versions of releases for them to qualify for the chart, a restriction which is now being swept away.

HMV's Knott says record companies have been telling his company they will continue to support

There's still life in the physical format and there are still ways to excite consumers

Omar Maskatiya

physical releases where these remain commercially viable. "It isn't that they want to phase out physical releases, but just that they would like to see downloads count towards the charts in all cases. So I guess we'll have to take them at their word and see," he says.

Echoing that, EMI Music UK commercial and digital media sen-

ior vice president Mike McMahon says his company remains committed to putting out releases physically to reflect demand, citing a move by the major back into issuing seven-inches to meet a revival in sales for the format.

However, he acknowledges that it's "possible" the major will release some singles digitally only. "I'm sure for certain of our early development acts that might be the case, but the labels are looking at new releases on a case-by-case basis," he says.

"For other acts, we're going to carry on putting out CDs and do a seven-inch and 12-inch."

But retailers, too, will have a say in the future viability of physical singles. As sales continue to decline in the physical world, retailers will face an ever tougher decision on whether to continue committing wall space to them.

The prospect of wall displays devoted to the singles chart, with spaces where the digital-only singles are placed, does not improve the chances of retailers' continued

commitment to the format.

"Where this happens, retailers will each have to respond in the way that is most appropriate to their needs and particular situation," says HMV's Knott, clearly keen to turn the issue into a positive. "In HMV's case, I imagine it will give us the opportunity to draw our customers' attention to the fact that the single may be available on *hmvdigital.com*, so we can use graphics inserted on our chart walls to this effect."

But Quirk insists there will be no point continuing to display chart with releases he cannot sell and that he will, instead, start displaying his own countdown.

Quirk and other physical retailers have not been alone in expressing concern about the changing nature of the singles chart. The *Indies* trade organisation *AIM* was so perturbed about the sector losing out when digital was first incorporated into the main singles

Music gets you talking



Steve Reich, managing director, Warp Records
"Steve Reich's Music For 18 Musicians is the only piece of music that has managed to stand repeated listeners for the past 10 years. Joy Division were one of the best bands on the planet, making the most beautiful, stark, emotional music and Can are one of my favourite bands. I always remember the EPMD album coming into the Warp shop because it was like the scene from *High Fidelity* – you just played Strictly Business and immediately sold 10 copies of the album. Unique 3: The Theme is the record that made me decide to start a label and Riot In Lagos is a classic, electronic monster. Blade is the best unsung British rap artist – killer lyrics delivered with genius. Talking Heads were genius and I've chosen Aphex Twin, as I've got to squeeze a Warp track in there!"

My Top 10

1. Steve Reich Music For 18 Musicians (EMM)
2. Joy Division *Isolation* (London)
3. Can *Halleluwah* (Grey Area)
4. Aphex Twin *Buazzball* (Bouncing Ball)
5. EPMD *Strictly Business* (BOM)
6. Unique 3 *The Theme* (Fat)
7. Kurt Sarnow *Tears And Blood* (Waxax)
8. Ryuchi Sakamoto *Riot In Lagos* (Cluser Spout)
9. Blade *Blade King* (I Go On 1991)
10. Talking Heads *Burnt From The Inside* (Sire)

the best unsung British rap artist – killer lyrics delivered with genius. Talking Heads were genius and I've chosen Aphex Twin, as I've got to squeeze a Warp track in there!"

Nokia has two of the most music-friendly phones on the market – the N91 (left) and the N91i (right) with dedicated music keys and the capacity for 3,000 tracks and the new 5300 (right) with dedicated music keys and the capacity for 1,500 songs.

To tie in with the launch of the 5300 phones, *Music Week* and *Nokia* are offering five W91s. To win, fill in the 10 tracks which you feel define you and 50 words saying why. To wamyn91@musicweek.com. The winners will be announced in the new year.

Continued, p4 <



chart, it referred the entire matter to the Office of Fair Trading. And, while the OFT threw out the complaint, the independents' share of the singles market has fallen since it moved from physical to a physical-digital hybrid.

In the second and third quarters of 2004, for example, indie's share of the singles market based on physical sales only were respectively 24.8% and 22.7%. But, in the equivalent quarters of 2004 when digital had been factored in, the shares had dropped to 16.9% and 17.4%. With downloads now poised to have an even bigger presence on the chart, that trend is likely to be further accentuated.

The concerns of AIM and its chairman and CEO Alison Wenham have only been further fuelled by OCC research examining how the inclusion of video downloads sales would affect the main singles chart.

"We've been processing that with a view to having a stand-

There will be things in the chart we don't have, which is going to make us look stupid

Paul Quirk

alone digital video chart," says Masakata, who adds the market is "not that advanced" at present but should be the lead of iTunes, 3, Wipit, iDigital and, most recently, Video-C's Iloveride store.

He further points out the OCC is again looking at how it might impact the popularity of tracks on digital subscription services, although this would likely lead to a separate chart rather than being ultimately incorporated into the main singles chart. "There are a number of other business models coming out at the moment to look at, such as legal P2P services," he adds.

For now, though, he and his team at the OCC should be allowed to catch their breath, having overseen what could be viewed as the completion of the first chapter of the digital evolution of the singles chart.

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Your guide to the news from the holiday break

Exposure

Guardian group acquires Saga

● **Guardian Media Group** has bought **Radio 10** in a bid to strengthen the Group's radio offering among an older demographic. Saga Radio has three analogue services in the UK, with the East Midlands, West Midlands and Glasgow, with a fourth due to launch in Glasgow in 2007. Together, the station broadcasts to an area covering 9.5m adults.



Kaiser Chiefs: in US under NME banner

● **NME** is expanding its brand internationally with a number of US live initiatives, including making NME.com a 24-hour news service and launching a Kaiser Chiefs tour.

● An excellent year for **British artists** in the US has been underlined by the appearance of two UK-signed acts in the Top 10 of the American year-end singles chart. James Blunt's *You're Beautiful* is at number four, followed by Natasha Bedingfield's *Unwritten* at six. *Snow Patrol's Chasing Cars* is at 29, followed by KT Tunstall's *Black Horse And The Cherry Tree* at 35. Gorillaz complete the UK contingent, with *Feel Good Inc* at 97.

● **MUSIC** video feature **Radar** will be showing shortlisted videos in Apple's Regent Street shop in London from January 12-18. Festival winners will be announced at the event's awards ceremony on January 19.

● **Xfm** has recruited Alex Zane to present a Friday breakfast show in London. Zane will be returning to the station after taking a break to present Popworld on Channel 4. His

new show starts on January 5.

● **BBC Music magazine** has announced the nominations for its 2007 awards for classical recording excellence. The 18 nominations for the six categories open to public voting are published in its January issue, and are also available online at www.bbcmusicmagazine.com/awards.

Bottom line

Warner buys into Roadrunner

● **Warner Music Group** has acquired a 73.5% stake in heavy metal label Roadrunner Music. The deal will see Nickelback, Slipknot, Stone Sour, Trivium, Theory Of A Deadman and Killswitch Engage join Warner's roster, with an overall \$73.5m (£37.6m). The transaction is subject to regulatory approval in Germany, expected this month.

● **The Music Manifesto** has organised young people, teachers, musicians, music creators and producers to come together for the State of Play conference at London's Roundhouse from January 16 to 17.

● **Scottish University Abertay Dundee** is to launch its own download store, **JazzDUP**, offering music, interviews and images to jazz fans. The service will be hosted by Media Web, with funding from Scottish Enterprise 2010. The site will launch in early 2007.

● **Apple Computer** has delayed the publication of its annual report, adding that it will be forced to restate its financial results owing to an internal investigation into "backdating". The move comes two months after the iPod manufacturer said it would likely be forced to restate past results because of the controversy.

● **V2 Music** and **Quibus** have launched a **year-to-year** music promotion service, supported by advertising. The new Quibus service combines search, content, and broadcasting in web music on-demand, attracting file-sharing users worldwide. The service is free to the

user and revenues are generated by online advertising and promotion.

● **Dance music** is benefiting the most from the increase in singles sales, helped by the booming download market. According to **BPI** figures, dance singles – including downloads – are up 50.1% for the first three quarters of 2006, against an overall singles market increase of over 45%.

● **MTV** has launched a media group division to develop mobile content for ringtones and videoclips. The Mobile Media Group will be responsible for the development of mobile content across the company's global network.

● **Amazon** is declining to comment on speculation that it will be entering the digital music market next year. The online retailer is reported to have held talks with all the majors with a view to pushing the button on a digital music service in 2007, delayed only by its keenness to offer DRM-free music.

● **Lawyers** acting on behalf of **Primal Harum** singer Gary Brooker say the legal decision to award artist Matthew Fisher 40% of the copyright for *A White Shade Of Pale* "creates a ticking time bomb" for songwriters.

People

Music loses the Godfather of Soul



James Brown: died on Christmas Day

● **JAMES BROWN** has died from a heart failure aged 73 after 21 days admitted to hospital in Atlanta, Georgia, suffering with pneumonia. The soul legend started his professional career in 1953 and only last November performed at the UK Music Hall Of Fame ceremony which saw him inducted. He died on Christmas Day. A full obituary will run in next week's issue.

● **Bono** and music promoter **Vince Power** have each received awards recognising their contribution to music. Power has received an honorary Commander of the British Empire (CBE) from culture secretary Tessa Jowell for services to the music industry, while Bono has been given an honorary knighthood in recognition of his work in both music and humanitarian causes.

● **Denis Payton**, a founding member of The Dave Clark Five, died on December 17 in Bournemouth, aged 63.

● **Nordoff-Robbins** has promoted Nicky Weiler – sister of songwriter Paul – to fundraising manager and appointed Fiona Haycock as producer of the Silver Clef lunch, one of the charity's flagship events.

● **Kiss** managing director Bill Griffin has left to take up a role with a communications company. Steve Parkinson becomes interim managing director.

Sign here

Concord revives Stax Records

● **Concord Music Group** is to revive **Stax Records**, to celebrate the legendary soul label's 50th anniversary. New signings to the label include Isaac Hayes and Angie Stone and the first release will be *Interpretations*, a tribute to Earth, Wind & Fire mastered by Maurice White.

● **Bertelsmann** has received **Euro1.63bn** (£1.1bn) for the proposed sale of BMG Music Publishing to Vivendi Universal. The two companies reached agreement of the deal in September and are now working towards obtaining anti-trust clearance from the EC.

● **CBS** is to use the newly-re-launched CBS Records to provide music for programmes on the company's television network, including the successful crime drama *CSI*, shown on Five in the UK.

THE PLAYLIST BEST OF 2006 Listen to and view all these tracks at www.musicweek.com/playlist

Supported by



GNARLZ BARKLEY Crazy (Warner Bros)
Without question, a song that will stand the test of time. We first featured this track in 2005, while the band were unsigned.



AMY WINEHOUSE Rehab (Island)
After hearing some of the new demos in August, we declared Winehouse's comeback single a "soufflé, bast-driven pop song with a big hook".



THE GOSSIP Standing In The Way Of Control (Backyard)
First previewed early in the year, we later returned to one of the year's best underground hits.



LILY ALLEN Smile (Regal)
Lily Allen's was a sound that defined the summer months. We liked that, but many others, previewed this track after hearing it online.



MY CHEMICAL ROMANCE Welcome To The Black Parade (Warner Bros)
We don't care if we're too old for it, MCR delivered one of the best and most over-the-top albums of the year and we loved it.



IMOGEN HEAP Headlock (White Rabbit)
We have long been a fan of Grammy-nominated Heap and featured this single in September after she signed with Sony BMG imprint White Rabbit.



RIHANNA S.O.S. (Rescue Me) (Mercury)
We first heard this song after a US industry friend played it to us down the phone in February. One of the year's great, feel-good songs.



CSS Afala (SubPop)
Possibly the coolest band of the year, CSS delivered an album of innovative, intelligent pop songs that had us hooked on first listen.



CA-JUN DANCE PARTY The Next Unstoppable (unassigned)
Certainly the most exciting and youngest of last year's unsigned talent, the West London outfit's album won't arrive until 2007.



GIRLS ALOUD Chemistry (Polydor)
We called this one of the year's best pop albums and it remains just that. Pop perfection courtesy of the West London outfit's album won't arrive until 2007.

High street retailers assess damage, as official figures reveal disappointing festive sales

Christmas sales down on last year

Retail

by Martin Talbot

The music industry enters the New Year hoping to bounce back from a Christmas season which appeared to fulfil all the fears of the doomayers who have been voicing concern at the decline of the physical business.

Music retailing's biggest name, HMV, went into the festive season feeling the worst, issuing a profit warning on December 20 which indicated that the value of the UK music market – physical and digital – had declined by 14% during October and November.

"The outcome of the peak trading period will be determined over the remaining two weeks," the company added. HMV declined to comment further – ahead of a full trading statement which is due on January 11 – but the picture did not get any rosier.

OCC data indicates that the overall albums market declined by 7.6% in unit terms in the four weeks leading up to December 23, led by a 6.7% slump in the artist albums market. And declining instore prices during 2006 are likely to result in a slump in overall market value well into double digits.

Who came out on top over the Christmas period?

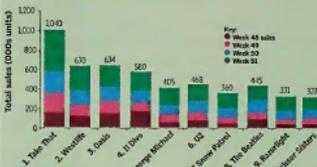
The act which won Christmas was Poldy's *Take That*, who steamrollered through the month to rack up 140,000

album sales in just four weeks, including 430,000 in Christmas week itself. Despite being pipped by Westlife's *The Love Album*

for second spot in Christmas week, Oasis were the second biggest-selling albums act, with *Stop The Clocks* selling 634,000 copies in the four

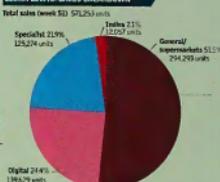
weeks leading up to Christmas Eve. Westlife followed next with 630,000 in the four-week period.

THE CHRISTMAS ALBUMS TOP 10, 2006



SOURCE: OCC. WEEKS ENDING: 18.12.06, 25.12.06, 1.01.07, 8.01.07. SALES: OCC

LEONA LEWIS: SALES BREAKDOWN



SOURCE: OCC. WEEKS ENDING: 18.12.06, 25.12.06, 1.01.07, 8.01.07. SALES: OCC

The final week leading up to December 23 saw 7,918 artist albums sold, according to OCC, down 7.6% on the 8,572m sold in the equivalent week of 2005. Overall, sales in the four weeks leading up to Christmas were down 6.7% to 22,530 units.

Although the OCC figures do not include Christmas Eve sales, one senior retail source suggests that because this prime shopping

day fell on a Sunday – when only five hours trading is allowed – exclusion of these figures would not have depressed this year's figures.

The compilation market did offer a rare glimmer of light, with business in the four weeks leading up to December 23 climbing 4.9% year-on-year, with business in the final Christmas week up an impressive 12.4% – three albums sold more than 100,000 units in

Christmas week 2006, compared to just one (Now! 62) in 2005.

In contrast, the singles market in Christmas week was dominated by one single, potentially to the detriment of the rest of the market. Leona Lewis's *A Moment Like This* sold 471,000 units in just seven days after the Hackney singer won *The X Factor*, accounting for a massive 41.0% of all singles sales which counted towards

the singles chart in Christmas week.

This couldn't prevent the overall singles market for the week from slumping to 1,890m units, down a massive 21.5% year-on-year. The retail source suggests the calamitous sales result indicates that the 'X Factor effect' may be in danger of hitting the Christmas single and doing untold damage to the singles market overall.

"It is such a foregone conclusion that there is no excitement about the race for the Christmas number one any more," he says. "Just a couple of years ago, there was massive interest in whether the Christmas number one would be Gary Jules, or The Darkness, but now there is no hype. Leaving X Factor aside, there is nothing else being released."

Arguably the biggest winners of Christmas were Universal Music, which accounted for the season's biggest-selling album by Take That (see bar chart), as well as the year's biggest album by Snow Patrol and 20 of the 40 biggest Christmas week. In contrast, Sony BMG claimed 14 of the 40 biggest sellers – including four of the Top Five – with EMI claiming five and Warner Music just one.

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Live lobby bashes visa rules

Harvey Goldsmith is spearheading a campaign to persuade the government to reconsider changes to the work permit system, which he says could lead to a seven-fold increase in visa costs for overseas bands wishing to tour the UK.

The changes would require each member of the touring party to apply and pay for individual visas, rather than each group being able to enter the UK with a single work permit as they currently do. Fears have also been raised that the cost of an individual application may be higher than the current cost of a permit for an entire group.

The concern in the live industry and beyond is that many international acts will be deterred from visiting the UK if the changes are implemented, as it would become too costly and time-consuming.

"If they pass through, it will make it nigh on impossible for foreign acts to come into our country," says Goldsmith. "There's no reason for it and it needs a serious effort from record company heads and the entire industry to get the government to listen."

Changes to the permit system have not been on the agenda for some



Clap Your Hands Say Yeah: could face four-fold price hike for UK work visa

time, but it is only now, following a consultation process which ended on December 21, that the industry is beginning to get a clear idea of the costs involved.

A work permit for a band currently costs £153, but Steve Richard, managing director of work permit specialist T&S Immigration, says the Government has hinted the cost of an individual application will be the same as it is to extend group stays under the current system, which is £335.

An estimated 10,000 foreign bands and individuals tour the UK each year, encompassing some 35,000 individuals. Under the current system, the combined cost to the industry of all work permits is £1.5m; but, under the

expected rate, this would rise to £11.2m. Even if the current group rate is applied to individuals, the cost would be £5.5m.

The changes are part of an overhaul of the migration system being made by the Government in order to simplify applications for people of all professions coming to the UK to work. However, Richard says the music industry deserves special recognition. "Music in particular is unique because people come here as groups, not as individuals," he says.

Goldsmith believes it is a case of needless meddling by the Government. He says, "It's another case of utter government incompetence. They haven't got a clue about music. They're throwing more and more bureaucracy at us, but they don't put any recognition on the fact these are touring groups who are rarely in the country for more than two days."

The government is set to deliver its pricing policy in the spring, and Goldsmith is hoping it is not too late for the music industry to convince the Home Office that special recognition should be afforded to music.

Slew of classic tracks fall out of copyright

EXTRA! EXTEND THE TERM

Elvis Presley's first RCA recordings have this week fallen out of copyright in the UK and across the EC after surpassing the 50-year protection limit.

The legendary singer's debut single for the label, *Heartbreak Hotel*, which became his first US number one and reached number two in the UK, slipped out of copyright yesterday (Monday, January 1), alongside fellow Presley classics.

Presley's entire US label oeuvre had already previously transferred into the public domain under the ruling, which says recordings in the EC move out of copyright on the January 1 immediately after their 50th anniversary.

Campaigners within the UK music industry are continuing to fight to secure an extension of the period to 95 years and put the EC on a par with the US.

As the industry continues to come to terms with The Gowers

Moving out of copyright this week

- Elvis Presley: first RCA recordings, such as *Heart Dog*, *Blue Suede Shoes* and *Love Me Tender*
- Lorie Donegan: *Rock Island Line*
- Tommy Stinson: *Rock With The Cowman*
- Guy Mitchell & Tommy Steel: *Singing The Blues*
- Frank Sinatra: *Songs From Swinging Years*
- Dean Martin: *Memories Are Made Of This*
- Chuck Berry: *Roll Over Beethoven*, *Too Much Monkey Business*
- Fats Domino: *Blueberry Hill*
- Little Richard: *Tip It Up*
- Gene Vincent: *Be-Bop-A-Lula*

Report: remuneration last month not to extend term, a slew of other classics moved out of copyright this week (see box).

The clock is now ticking on other vintage recordings, which will go out of copyright in less than 12 months' time. They include Jerry Lee Lewis's *Great Balls Of Fire*, That'll Be The Day by The Crickets, Diana by Pat Anka and further Presley hits.

Commercial signings led the way, says *Stuart Clark*, who presents *MW's Rosterwatch* – the annual

Companies bear fruit from

Key publishing deals in 2006

Alberts
The Answer,
Breed 77,
Dallas Crane,
Beasts Of
Bourbon,
Acidtone (Digital
Only),
Antiproduct
(digital only),
Thunder (digital
only),
The Itch

BDI Music
Ricky Gervais,
Stephen
Merchant,
Unforscene
Productions

Big Life Music
Lily Sovereign,
Indigo Music,
Performance

BMG Music
Publishing
Maps,
Alex James,
Kharna 45,
The Grates,
Alicia The Don,
Camera Obscura,
Findlay Brown,
Cat The Dog,
The Answering
Machine

Netting Hill
Music
Mike City,

Backs Music
Group
Lil' Cevs,
Martijn Ten
Velden,
T.O.,
Sunday Best
(Label deal),
Motion Pictures,
The Race

Chrysalis Music
Sean Butler
(Sonic Hearts),
Jakkobinarina,
Soul Melanki,
Damon Albarn,
Candice Payne &
Simon Dine,
The Rural,
Thom Yorke,
Cee-Lo,
Willy Mason,
Don Merzall,
Does It Offend
You, Yeah,
Fraser T Smith,
Motor,
Larrinon Love

EMI
The Enemy,
Tate The Hat,
The Fratellis,
Res Radio,
Fortunate Drive,
Underground
Heroes,

EMI
The Enemy,
Tate The Hat,
The Fratellis,
Res Radio,
Fortunate Drive,
Underground
Heroes,

Duffy
Calvin Harris,
Sam Beatson,
Seth Lakeman,
Girls Aloud,
Tali Jackson,
Waterfall



Steve Marriott
Catalogue***,
Sean Paul
Joseph,
*Joint venture
with Nu-Song
Music



Publishing
**Joint venture
with 23rd
Precinct
Publishing
***US only

Peer Music
Gary Benson,
Malcolm
McLaren,
Eastside Music,
Natalie Williams,
Pele Briquette,
Lore Naomi,
Lore Is All,
The Maybes,
Scott Matthews,
Richard Swift,
The View,
Jack McManus,
The MacCabees,
Writers/
producers:
Sasha Skarbek,
Futurcut



The Runners
Kochase,
Jason Rome,
Jon Peare,
Nick Bridges,
Jerry Meehan*,
Altered Images
catalogue,
Phil Gould,
Sean Paul
Joseph,
Money Mack



Big Linda
Kish Maave,
James Morrison,
Alice Shaw,
New writer

signings:
Chris Braide,
Julian Peake &
Paul Harris,
Kosla Bear sub-
publishing
through which
we signed
Robert Palmer
Empire Music
Publishing:
Neale Easterby &
Richard
Ramsey through
which we signed
Ginny McGrail
songwriter,
Irving Martin

Stage 3
CSS,
Supatone

Universal
Lily Allen,
Nick Harrison,
Adelle,
Katie Nash,
Eliza Doolittle,
Mumm-r,
Mr Hudson,
Edur Shikari,
Lore Naomi,
Lore Is All,
The Maybes,
Scott Matthews,
Richard Swift,
The View,
Jack McManus,
The MacCabees,
Writers/
producers:
Sasha Skarbek,
Futurcut

Warner/Chappell
Lee Co Green,
Amy Macdonald,
Get Cape. Wear
Cape. Fly,
Cin Trancers,
Tiny Dancers,
Stricly Rhythm,
Imogen Heap,
Supersgass

Zomba
Jamie T,
Seventeen
Evergreen,
Eagles Of Death
Metal,
Jonny Rockstar,
Mamas Gun,
Freerunner,
Natalie Christian
John,
Strangersons,
Christian
Burns/Inhaler
(part of
Strangersons),
Gallhammer

Akoshtik
Anarkid
The Loungs,
Autokat,
It's A Buffalo,
Islands Lost
At Sea

Big Dada
Wiley,
Infinite Livez vs
Stafie

Brightside
I Am Film,
Newton

Approximately 180 artists were signed to key UK record labels in 2005. Of those, nine made it into the top 30 best-selling albums of the year: the Arctic Monkeys, The Kooks, Corinne Bailey Rae, James Morrison, Lily Allen, The Feeling, Gnarl Barkley, Shayne Ward and Paolo Nutini.

What the above artists share is a common audience – an album buyer, typically aged 25 years and over, a reflection of a year that, from a sales perspective at least, has been shaped by an increasingly mainstream appetite at commercial radio.

Warner/Chappell managing director Richard Manners, who in the past year has enjoyed success from 2005 signings including Nutini, Hot Chip and Muse, says the past two years have seen a trend towards increasingly safe, very commercial artists.

"I think radio has shown a real appetite for very commercial pop songs, from acts that have developed and can deliver live," he says. "Whether it was The Feeling or Paolo [Nutini] or even James Morrison, what these artists share is the ability to produce a very radio-friendly pop song and, judging by a lot of artists that are shaping up for next year, that's going to continue."

Testament to Manners' predictions, two of the frontrunners tipped for success in 2007 – the as-yet-unsigned Remi Nicole and Island's Mika – share a very straight mainstream appeal. They are also reflective of many of the year's more sought-after signings, which have included a slew of commercial pop-rock acts: Ghosts, Switches and The Hoosiers, and many solo



female artists, such as Adele (XL), Amy Macdonald (Mercury), Terra Naomi, Duffy, Kate Nash and Laura Marling (Virgin).

2006 was not without a few curveballs, however. This time last year, few could have predicted that a then little-known band called Enter Shikari would be sitting on one of the most anticipated albums of 2007, while Birmingham outfit The Twang, who were signed to B-Unique just last month, had everyone reaching for their cheque books with their own brand of swaggering, everyday pop songs.

Other more esoteric signings, such as Virgin's

Rosterwatch - key signings in

14th Floor
Biffy Clyro,
Ray
LaMontagne,
Nerina
Pallof

1965
The View,
Richard
Wolf & Cub

4AD
Emma Pollock,
Wolf & Cub

679
Dead Disco

Abeano
I Was A Cub
Scout,
To My Boy

AAM
The Hours,
The Horrors
(Loop/AAM)

Angel
Brimman,
Natalie Clien

Atlantic
Get Cape. Wear
Cape. Fly,
Cin Trancers,
Tiny Dancers,
Stricly Rhythm,
Imogen Heap,
Supersgass

Zomba
Jamie T,
Seventeen
Evergreen,
Eagles Of Death
Metal,
Jonny Rockstar,
Mamas Gun,
Freerunner,
Natalie Christian
John,
Strangersons,
Christian
Burns/Inhaler
(part of
Strangersons),
Gallhammer

Akoshtik
Anarkid
The Loungs,
Autokat,
It's A Buffalo,
Islands Lost
At Sea

Big Dada
Wiley,
Infinite Livez vs
Stafie

Brightside
I Am Film,
Newton

Faulkner
Trinity Stone,

Brille
The Knife,
The Bridge
Gang
Envelopes,
Good Shoes,
Whirwind Heat

B-Uhique
The Twang,
Alterkicks,
Pul Tiger Tail

DeltaSonic
Tigerpicks,
Sokolos

Domino
Bonnie Do Rolo,
Bonny Ferree,
Lightsteped
Champion,
Von Sudenten,
Animal
Collective

Echo
Bat For Lashes,
Forever Like Red,
Rosalie
Deighton,
Steven Lindsay,
EMI Records

John Mathias

Data
Mason,
Fedde Le Grand,
Defreakz,
De Souza,
Spektrum,
Supermode,
Til West & DJ
Delicious,
Switch,
Sharam

DeltaSonic
Tigerpicks,
Sokolos

Domino
Bonnie Do Rolo,
Bonny Ferree,
Lightsteped
Champion,
Von Sudenten,
Animal
Collective

Echo
Bat For Lashes,
Forever Like Red,
Rosalie
Deighton,
Steven Lindsay,
EMI Records

The Aliens,
Neon Hearts,
Prinzhorn Dance

School (DFA),
Vincent And
The Villains

EMI Catalogue
The Stranglers

EMI Classics
Alfie Eoe,
Natalie Clien,
Natasha Marsh

Fiction
Alberta Cross,
The MacCabees

Full Time Hobby
Malcobn,
Middleton (Ex-
Arab Strap),
The Checks,
UNKLE

(Surrender All
label)

Bat For Lashes

School (DFA),
Vincent And
The Villains

EMI Catalogue
The Stranglers

EMI Classics
Alfie Eoe,
Natalie Clien,
Natasha Marsh

Fiction
Alberta Cross,
The MacCabees

Gractores
Angel
Grace

Annual listing of the new acts signed by the UK's key labels and publishers over the past 12 months

From mainstream appeal



Does It Offend You Yeah, who deliver a noisy, filter-heavy take on dance à la Justice, V2's Cold War Kids and already rolling talent such as The View (1965), Klaxons (Polydor) and Rumblestrips (Island), are poised to deliver success over the first half of 2007.

Enter Shikari, who signed to Universal Publishing in August, start 2007 in a similar position to the Arctic Monkeys last year, turning down major label offers and choosing instead to release their forthcoming album independently, drawing on the marketing muscle of independent distributor Vital.

For all the optimism to be engendered by such a slew of new talent, much of it already proven successful by impressive 2006 sales figures, some register a word of caution, however.

"From an A&R perspective, it's been an active year, but I think it's been a misleading year," concludes Atlantic managing director Max Lousada. "The market shifts have been much more dramatic than has been seen. With the volume of quality releases and the discounting taking place in such a massive way, it has given the illusion that the market is sustaining itself, and decreasing less than it actually is," he says.

Among 2006's key signings: (L-R) The View, Mr Hudson, Klaxons

"Going forward, it's about listening to the consumer and offering the consumer what they want. If they want bundled product between live albums and t-shirts or streamed or artist-specific TV stations, we have to listen and create those concepts, rather than just pretending that we know what they want. There has been an arrogance from within the industry."

It is a sentiment affirmed by Relentless records head Shabs Jobanputra. "Success no longer is just through recorded music, and that is what most artists have learnt and that is something that we have also got to grasp."

2006

Christopher vs
Tory Cha Cha,
Giorgio Prezioso
Ercela,
LXR vs Andrea
Doria,
Jamo &
Houswerks,
Goldie-Lox,
Overnoise,
Undercover Divas
Starkillas

Hassle
Cancer Bats,
The Zico Chain

Heavily
Cherryghost,
The Little Ones

Hed Kandi
Booty Luv,
Chanel,
Solo Music,
Phunkadelic,
Asbo,
Tyken

Independentie
Angus & Julia
Stone,
Ulrich Schmauss,
Ben Taylor,
Tinarwen

Innocent
Blondfire,
Molly McQueen

Island
Mulya,
Mika,
Scott Matthews,
The Rushes,
Josh Pyke,
Malakai,
Luke Tom,
Clocks,
Rumble Strips,
Leon Jean-Marie,
Satin Peaches,
Talo Cruz

Institute
Chungking,
The Daze,
The Lovers

Lavolta
Fellciogari,
The Dykenies

Matador
Love Of
Diagrams,
The Pointes

Melodic Music
Windmill,
The Isles,

Harrison,
Working For A
Nuclear Free City
Outputmessage

Mercury
Millium,
Dragonette,
Mr Hudson,
Amy Macdonald,
Goldspot,
Shiny Toy Guns,
The Envy Corps,
David Jordan

Ministry Of
Sound
Sadia Amsa



Rumble Strips

Moshi Moshi
Best Friends,
Unsound,
Kate Nash

Mute
Grinderman

Ninja Tune
The Qemists,
DJ Kentaro,
Shiny Toy Guns,
The Envy Corps,
David Jordan

Nude
The Procession,
Laakso,
Foreign Islands

Polydor
Yisuf,
Take That,
Richard Swift,
Klaxons,
Jamie Scott,
Bright Eyes,
Comie Fisher

Parlophone
All Saints,
Love 1x All,
Babystamiles

RCA
Airman,
Sam Beeton,
Paul 'Charlie'
Brown,

Ross Copperman,
The Script

Plas Talk Of
Sound
Reverend And
The Makers,
Sly Child,
Felix Da
Housecat,
Mike Andrews,
Mjho Skeaf,
Dylan Doinkin,
Elektronis,
Ahumans

Playloader
Recordings
Black Strobe,
Voxrot

Rough Trade
1990s,
Lavender
Diamond,
Gerys Matthews,
Jakobinaria,
Jenny Lewis,
Islands,
Scruti Politti,
The Long
Blondes,
Albert Hammond
Jr.,
The Macca'tats,
Jarvis Cocker,
Basin

Sanctuary
Idolwild
(Sequel),

Fried,
Joe Gibbons,
The Hoosiers,
Lil' Chris,
Sandi Thom

Red Ink
Julie Feeney,
Lior

Relentless
Ben's Brother,
Union of Knives,
The Sensations

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

Cooper Temple
Claire (Sequel),
Dolores
O'Riordan
(Sequel),



Cold War Kids

Bobby Cook
(Slogan)

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

single deal),
Polytechnic (two
single deal),
Mechanical Bride
(EP deal),



Cold War Kids

Bobby Cook
(Slogan)

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

Virgin
Ava,
Cat The Dog,
Does It Offend
You, Yeah?,
Laura Marling,
Quiet Village,
The Animals,
Rory Music,
The Spinto Band



Cold War Kids

Bobby Cook
(Slogan)

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

Hawk,
Kharna 45, CSS



Cold War Kids

Bobby Cook
(Slogan)

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

Warp
Battles,
Grizzly Bear,
Born Buffaloes
(US-only),
Alexander's
Alexzander,
Nice Nica



Cold War Kids

Bobby Cook
(Slogan)

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

V2
Duke Special,
Cold War Kids,
Little Man Tate,
Tom McRae,
Acoustic
Ladyland,
youcodeanames
milo,
Uncle Buck,
Soulwavers,
Songs For The
Young At Heart,



Cold War Kids

Bobby Cook
(Slogan)

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

XL
Adelle, Jack
Penate, RJD2



Cold War Kids

Bobby Cook
(Slogan)

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

Warner Bros.
The Enemy,
Cee-Lo,



Cold War Kids

Bobby Cook
(Slogan)

Syco
Angels

Too Pure
Future Of The
Left

Transgressive
The Young
Knives,
Batlle,
Jeremy
Warmsley,
Burningpilot,
Regina Spektor,
Rumble Strips
(two single deal),
GoodBooks (one

Dirt cheap prices will continue to threaten the single – and all music – in 2007

Singles to face more challenges

EDITORIAL
MARTIN TALBOT



At the beginning of 2007, the physical single, as we know and love it, stands at a crucial point in its history.

This week, for the first time, the chart rules are being amended to reflect the changing nature of the singles market. And, for all the hand-wringing in some areas of the business, the move is simply unavoidable.

Last week, as Leona Lewis was trouncing her rivals on her way to the Christmas number one crown, some 1.39m sales were counted towards the singles chart.

But, at the same time, another 600,000 were not counted – more than 40% of all singles sold. The vast majority of these 600,000-or-so were simply digital sales which do not qualify for chart purposes because of the OCC rules. This simply could not continue.

Such important changes to the rules should not paper over the cracks of another huge challenge for the business, however. Fully embracing the digital revolution is important, of course, but the industry also needs to decide where it stands on the future of the physical single and – in fact – all physical music product.

Of those 1.39m Christmas week sales, only around 750,000 were in physical form, a risibly low figure,

which could well be the lowest total for physical single sales in Christmas week since the earliest days of the UK pop industry.

It certainly seems light years from the days when many of us – myself included – considered a seven-inch, 45 rpm single to be a perfect gift for under the Christmas tree.

But the reason why such a gift is so less compelling now is not just because of the single itself – although it is true that The X-Factor may well have destroyed any semblance of Christmas number one competition – but because of the market in which it is competing.

A CD single can never compete as a gift – or any other purchase – as long as classic CD albums can be bought for a fiver, or collections of hits such as Now! can be acquired for little more than a tenner.

The greatest threat to the single is not the digital revolution; digital delivery potentially revolutionises the power of the single track. The gravest threat to the single is dirt cheap music.

In bringing the singles chart rules in line with the digital revolution, the industry has grabbed the bull by the horns. But it represents the first of many challenges which lie ahead.

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Don't be duped by the copyright evangelists

VIEWPOINT
ROBIN MILLAR



Of the many frightening and depressing views put forward lately, the most chilling was this extract from Vic Keegan's Guardian article: 'The new digital giants, Google, YouTube, MySpace, Bebo, Flickr and the rest, are operating in a different space and we will have to adjust...The vital thing is to ensure that the rules are not set by

The consumer shows no sign of being reluctant to pay us provided they see it as good value

the monolithic players of the old regime."

This requires creators to become slaves to the new global internet businesses which are making their founders into powerful billionaires.

Keegan is trying to convince you that we artists want to share our works with the entire planet for free. Let anyone who feels the urge copy it, sell it, change it into something else and pay us nothing.

His obsession is that somehow consumers have been victimised and creativity stifled by the music companies of the past 50 years.

Keegan reassures you that the

new super giants of the net are different from the 'old tyrants' EMI, Universal, Sony and Warner. They are benevolent and want freedom for all and that it is right that we artists should be harassed unpaid to the new democracy of free art for all.

This fashionable view undoubtedly influenced Andrew Gowers, who mysteriously found no reason to protest my work for my lifetime. Fatronising and wrong. Even cutting-edge creators want to be warm and safe and to care for our children just like anyone else. Second, we want our work to be cherished and valued. Finally, the consumer shows no sign of being reluctant to pay us provided they see it as good value.

Copyright law was developed in recognition that duplication and broadcast reduces our earning power as live per-

formers. It had nothing to do with ripping off consumers or stifling creativity.

My relationship with a record company is not a pact with the devil. The record company is merely a shop window for my creativity. The partnership which counts is between me and those consumers who want me and others to create for their happiness. If they pay me a little, I can carry on giving them good music. If they pay the record company, the company can pay for new artists to develop.

Like artists down the ages faced with fascist press telling us how to create and that we should no longer be paid, creators like me feel frightened and cornered. We are naturally anti-establishment as we think if we stand up for record companies and copyright protection we are somehow undermining the pro-

ducer's mandate.

As an artist who has worked free for Chilean Solidarity, Namibian Freedom Fighters and Artists Against Apartheid, I can still feed my children only because Sony were legally required to pay me for my creative contribution to Sade's Diamond Life and other works.

Keegan states that 20 years is

If Keegan got his way and term was reduced, companies big and small would collapse

long enough for protecting our works. Some 99% of music businesses are small indie operations built by passionate individuals. If Vic Keegan got his way and copyright term was not extended but reduced, music companies big and small would collapse.

If this happens my income stream will collapse with it and I will have to give up and do something else.

As for new artists? New artists will have to hope they have an internet billionaire for a dad.

Robin Millar is a record producer and artist.

Call to action: Music Week's campaign to extend copyright term

Classified

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Upfront p12 > TV & radio airplay p13 > New releases p17 > Singles & albums p18

FAST CHART

SINGLES

NUMBER ONE
LEONA LEWIS A MOMENT LIKE THIS (Syco Music)
A number one US hit for first American Idol Kelly Clarkson in 2002. A Moment Like This was penned by Swede Jorgen Elofsson and Scot John Reid, former leader of Negativlanders. A Moment Like This is Reid's second UK number one but Elofsson's eighth - they co-wrote Unbreakable for Westlife and Elofsson also wrote the group's I'll Let You Go, Fool Again and My Love. Anyone Of Us (Stupid Mistake) for Gareth Gates, Evergreen for Will Young and That's My Goal for Shayne Ward.

ARTIST ALBUMS

NUMBER ONE
TAKE THAT BEAUTIFUL WORLD (Polydor)
Topping the chart for the fifth week in a row, Beautiful World thus beats Take That's previous best number one tally of four weeks for 1996's Greatest Hits and is the longest-running number one by any act since Oasis' Stop The Clocks greatest hits reissues 3-2 on sales of 61,922 (-67.6%). Snow Patrol's Eye Open finishes with a flourish, changing 7-3 on sales of 60,931 (-61.1%), and Razorlight's self-titled set surges 4-8 on sales of 57,358 (-60.4%). The Beatles' Love is also on the up, climbing 8-5 on sales of 52,377 (-65.8%).

RADIO AIRPLAY

NUMBER ONE
TAKE THAT PATIENCE (Polydor)
It is a great week for Universal, which has the top seven tracks on the airplay list for the first time to date. There is no change at the top, with Take That's Patience enjoying a fourth week of superiority, ahead of resurgent hits I Don't Feel Like Dancin' by Scissor Sisters and Razorlight's America.

THE SCHEDULE

ALBUMS

JANUARY 8
Gruff Rhys Candyfloss (Rough Trade).
Gwar Beyond Hell (RT)
JANUARY 15
The View Hats Off... (94.65) Rose Kemp A Hand Full Of Hurricanes (One Little Indian).
Lulu Slater Fabric 23 (Fabric)
JANUARY 22
Jamie T White Snake Black Shoes (Virgin).
Field Music Tones Of Town (Merchis Industries).
The Good, The Bad And The Queen: The Good, The Bad... (Parlophone).
Blood Brothers Young Machesos (Wichita).
Mira Calix Epic Set Against The Sun (Warr).
Thirteen Senses Contact (Mercury)
JANUARY 29
Nora Jones Not Too Late (Parlophone).
Just Jack Overtones (Mercury).
Battle Breaks The Barks (Warner Bros)
FEBRUARY 5
Bloc Party A Weekend In The City

The Market

Sales rally after dour Xmas season

by Alan Jones
The vagaries of the calendar mean that Christmas Eve 2006 fell in Week 52 rather than Week 51, with the result that sales for the year's ultimate week, at 5,314,581, were 32% up on the 4,026,048 sold in the same week last year. The sales helped give a last-minute lift to an otherwise dour Christmas (see p5), with business in the last four weeks of the year, at 29,103,571, up 0.75% (216,033) on 2005's tally of 28,947,538.

Sales of 104,302 (down 76.5% week-on-week) secured Take That's triumphant comeback album Beautiful World an easy fifth week atop the artist albums chart, while Oasis' Stop The Clocks greatest hits rebounds 3-2 on sales of 61,922 (-67.6%). Snow Patrol's Eye Open finishes with a flourish, changing 7-3 on sales of 60,931 (-61.1%), and Razorlight's self-titled set surges 4-8 on sales of 57,358 (-60.4%). The Beatles' Love is also on the up, climbing 8-5 on sales of 52,377 (-65.8%).

A 50.6% dip in sales to 51,100 is no barrier to Pink's I'm Not Dead, registering a 18-6 improvement to land its highest chart placing for 30 weeks; heading the other way with the charts' biggest percentage dip in sales (down 78.6% to 50,516), Westlife's The Love Album dives



Take That: scored second biggest album of the year after just four weeks in chart

2-7. James Morrison reaches a nine-week peak with his self-titled debut, which is the biggest album by a new male artist in 2006, with sales of 855,135, including 49,369 last week (down 59.3%) as it rallies 12-8; U2's 18 Singles falls 6-9 on sales of 67,597 (down 70.8%); and The Top 10 is completed by George Michael's Twenty Five, which dips 8-10 on sales of 45,806 (-72.9%).

Meanwhile, big discounts help Kasabian's Empire to shoot 29-15, Westlife's Unbreakable to catapult 91-32 and Pussycat Doll's PCD to escalate 71-34 on sales of 31,903, 19,850 and 17,615, respectively. There are no bona-fide new entries, but Hold Your Colour by Australian drum & bass/breaks/rave act Pendulum re-

enters at number 66 on sales of 9,804, having previously charted at number 68 for a week in August 2005. The album has sold an impressive 106,747 copies so far and most of its sales last week were from HMV stores, where it is currently discounted to £7.99.

On the singles chart, X Factor winner Leona Lewis has a very comfortable second week at number one, with sales of 128,077 copies of A Moment Like This dwarfing the 35,356 copies sold by Take That's Patience, which is number two again. However, Lewis's two-week sales tally of 695,730 is 30.03% behind same stage sales of 874,444 for 2004 X Factor winner Shayne Ward's That's My Goal.

KEY INDICATORS

SINGLES

Sales versus last week: -26.1%
Year to date versus last year: +13.5%

MARKET SHARES

Universal	35.9%
Sony BMG	33.4%
EMI	10.0%
Warner	7.1%
Others	13.6%

ALBUMS

Sales versus last week: -46.7%
Year to date versus last year: -1.1%

MARKET SHARES

Universal	49.9%
Sony BMG	31.8%
Warner	9.4%
EMI	7.4%
Others	2.4%

COMPILATIONS

Sales versus last week: -51.4%
Year to date versus last year: -5.1%

MARKET SHARES

Universal	49.3%
EMI	19.7%
Sony BMG	12.1%
Ministry Of Sound	13.7%
Others	0.2%

RADIO AIRPLAY

MARKET SHARES

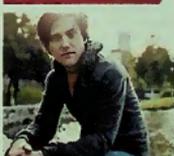
Universal	55.1%
Sony Music	14.6%
Warner Music	12.7%
EMI	7.9%
Others	9.7%

CHART SHARE

Origin of singles sales (Top 75):
UK: 59.7% US: 34.3% Other: 6.0%
Origin of albums sales (Top 75):
UK: 72.7% US: 26.8% Other: 0.5%

For fuller listings see musicweek.com

NEW ADDITION



Having signed with Polydor in 2006, Bright Eyes will return this year with a new studio album, the follow-up to 2005's breakthrough album I'm Wide Awake It's Morning and Digital Ash In A Digital Urn. The album, titled Cassadaga, was produced by Mike Mogis and will hit the shelves on April 9. A single, titled Four Winds, will be released on April 2.

SINGLES

THIS WEEK
Iron Maiden Different World (EMI); U2 Rattle And Die (Mercury); Sharam PAT 1 (Partly All The Time) (Data)
JANUARY 1
Jet Lip It Up (Atlantic); Ghosts The (Atlantic); Jejo Too Little, Too Late (Mercury); Big Base Playing With Stones (Island)
JANUARY 8
Siobhan Donaghy Don't Give It Up (Parlophone); Pilote By The River (Kinnerton Recordings); Amy Winehouse I'm No Good (Island); The Autentico Raoul (B Universe); DJ Shadow This Time... (Island)
JANUARY 15
Nora Jones Thinking Of You (Parlophone); The Good The Bad And The Queen Kingdom Of Diamonds (Parlophone); Maxims Golden Status

(Polydor); Guilemets Annie... (Polydor); Nas Hip Hop Is Dead (Mercury)
JANUARY 22
Keane Bad Dream (Island); My Chemical Romance Famous Last Words (Warner Bros); Fall Out Boy The Mindy Project; Lucacris Runaway Love (Mercury)
JANUARY 29
Kasabian Me Plus One (RCA); Nick Lachey What's Left Of Me (RCA); Roger Sanchez Los (Island)
FEBRUARY 5
Get Cape Wear Cape Fly I Spy (Atlantic); Jay-Z, The (Mercury); The Magic Numbers This Is A Song (EMI)
FEBRUARY 12
Corinne Bailey Rae I'd Like To (EMI); The Feeling Rose (Island); Kols Little Star (Virgin); The Killers Red Hot (Virgin); Red Hot Chili Peppers Desertation Smile (Warner); Westlife The (RCA)

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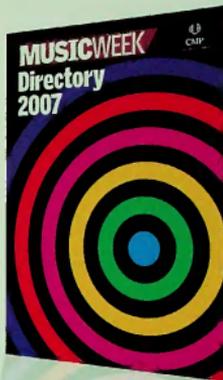
Colin Barlow, Co President, Polydor Records

"The Music Week Directory answers all those annoying questions that pop up everyday and makes it look like you know the industry in front of your colleagues when you're actually playing draughts with Singaporean oil rig staff"

David Harrison, Editor, Music Towers

"The Music Week Directory is extremely useful - all the contact details for anyone I would ever need to speak to in the industry. I couldn't live without it"

Adam Uytman, Programme Director, Kerrang! Radio UK



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11

front at Urban

chart honours on and the end result by the Ufferton chart t-Dancer while emerges as victor on other chart.

access of eight. f the Commercial 4, but astonishingly

In Who Do You years. It was a follow-up Put The wo on the Sally Come On Over

arts with I Begin To ng (June 2003), d to Danni Minogue n) (October 2005, ressure (June at beyond the could sneak to the

be unleashed by ick's The Beat Is Although Billie Jean rely handsome

ian Chart, where on Jay-Z's Snow feat. R. Kelly.

Upfr

Keep with

The Plot

Virgin aims to organically on T's fanbase in up to his debu

JAMIE T PANIC PREVENT
Virgin T has been re fans through grasses marketing, free dow club nights through and, in the run-up to album's release, Virg take the lead with a marketing and loyal promotions campai this growing fanbase

The thing with J

Lazy T target

Campaign

Lazy Town's debut si (Time To Dance), hit at number four last debut was the end n diverse and innovat campaign that saw 1 label, Gut TV, teami marketing company promote the brand v supermarket shelve Milkmedia provic marketing opportu via milk cartons sto at both Tesco and Sainsbury's. For the Town campaign, the group's logo was pri on 250,000 four an pint milk cartons, w were then distribut throughout central n northern regions of England.

Gut TV managing director Karen Meekings says this was a brand awareness exercise, which served to further establish the Lazy Town brand with the target age group of four to



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EPIC today serves campaign to continue with the launch of a food range and other merchandise lines that will keep the fire burning at retail. Stay tuned.

A LIST

Any Warehouse You Know I'm In My Good DJ
Shelton This Time (I'm Gonna Try It My Way)
Guillemots Avenue Let's Not Walk Aways

Psygnosis Daily Walk A Minute Away My Mind
Project Another One Bites The Dust, Razorlight
Believe I Fall To Pieces, Red Hot Chili Peppers

MUSICWEEK

Club Charts 30.12.06

The Upfront Club Top 40

Rank	Artist	Track	Label
1	DANNI MINOQUE	HES THE GREATEST DANCER	Mercury
2	STARZOOM BITLE	JEAN PIERRE E ALWAYS TOLD ME	Solo
3	ATRIUM IN LOVE	WHIT YOU	Solo
4	ENIGMA E THE BEAT IS ROCKIN'		Mercury
5	JUST JACK STARZ IN THEIR EYES		Solo
6	WLF FEAT MELANIE M	BE WITH YOU	Mercury
7	JUDO	DO YOU LIKE THE TON LAKE	Edward The Bear
8	TIKEN FEAT AMA EVERY WORD		Mercury
9	ERIC PRYDS VS FUDU	PROPER EDUCATION	Mercury
10	SHANIE DON'T GIVE ME YOUR LIFE		Edwards
11	PR FLASH E THE JOKER	IN THE AIR TONIGHT	Edwards
12	PIR CLASH E THE JOKER	IN THE AIR TONIGHT	Edwards
13	BEL MAOGLIN FEAT TOGER LILY	FEEL TOGETHER	Mercury
14	VAINESSA HUDGINS	COME BACK TO ME	Mercury
15	BIG BASS VS MICHELLE MARINE	WHAT YOU DO	Mercury
16	FREEMASONS FEAT SIEDHA GARRETT	RAIN DOWN LOVE	Mercury
17	DIDDY	THE REASON	Mercury
18	MILKA GRACE KELLY		Mercury
19	SHARAKIN PATTI	PARVY ALL THE TIME	Mercury
20	KLAAS VS I AM FINN	LOVE YOU	Mercury
21	NEW	NANO AFRICAN GIRL	Mercury
22	NEW	SPICE COMBOY FEAT NADIA OH MY EGYPTIAN LOVER	Mercury
23	23	BOPY LUN	FEARLESS
24	24	QUEEN VS THE MIAMI PROJECT	ANOTHER ONE BITES THE DUST
25	25	THE FEELING	IT WHEN YOU CALL
26	26	DI DISPIRLE	WORK IT OUT
27	27	EDDIE THONICK	FEAT BERGET LEWIS DEEPER LOVE
28	28	SIMMONS & CHRISTOPHER	FEAT CLASS ACTION WEEKEND
29	29	DISCO BROTHERS	FEAT ANDREA BRITTON INNER SENSE
30	30	NEW	STU ALLEN
31	31	NEW	FRISO VS JOE MC
32	32	VARIOUS	WINTER SHAPLER
33	33	BLONDIE VS EDISON	HEART OF GLASS
34	34	4 STRINGS	INTO THE NIGHT
35	35	STONERIDGE	SOS
36	36	FEDE	LE GRAND PUT YOUR HANDS UP (FOR DETROIT)
37	37	MASON	EXCIDER
38	38	RODNEY	FEAT LUCIANA YEAH YEAH
39	39	MARK	HARRISON
40	40	MARK	HARRISON

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	DANNI MINOQUE	HES THE GREATEST DANCER	Mercury
2	STARZOOM BITLE	JEAN PIERRE E ALWAYS TOLD ME	Solo
3	ATRIUM IN LOVE	WHIT YOU	Solo
4	ENIGMA E THE BEAT IS ROCKIN'		Mercury
5	JUST JACK STARZ IN THEIR EYES		Solo
6	WLF FEAT MELANIE M	BE WITH YOU	Mercury
7	JUDO	DO YOU LIKE THE TON LAKE	Edward The Bear
8	TIKEN FEAT AMA EVERY WORD		Mercury
9	ERIC PRYDS VS FUDU	PROPER EDUCATION	Mercury
10	SHANIE DON'T GIVE ME YOUR LIFE		Edwards

#1 ON RNB & URBAN CHARTS

Rank	Artist	Track	Label
1	DANNI MINOQUE	HES THE GREATEST DANCER	Mercury
2	STARZOOM BITLE	JEAN PIERRE E ALWAYS TOLD ME	Solo
3	ATRIUM IN LOVE	WHIT YOU	Solo
4	ENIGMA E THE BEAT IS ROCKIN'		Mercury
5	JUST JACK STARZ IN THEIR EYES		Solo
6	WLF FEAT MELANIE M	BE WITH YOU	Mercury
7	JUDO	DO YOU LIKE THE TON LAKE	Edward The Bear
8	TIKEN FEAT AMA EVERY WORD		Mercury
9	ERIC PRYDS VS FUDU	PROPER EDUCATION	Mercury
10	SHANIE DON'T GIVE ME YOUR LIFE		Edwards

#1 IN DJ PAGES RNB CHART

Rank	Artist	Track	Label
1	DANNI MINOQUE	HES THE GREATEST DANCER	Mercury
2	STARZOOM BITLE	JEAN PIERRE E ALWAYS TOLD ME	Solo
3	ATRIUM IN LOVE	WHIT YOU	Solo
4	ENIGMA E THE BEAT IS ROCKIN'		Mercury
5	JUST JACK STARZ IN THEIR EYES		Solo
6	WLF FEAT MELANIE M	BE WITH YOU	Mercury
7	JUDO	DO YOU LIKE THE TON LAKE	Edward The Bear
8	TIKEN FEAT AMA EVERY WORD		Mercury
9	ERIC PRYDS VS FUDU	PROPER EDUCATION	Mercury
10	SHANIE DON'T GIVE ME YOUR LIFE		Edwards

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	STARZOOM BITLE	JEAN PIERRE E ALWAYS TOLD ME	Solo
2	DANNI MINOQUE	HES THE GREATEST DANCER	Mercury
3	ATRIUM IN LOVE	WHIT YOU	Solo
4	ENIGMA E THE BEAT IS ROCKIN'		Mercury
5	JUST JACK STARZ IN THEIR EYES		Solo
6	WLF FEAT MELANIE M	BE WITH YOU	Mercury
7	JUDO	DO YOU LIKE THE TON LAKE	Edward The Bear
8	TIKEN FEAT AMA EVERY WORD		Mercury
9	ERIC PRYDS VS FUDU	PROPER EDUCATION	Mercury
10	SHANIE DON'T GIVE ME YOUR LIFE		Edwards



Danni Minogue back on top



Gwen Stefani rides rock at Urban

Danni does it again

By Alan Jones
Remakes of two certifiable classics joined battle for chart honours on the Upfront and Commercial Pop charts this week, and the end result was an honourable tie, with **Danni Minogue** topping the Upfront chart by re-reading of Sister Sledge's *Hes The Greatest Dancer*, while **Starzzoom's** rehash of Michael Jackson's *Billie Jean* emerged as victor on the Commercial Pop Chart.

There was little to choose between the two titans on either chart, both of which managed best than 2%.

Danni Minogue has had an amazing run of club success of eight singles she has released since 2000, six have topped the Commercial Pop Chart, which seems like her natural environment, but astonishingly all eight have reached the Upfront Chart summit.

She hit the ground running in December 2001, with *Who Do You Love* (Now Strings). Her first single for nearly four years, it was a collaboration with Riva which topped both charts. Follow-up *Put The Needle On It* (November 2002) peaked at number two on the Commercial Pop Chart, behind Samantha Mumba's *Baby Come On Over* and reached the Upfront Chart summit.

Since then, she's enjoyed number ones on both charts with *I Begin To Wonder* (March 2003), *Don't Wanna Lose This Feeling* (June 2003), *You Won't Forget About Me* (October 2004, credited to Danni Minogue vs. Flower Power), *Perfection* (Turn Me Upside Down) (October 2005), by Danni Minogue & Soul Seekerz) and *So Under Pressure* (June 2006). With the usual new year lull in activity, it's not beyond the realms of possibility that *Hes The Greatest Dancer* could sneak to the top of the Commercial Pop Chart next week.

The Starzzoom single is the latest club monster to be unleashed by Gwen Stefani's Wind It Up, retains a slender lead from *Jay-Z's* *Show Me What You Got* and *Thats That* by *Snoop Dogg* feat. *R. Kelly*, a



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MUSICWEEK

The Official UK Charts 06.01.07

SINGLES

		Sia	Hot
1	LEONA LEWIS A MOMENT LIKE THIS	Pop/RnB	
2	TAKE THAT PATIENCE	Pop/RnB	
3	IRON MAIDEN DIFFERENT WORLD	EMM	
4	AKON FEAT. EMINEM SMACK THAT	Universal	
5	CASCADA TRULY MADLY DEEPLY	All format	World
6	BOOTY LUV BOOGIE 2NITE	Hot	RnB
7	GIRLS ALLOUD I THINK WE'RE ALONE NOW	Focus	Latin
8	SHARAM PATT (PARTY ALL THE TIME)	Dada	
9	CHRIS CORNELL YOU KNOW MY NAME	Interscope	
10	GWEN STEFANI WIND IT UP	Interscope	
11	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Def Jam	
12	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Atlantic	
13	THE POGUES/KIRSTY MACCOLL FAIRYTALE OF NEW YORK	Warner	Blues
14	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	A&E	
15	RAZORLIGHT AMERICA	Wepo	
16	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop/RnB	
17	BEYONCÉ IRREPLACEABLE	Columbia	
18	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	Dada	
19	DAVID GILMOUR ARNOLD LAYNE	EMM	
20	MICKEY SORRY'S NOT GOOD ENOUGH	Universal	
21	GIRLS ALLOUD SOMETHING KINDA 0000H	Focus	Latin

THEPLAYLIST



To hear and view the ten hottest tracks of the week check out

ALBUMS

1	TAKE THAT BEAUTIFUL WORLD	Pop/RnB
2	OASIS STOP THE CLOCKS	Big Brother
3	SNOW PATROL EYES OPEN	Fiction
4	RAZORLIGHT RAZORLIGHT	Wepo
5	THE BEATLES LOVE	Apple
6	PINK I'M NOT DEAD	Ufufu
7	WESTLIFE THE LOVE ALBUM	\$
8	JAMES MORRISON UNDISCOVERED	Pop/RnB
9	U2 1238 SINGLES	Mercy
10	GEORGE MICHAEL TWENTY FIVE	Angel/EMI
11	GIRLS ALLOUD THE SOUND OF - THE GREATEST HITS	Focus
12	THE FRATELLIS COSTELLO MUSIC	Focus
13	SCISSOR SISTERS TA-DAH	Def Jam
14	PAOLO NUTINI THESE STREETS	Pop/RnB
15	IL DIVO SIEMPRE	Atlantic
16	AMY WINEHOUSE BACK TO BLACK	Spy Music
17	THE KILLERS SAM'S TOWN	Interscope
18	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	RCA
19	KASABIAN EMPIRE	Columbia
20	SUGABABES OVERLOADED - THE SINGLES COLLECTION	Island
21	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Columbia

to hear and view are ten hottest tracks of the week check out www.musicweek.com/playlist

20	3	MONEY	SORRY'S NOT GOOD ENOUGH	Universal
21	32	GIRLS	ALREADY SOMETHING KINDA GOOD	Evolution
22	24	LIL' CHRIS	GETTIN' ENOUGH	RCA
23	17	RAZORLIGHT	BEFORE I FALL TO PIECES	Milberry
24	42	MY CHEMICAL ROMANCE	...THE BLACK PARADE	Reprise
25	37	AMY WINEHOUSE	REHAB	Island
26	29	BODYROX FEAT. LUCIANA	YEAH YEAH	Epic, Indigo, eOne/UMV
27	6	BIG BASS VS MICHELLE MARINE	WHAT YOU DO... (Yeah Yeah Yeahs)	Arbuckle/Interscope
28	12	LAZY TOWN	BING BANG (TIME TO DANCE)	OTV
29	14	KATIE PRICE & PETER ANDRE	A WHOLE NEW WORLD	ESP Records
30	53	JUSTIN TIMBERLAKE	SEXYBACK	Jive
31	41	THE FEELING	LOVE IT WHEN YOU CALL	Island
32	26	LILY ALLEN	LITTLE THINGS	Replax
33	49	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	Epic
34	21	SLADE	MERRY XMAS EVERYBODY	Universal TV
35	34	JAMIELLA BEVARE	OF THE DOG	Parlophone
36	33	MARY J BLIGE	M.U.B. DA MVP	Geffin
37	30	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	Hydrex
38	44	CHRISTINA AGUILERA	HURT	RCA
39	33	QUEEN VS THE MIAMI PROJECT	ANOTHER ONE BITES THE DUST	Reelin
40	51	JAMES MORRISON	WONDERFUL WORLD	Polydor



LEONA LEWIS: SECOND WEEK AT THE TOP

COMPLIATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC!	65	EMI Music
2	2	RADIO 1'S LIVE LOUNGE		Sony BMG TV
3	4	EMINEM PRESENTS THE RE-UP		Interscope
4	4	NINE PITS THE ESSENTIAL BANDS		Universal TV
5	8	HIGH SCHOOL MUSICAL		Walt Disney
6	11	CLUBLAND 10		Universal TV
7	20	PUT YOUR HANDS UP		Universal TV
8	6	HELTER SKELTER V RAINDANCE	HARDCORE 2007	Sony BMG TV
9	5	POP PARTY 4		Mercury of Sound
10	12	THE ANNUAL 2007		Mercury of Sound
11	13	CLUBLAND XTREME	HARDCORE 3	Universal TV
12	16	THE ANTHEMS		Universal TV
13	19	CLUBMIX 2007		Universal TV
14	6	HANNAH MONTANA		Walt Disney
15	9	ESSENTIAL SONGS		Universal TV
16	14	ULTIMATE BOY BANDS		Universal TV
17	16	THE R&B YEARBOOK 2006		Sony BMG TV
18	6	NOW THAT'S WHAT I CALL NO.1'S		EMI Music
19	15	MONSTERS OF ROCK		EMI TV
20	17	THE CLASSICAL ALBUM 2007		Sony BMG TV

FORTHCOMING

KEY SINGLES RELEASES	
FEB 12	FED HOT CHILI PEPPERS DESECRATION SMILE
FEB 12	WARRIORS
FEB 12	THE FEELING ROSE ISLAND
FEB 12	THE BEEZES I'VE GOT MY MIND SET TO
FEB 12	WRESTLETRIP '06
FEB 12	LUCE SINGLES THE SAME SIDE AS MERCURY
FEB 15	X FACTOR WINNER TIGI R&A
FEB 26	CLARA THE EVOLUTION R&A
FEB 26	INFERNAL FROM PARIS TO BERLIN ISLAND
FEB 26	JESSICA SIMPSON TIGI R&A
FEB 26	BLOO PARTY A WEREWOLF IN WHICH LASCAROUX FEB 15
FEB 26	THE GOOD, THE BAD AND THE QUEEN THE GOOD, THE BAD AND THE QUEEN
FEB 26	NORAH JONES NOT TOO LATE (AS I LOVE YOU)
FEB 26	THE GOOD, THE BAD AND THE QUEEN KINGDOM
FEB 26	THE BAD AND THE QUEEN PARLOPHONE
FEB 26	THIRTEEN SENSES CONTACT MERCURY
FEB 26	THE VIEW HATS OFF TO THE BISHOPS (ISSA) J&J
FEB 26	AMY WINEHOUSE I'M GOOD ISLAND
FEB 26	ANYWHERE IN MY GOOD ISLAND

KEY ALBUMS RELEASES

MARCH 19	ALLEN'S ASTRONOMY FOR DOGS CALL
MARCH 19	GARBAGE ABSOLUTE CARBAGE WARNERS
MARCH 19	THE BEEZES I'VE GOT MY MIND SET TO
MARCH 19	LUCE SINGLES THE SAME SIDE AS MERCURY
MARCH 19	THE GOOD, THE BAD AND THE QUEEN
MARCH 19	NORAH JONES NOT TOO LATE (AS I LOVE YOU)
MARCH 19	THE GOOD, THE BAD AND THE QUEEN
MARCH 19	THIRTEEN SENSES CONTACT MERCURY
MARCH 19	THE VIEW HATS OFF TO THE BISHOPS (ISSA) J&J

20	26	SUGARBABES OVERLOADED - THE SINGLES COLLECTION	Abner
21	14	JAMITROUQUAI HIGH TIMES SINGLES 1992-2006	Charisma
22	23	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jive
23	34	BEYONCE 0'DAY	Columbia
24	13	FRON MALE VOICE CHOIR VOICES OF THE VALLEY	UJA
25	36	THE FEELING TWELVE STOPS AND HOME	Island
26	31	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
27	28	LEMAR THE TRUTH ABOUT LOVE	UJA/Rakal/PIA
28	18	PAUL WELLER HIT PARADE	Island/Polydor
29	35	LILY ALLEN ALRIGHT, STILL	Replax
30	24	KATHERINE JENKINS SERENADE	UJA
31	41	NELLY FURTADO LOOSE	Geffin
32	6	WESTLIFE UNBREAKABLE - THE GREATEST HITS VOL. 1	\$
33	51	MUSE BLACK HOLES & REVELATIONS	Hellon/Warner Bros
34	71	PUSSYCAT DOLLS PCD	ALAM
35	56	MY CHEMICAL ROMANCE THE BLACK PARADE	Warner Brothers
36	29	ROBBIE WILLIAMS RUDEBOB	Orlyx
37	6	JAMES BLUNT BACK TO BEDLAM	Atlantic
38	6	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Warner Bros
39	45	AIKON CONVICTED	Universal
40	43	MARY J BLIGE REFLECTIONS (A RETROSPECTIVE)	Geffin



TAKE THAT: END UP WITH SECOND BIGGEST ALBUM OF 2006

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Nielsen
Music Control

While Leona Lewis rises fast to three, Eric Prydz and Booty Luv continue to rule the roost in TV playlists

MTV MOST PLAYED

Rank	ARTIST/TITLE	Label
1	OWEN STEFANI WIND IT UP	INTERSCOPE
2	BOOTY LUV BOOGIE 2NITE	RED WAGON
3	AKON FEAT. EMINEM SMACK THAT	NEWLINE
3	NELLY FURTADO ALL GOOD THINGS COME TO AN END	GEFFEN
6	THE FRATellis WHISTLE FOR THE CHOIR	RAJAZZ
5	THE FEELING LOVE IT WHEN YOU CALL	TELSTAR
6	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DATAPORTIVA
9	THE KILLERS BONES	VERTIGO
15	KASABIAN ME PLUS ONE	COLLIERA
12	U2 WINDOW IN THE SKIES	MERKURY

THE BOX MOST PLAYED

Rank	ARTIST/TITLE	Label
1	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DATAPORTIVA
64	LEONA A MOMENT LIKE THIS	ISCA
2	SHARON PATE (PARTY ALL THE TIME)	DADA
9	TAKE THAT PATIENCE	POLYDOR
7	BOOTY LUV BOOGIE 2NITE	RED WAGON
4	CASCADA TRULY MADLY DEEPLY	ARMY
12	OWEN STEFANI WIND IT UP	INTERSCOPE
7	BYRONCE RING THE ALARM	ISCA
4	CIRUS ALDUO I THINK WE'RE ALONE NOW	INCAUTION
6	MIKA GRACE KELLY	DISCALMANTARIANO

KERRANG! MOST PLAYED

Rank	ARTIST/TITLE	Label
37	ELECTRIC SIX GAY BAR	XL
4	MY CHEMICAL ROMANCE THE BLACK PARADE	REPERE
338	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERKURY
1	FANCI AT THE BISCO SINS NOT TRAGEDIES	DESSAHO/REDLIFE/NUEN
5	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPERE
2	RED HOT CHILI PEPPERS SHOV ME UP	WARNER BROS
4	TENACIONS D THE PICK OF DESTINY	COLLIERA
9	U2 & GREEN DAY THE SAINTS ARE COMING	MERKURY
33	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE)	REPERE
128	EVANESCENCE CALL ME WHEN YOU'RE SOBER	WIND-UP

MTV2 MOST PLAYED

Rank	ARTIST/TITLE	Label
2	KASABIAN ME PLUS ONE	COLLIERA
10	KLAWNS GOLDEN SKANS	POLYDOR
12	TENACIONS D THE PICK OF DESTINY	COLLIERA
7	BLOC PARTY THE PRAYER	NYCAJAZZ
1	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPERE
15	QASIS ACQUIESCE	DISCALMANTARIANO
7	THE KILLERS BONES	VERTIGO
7	COLD WAR KIDS I'VE USED TO VACATION	NR
29	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERKURY
12	WOLFMOTHER JOKER AND THE THIEF	ISLAND

MTV BASE MOST PLAYED

Rank	ARTIST/TITLE	Label
1	SNOOP DOGG THAT'S THAT	GEFFEN
3	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY
4	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE
3	CASSIE LONG WAY 2 GO	BAW-BAY
5	MARY J. BLIGE M.B DA MVP	GEFFEN
6	SEAN PAUL FEAT. KEYSHA COLE GIVE IT UP TO ME	VIRKALANTE
7	CHINGY FEAT. TYRESA PULLIN ME BACK	CAITTEL
8	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
8	EMINEM YOU DON'T KNOW	INTERSCOPE
10	MONICA EVERYTIME THE BEAT DROPS	ISCA

For a sample issue simply complete the form below and return to Dave Pagendam: Promo, Ludgate House, 245 Blackfriars Road, London SE1 9UR

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the no.1 club promotions company

2006 we brought you tracks from - Madonna, Justin Timberlake, Fedde Le Grand, Mason, Beyonce, Mary J Blige, Christina Aguilera, Gwen Stefani, Kelly Rowland, Fall Out Boy, Sugababes, Basement Jaxx, Frank, David Guetta, Scars on the Wall, Rogue Traders and many more.

2007 looks set to be just as big!

Thank you to all our labels and our DJs for the great support throughout the year and may our success continue to 2008!

Happy New Year
from Craig, Mark, Adam & Simon.

Happy New Year



Power
www.power.co.uk

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While Take That continue to dominate a chart ruled by 2006 favourites, imminent singles by U2, Eric Prydz, Amy Winehouse and Mika are shaping up well behind them

The UK Radio Air

RADIO ONE

Pos	Artist	Title	Label	Wk	Peak	Wks on chart
1	ERIC PRYDZ VS FLOYD PROPER EDUCATION	PROPER EDUCATION	WARRIOR	21	21	2/22
2	SHARAM PATT (PARTY ALL THE TIME)	DATA	DATA	15	17	14/22
3	BOOZY LUV	BOOGIE 2NITE	UNIVERSAL	25	16	34/22
4	FEDDE LE GRAND	PUT YOUR HANDS UP FOR DETROIT	DATA	10	16	10/22
5	JAMIELIA	BEWARE OF THE DOG	PHONOGRAM	18	15	18/22
6	JAY-Z	SHOW ME WHAT YOU GOT	ROK-A-FELLA	20	15	15/21
7	AKON FEAT. EMINEM	SMACK THAT	UNIVERSAL	10	14	12/22
8	RED HOT CHILI PEPPERS	SNOW (HEY OH)	WARNER BROS.	15	12	13/19
9	U2	WINDOW IN THE SKIES	MERCURY	11	11	11/16
10	THE FRATELLI	WHISTLE FOR THE CHOIR	COLLECT	17	11	10/26
11	THE AUTOMATIC	BEGL	WARRIOR	8	10	10/22
12	JUSTIN TIMBERLAKE FEAT. TI	MY LOVE	JIVE	11	10	14/22
13	THE KILLERS	BONES	VERTIGO	12	10	10/24
14	MISSE KINGSLEY	OF CYDONIA	HELM	10	10	9/24
15	THE FRATELLI	CHESEA DAZGER	FALLOUT	7	10	6/25
16	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	ISLAND	4	9	10/22
17	THE ORDINARY BOYS	I LUV YOU	MERCURY	8	9	9/21
18	TAKE THAT	PATIENCE	REVEREND	9	9	9/21
19	JUST JACK	STARZ IN THEIR EYES	MERCURY	9	9	8/29
20	MASON	PERFECT (EXCEEDER)	DATAFEST	8	9	9/22
21	THE POGUES FEAT. KIRSTY MACCOLL	FAIRYTALE OF NEW YORK	WARNER BROS.	14	9	7/22
22	BOONHAM FEAT. LUCIANA	YEAR YEAR YEAR	THE VESTRIMENTARY	11	9	7/22
23	M&S	HIP HOP IS DEAD	MERCURY	3	9	6/25
24	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	VERTIGO	11	9	8/22
25	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	PHONOGRAM	12	9	26/22
26	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	BAD BOY	12	8	7/25
27	RAZORLIGHT	BEFORE I FALL TO PIECES	VERTIGO	21	8	30/22
28	DAVID GUETTA VS THE EGG	LOVE DON'T LET ME GO	GLADE	6	8	20/22
29	RAZORLIGHT	AMERICA	VERTIGO	3	8	4/18
30	FREEMANS FEAT. SIEDAN GARRETT	RAIN DOWN LOVE	GLADE	7	7	8/21
31	JAMIE T	CALM DOWN	DEAREST	9	7	25/22
32	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPERE	7	7	4/24

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INDEPENDENT LOCAL RADIO

Pos	Artist	Title	Label	Wk	Peak	Wks on chart
1	TAKE THAT	PATIENCE	REVEREND	269	128	22/93
2	SNOW PATROL	CHASING CARS	FLECTION	189	162	20/73
3	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	VERTIGO	163	153	24/22
4	RAZORLIGHT	AMERICA	VERTIGO	102	102	24/22
5	THE FEELING	LOVE IT WHEN YOU CALL	ISLAND	105	109	27/22
6	THE KOOKS	SHE MOVES IN HER OWN WAY	VERIGN	100	114	19/22
7	PINK U & UR HAND	JAZZ	LAFAZE	118	124	19/25
8	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	DEFY	124	126	10/22
9	JAMES MORRISON	WONDERFUL WORLD	PHONOGRAM	109	125	19/27
10	BOOZY LUV	BOOGIE 2NITE	UNIVERSAL	109	125	15/27
11	THE FEELING	NEVER BE LONELY	ISLAND	118	126	19/22
12	ALL SAINTS	ROCK STEADY	PHONOGRAM	105	124	19/22
13	RAZORLIGHT	BEFORE I FALL TO PIECES	VERTIGO	98	111	19/22
14	JAMIELIA	BEWARE OF THE DOG	PHONOGRAM	184	171	19/22
15	U2	WINDOW IN THE SKIES	MERCURY	80	110	19/22
16	JAMIELIA	A MOMENT LIKE THIS	IC3A	47	111	12/18
17	BEYONCE	IRREPLACEABLE	COLUMBIA	87	116	13/25
18	THE FRATELLI	WHISTLE FOR THE CHOIR	COLLECT	83	115	12/14
19	LILY ALLEN	LITTLE THINGS	RECAL	103	110	15/16
20	RED HOT CHILI PEPPERS	SNOW (HEY OH)	WARNER BROS.	115	116	12/25
21	PINK	WHO KNEW	LAFAZE	114	116	12/25
22	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	VERTIGO	105	118	19/22
23	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	PHONOGRAM	105	118	19/22
24	LEARN	SOMEONE SKULLTILL YOU WANT ANOTHER	DATA	146	122	13/16
25	PJ DIDDY	NOTHING BUT A GOOD THING	REPERE	111	119	12/22
26	THE KILLERS	BONES	VERTIGO	111	119	12/22
27	THE POGUES FEAT. KIRSTY MACCOLL	FAIRYTALE OF NEW YORK	WARNER BROS.	105	114	12/22
28	WHAM!	LAST CHRISTMAS	EMI	116	125	10/22
29	SHAKIRA FEAT. WYCLEF JEAN	WIPS (D'ITTE)	EPIC	147	125	14/19

© Warner Music Group. Titles ranked by total number of plays on 40 radio stations independent local radio from 00:00 on Sunday 24 Dec 2006 until 24:00 on Sat 29 Dec 2006.

Pos	Artist	Title	Label	Wk	Peak	Wks on chart	Wks in top 10	Wks in top 20	Wks in top 30
1	TAKE THAT	PATIENCE	REVEREND	269	128	22/93	10	10	10
2	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	VERTIGO	163	153	24/22	10	10	10
3	RAZORLIGHT	AMERICA	VERTIGO	102	102	24/22	10	10	10
4	THE FEELING	LOVE IT WHEN YOU CALL	ISLAND	105	109	27/22	10	10	10
5	U2	WINDOW IN THE SKIES	MERCURY	115	116	12/25	10	10	10
6	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	DEFY	124	126	10/22	10	10	10
7	SNOW PATROL	CHASING CARS	FLECTION	189	162	20/73	10	10	10
8	RED HOT CHILI PEPPERS	SNOW (HEY OH)	WARNER BROS.	115	116	12/25	10	10	10
9	BOOZY LUV	BOOGIE 2NITE	UNIVERSAL	109	125	15/27	10	10	10
10	ERIC PRYDZ VS FLOYD PROPER EDUCATION	PROPER EDUCATION	WARRIOR	21	21	2/22	10	10	10
11	THE KOOKS	SHE MOVES IN HER OWN WAY	VERIGN	100	114	19/22	10	10	10
12	JAMES MORRISON	WONDERFUL WORLD	PHONOGRAM	109	125	19/27	10	10	10
13	THE POGUES FEAT. KIRSTY MACCOLL	FAIRYTALE OF NEW YORK	WARNER BROS.	105	114	12/22	10	10	10
14	JAMIELIA	BEWARE OF THE DOG	PHONOGRAM	184	171	19/22	10	10	10
15	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	ISLAND	4	9	10/22	10	10	10
16	THE FRATELLI	WHISTLE FOR THE CHOIR	COLLECT	107	111	19/22	10	10	10
17	RAZORLIGHT	BEFORE I FALL TO PIECES	VERTIGO	98	111	19/22	10	10	10
18	MIKA	GRACE KELLY	COLUMBIA	114	114	19/22	10	10	10
19	JUSTIN TIMBERLAKE FEAT. TI	MY LOVE	JIVE	111	111	19/22	10	10	10
20	SHARAM PATT (PARTY ALL THE TIME)	DATA	DATA	15	17	14/22	10	10	10
21	AKON FEAT. EMINEM	SMACK THAT	UNIVERSAL	10	14	12/22	10	10	10
22	BEYONCE	IRREPLACEABLE	COLUMBIA	87	116	13/25	10	10	10
23	THE FEELING	NEVER BE LONELY	ISLAND	108	112	22/22	10	10	10
24	PINK U & UR HAND	JAZZ	LAFAZE	118	124	19/25	10	10	10
25	PINK	WHO KNEW	LAFAZE	114	116	12/25	10	10	10

© Virgin Music. Based on data from 100 radio stations. Wks in top 10: 10; Wks in top 20: 10; Wks in top 30: 10.

1. Take That
Although its support is in decline, Take That's Patience actually increases its hold at the top of the airplay chart, with an audience of 4210m from 2.55m plays, proving to be far more than any other track in the current chart, but the lowest tally of any week in 2006 for a number one.

Patience's biggest supporters last week were Rock FM (60 plays), 102.4 Wish FM (47) and 95.9 Viking FM (43).

2. Scissor Sisters
Christmas is always an odd time for the airplay chart, with the annual mass migration into the hall of seasonal favourites, followed closely



MUSICWEEK AWARDS 107

celebrating 107 years of music

by a revival of the year's biggest hits. In the latter category, the Scissor Sisters' I Don't Feel Like

Dancin' - number two for the year as a whole - and Pink U & Ur Hand achieves its

highest placing since competing in a nine-week run at number one, achieving its weekly list, achieving its

CAPITAL

Pos	Artist	Title	Label
1	SNOW PATROL	CHASING CARS	FLECTION
2	RAZORLIGHT	AMERICA	VERTIGO
3	TAKE THAT	PATIENCE	REVEREND
4	THE KOOKS	SHE MOVES IN HER OWN WAY	VERIGN
5	RAZORLIGHT	BEFORE I FALL TO PIECES	VERTIGO
6	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	PHONOGRAM
7	ALL SAINTS	ROCK STEADY	PHONOGRAM
8	PINK U & UR HAND	JAZZ	LAFAZE
9	JAMES MORRISON	WONDERFUL WORLD	PHONOGRAM
10	U2	WINDOW IN THE SKIES	MERCURY

CHRYSALIS

Pos	Artist	Title	Label
1	BOOZY LUV	BOOGIE 2NITE	HEX KATIE
2	BEYONCE	IRREPLACEABLE	COLUMBIA
3	BIG BASS VS MICHELLE MARINE	WHAT YOU DO	AVOID
4	PINK U & UR HAND	JAZZ	LAFAZE
5	AKON FEAT. EMINEM	SMACK THAT	UNIVERSAL
6	TYKEN FEAT. ANA EVERY WORD	HEB KASHI	MERCURY
7	CASSIE	LOVE WAY 2 GO	EMPIRE
8	SADIA AMAL FALLIN	SHAWNE	DATAFEST
9	MASON	PERFECT (EXCEEDER)	DATAFEST
10	CHRISTINA AGUILERA	HURT	IC3A



SINGLE OF THE WEEK 1

The View
Same Jeans

1965 OLIVEDOOD15
It may bear a passing resemblance to Brimful of Asha and it may leave fans scratching their heads as to why wearing the same pair of jeans for four days is unusual, but The View's third single is another reminder why they are all but certain to become massive this year. Same Jeans has a swagger and energy which is both scuzzy, yet completely pop, and excitement ahead of the debut album, due on January 22, could hardly be greater.



SINGLE OF THE WEEK 2

The Good, The Bad And The Queen
Kingdom Of Doom

Parlophone CDR6732
Like previous single Herculesan, Kingdom Of Doom is a real grower; an ethereal ballad featuring Damon Albarn crooning over a typically dreamy, ambient landscape, more than ably supported by Paul Simonon, Simon Tong and Tony Allen. And, as with Herculesan, the track works well in the context of the outfit's excellent debut album, despite not being particularly radio friendly. The band play an eight-date UK tour later this month.

Singles

Bobby Cook

God So Far (Slojan SLOSE008)
Coldplay are to blame for a lot of things, not least an alarming rise in the signing of overly sensitive men with acoustic guitars. But, happily, in Bobby Cook someone has unearthed a singer-songwriter with a lovely voice who is truly worthy of recognition. *God So Far* is a gorgeous and whimsical affair which is as uplifting as it is pretty and great things which aren't expected this year.

The Envy Corps

Story Problem (Vertigo)
First featured on the *MW Playlist* in November, The Envy Corps are the latest addition to Vertigo's roster. Sitting snugly alongside labelmates The Killers and Razorlight, theirs is the sound of melancholy rock drenched in distinct pop sensibility.

Field Music

A House Is Not A Home (Memphis Industries MI0735)
Second single from the forthcoming self-produced third album *Tones Of Town*, A House Is Not A Home sees the Sunderland trio indulge in some plinky-synthy melodies and trademark operatic harmonies - all held together in their angular, slightly wonky, way.

Guillemots

Annie Let's Not Wait (Polydor 1717323)
Guillemots' Mercury-nominated debut album yields another brilliant single in the form of Annie. Let's Not Wait, a stirring, soulful paean to the joys of summer, countryside and girls - or so it sounds anyway. Why Guillemots aren't a massive singles band is something of a mystery, although with radio support that could all change soon.

Calvin Harris

Acceptable In The 90s (FY Eye FLYVE001)
Harris's debut single, coming out as a limited 10-inch before getting a full release in March, is

the kind of skewed electro disco sound that fellow Scot Mylo or Linus Loves have made their own. However, it is rather let down by a mundane vocal.

Vanessa Hudgens

Come Back To Me (Hollywood ANGEDJ27)
The former High School Musical star releases her first solo single off the back of the hit film. Hudgens offers a smooth slice of R&B pop, complete with soaring strings, slickly-produced vocals and lyrics about the one that got away. With a second High School Musical movie in the pipeline and a debut album on worldwide release, 2007 is set to be a big year for the young star.

Husky Rescue

Nightsight Night (Catskills RSD54)
Finnish electro maestro Marko Nyberg has created a jaunty pop song in this second single from forthcoming album *Ghost Is Not Real*. Recent European and American tours have seen a three-man band join Nyberg, while this song benefits from twenty-year-old singer Recta-Leena Korhola's honeyed vocals, which coat a toe-tapping chorus with sing-alongability.

Janie T

I Ain't Down Dearest (Virgin VSD01923)
Innovative 20-year-old Janie T spins lurid vocals about South-West London life in this third single from forthcoming album *Panic Prevention*. An intricate track track is completed by programmed strings and bedroom beats, all recorded at his Wimbledon home. With a secure online presence strengthened by his DIY clubbings, 2007 could see Janie T rival old pal Lily Allen's self-made MySpace success with enthusiastic British teens.

Joan As Policewoman

The Ride (REVEAL9CD)
Joan As Policewoman's debut album *Real Life* scored high in many end-of-year album polls and *The Ride* is probably the best song on it, with a languid pop appeal and strong hook. 2007 should see the band

continue to steadily pick up fans.

Norah Jones

Thinking About You (Blue Note CLCDD87)
The first fruits from Jones' third album proper *Thinking About You* is a sultry, soulful and perhaps just a little soporific effort. The album is the first on which Jones has either written or co-written every track and, while no-one expects her to reinvent the wheel, this is playing it safe - even by her standards.

Just Jack

Start In Their Eyes (Mercury)
Recent track of the week on Scott Mills' *Radio One* show and *Capital Drive* time, the first full commercial single release from Just Jack's forthcoming album has all the makings of a healthy crossover hit. An upbeat summery production provides the backdrop to Camdenite Jack Allsopp's disappointed musings on reality TV culture, culminating in a memorable chorus with a big singalong factor.

Octogen

Soulsearcher (Soma SOMA215)
Soulsearcher sees Octogen - aka Glasgowian Marco Bernardi, known for his work on Rotterdam's Clone label - aim for the lofty heights of Detroit techno legends Underground Resistance and can admirably close, layering moody pads over a skittering techno beat. The effect is epic and alien.

Parsley Sound

Astral Telephone (Destructible DR006)
Parsley Sound's last Destructible single *7Hz Love* won them considerable acclaim in the fuzzy underground pop circles they work in. *Astral Telephone* may be an even better, coming on like latter period John Lennon with Air on production duties.

The Procession

Don't Let Go/Don't Hesitate (Nude)
For a band that hails from a city as hard as Los Angeles, The Procession have a peculiar fondness for Merseybeat. Not that this is a bad thing, as in

Don't Let Go they have written a shimmering pop record which, had it been made 40 years ago - as indeed it could have been - would still be talked about today.

Tyken feat. Awa

Every Word (Hed Kandi HK30CD5)
The so-so radio edit of *Every Word* is far surpassed by Tyken's Saltholmen Edit, which, when it kicks in, explains all the fuss surrounding the release. Classy, soulful house beats that will dance as good on the radio as the dancefloor.

Albums

A Touch Of Class

Still Sucks (A Touch Of Class AT0C9003)
Back at the self-deprecating title lies a small collection of dubby disco remixes from New York duo A Touch Of Class, overhauling artists as diverse as The Gossip, Le Tigre and Erasure. Over the course of a whole album, however, the effect rattle falls.

TTT

3615 (Big Dada BD000102)
France's premier nonconformist hip hop crew return for their third album in a distinctly electronic mood. With production from rising techno star Para One among others, 3615 sounds as times like TTT's own particularly skewed take on crunk - but far weirder and indeed better than that implies. A triumph.

Frank Turner

Sleep Is For The Weak (Xtra Mile XMRO04CD)
In the year since *Million Dead Split*, Frank Turner has toured Europe relentlessly, fast affirming his singer-songwriter credentials. Joined by a full band, stories of self-styled Mohawks and over-the-top aftershow parties reign in this album. Highlights include the Steve Lamacz-endorsed title track and single *Vital Signs*, the searing lyrics of which should complete Frank's switch from south coast hardcore scenester to folk-rock star on a national scale.

Various

12'80s Pop (Family 9845362)
To a degree, these 12-inch mixes were the last of their type before the likes of *M/A/R/R/S* reinvented the genre with their radical reworkings of the format of a song. The songs here are essentially extended versions of the singles that dominated the airwaves: who in their right mind would actually dance to an elongated version of Spandau Ballet's *Gold?* That said, there are plenty of guilty pleasures here, including classics from Soft Cell, Yaz and Orange Juice.

Various

Fabric 32: Luke Slater (Fabric FABRI063)
Luke Slater's sultry mix - recorded live in Fabric 'n - a chilly November afternoon" - is a slick through some of the year's best minimal and slightly odd techno tunes, from Martin Buttrich's *Full Cup* to Switch's brilliant remix of Spank Rock's *Bump*, as well as the odd older tune, including Basic Channel's peerless *Phyfs* track.

Various

Miss Potter (OST) (Dramatic DRAMCD0094)
Soaring strings lend a soft touch to the orchestral score to this new British film. Nigel Westlake's tender score fits between magic and romance in homage to Potter's peaky rabbits and puddleducks alike, while Katie Melua offers her trademark husky vocals to the main theme. When You Taught Me How To Dance.

Various

Sporbus (OST) (V2 VVR1044622)
This soundtrack to the New York comic sexfest film, directed by John Cameron Mitchell, brings together Scott Matthews with Yo La Tengo and The Hidden Cameras. All songs on the soundtrack are brazenly self-conscious, but Animal Collective's Winter's *Love* stands out for its watery melodies and barely-there acoustic strumming.

This week's reviewers: Anita Ansel, Adam Bence, Ben Cardew, Stuart Clarke, George Hobbs, Jim Larkin, Nick Teace and Simon Ward.

Singles

for week ending 30.12.06



The Official UK Singles Chart

Pos	Weeks on Chart	Artist	Title	Label	Pos	Weeks on Chart	Artist	Title	Label		
1	NEW	LEONA LEWIS	A MOMENT LIKE THIS	Mercury	39	26	EMMA BUNTON	DOWNTOWN	Mercury		
2	1	6	TAKE THAT	PATIENCE	40	36	7	WESTLIFE	THE ROSE	Mercury	
3	NEW	MCFLY	SORRY'S NOT GOOD ENOUGH	Mercury	41	37	6	THE FEELING	LOVE IT WHEN YOU CALL	Mercury	
4	50	2	GIRLS ALoud	I THINK WE'RE ALONE NOW	Mercury	42	32	12	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	Mercury
5	4	3	CASCADA	TRULY MADLY DEEPLY	Mercury	43	35	7	SNOW PATROL	FEAT. MARTHA WAINWRIGHT SET THE FIRE TO THE THIRD BAR	Mercury
6	10	9	THE POGUES	FEAT. KIRSTY MACCOLL FAIRY TALE OF NEW YORK	Mercury	44	37	3	CHRISTINA AGUILERA	HURT	Mercury
7	2	2	CLIFF RICHARD	21ST CENTURY CHRISTMAS/MOVE IT	Mercury	45	34	2	SHAKIRA	FEAT. CARLOS SANTANA ILLEGAL	Mercury
8	5	5	BOOTY LUV	BOOGIE 2NITE	Mercury	46	40	6	RED HOT CHILI PEPPERS	SNOW (HEY HO)	Mercury
9	6	7	AKON	FEAT. EMINEM SMACK THAT	Mercury	47	38	3	SNOOP DOGG	FEAT. R KELLY THAT'S THAT S****	Mercury
10	7	3	CHRIS CORNELL	YOU KNOW MY NAME	Mercury	48	29	11	ALL ANGELS ANGELS	Mercury	
11	3	3	GWEN STEFANI	WIND IT UP	Mercury	49	28	1	SHAKIRA	FEAT. WYCLEF JEAN HIPS DONT LIE	Mercury
12	9	3	LAZY TOWN	BING BANG (TIME TO DANCE)	Mercury	50	43	5	FISH GO DEEP	FEAT. TRACEY K THE CURE & THE CAUSE	Mercury
13	8	3	P DIDDY	FEAT. CHRISTINA AGUILERA TELL ME	Mercury	51	51	11	JAMES MORRISON	WONDERFUL WORLD	Mercury
14	12	3	KATIE PRICE & PETER ANDRE	A WHOLE NEW WORLD	Mercury	52	39	4	JAY-Z	SHOW ME WHAT YOU GOT	Mercury
15	11	5	NELLY FURTO	ALL GOOD THINGS (COME TO AN END)	Mercury	53	50	18	JUSTIN TIMBERLAKE	SEXBACK	Mercury
16	36	2	CRAZY FROG	LAST CHRISTMAS	Mercury	54	5	7	THE KILLERS	BONES	Mercury
17	46	2	RAZORLIGHT	BEFORE I FALL TO PIECES	Mercury	55	45	8	ALL SAINTS	ROCK STEADY	Mercury
18	13	7	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	Mercury	56	41	4	PAOLO NUTINI	REWIND	Mercury
19	15	9	FEDDE LE GRANDE	PUT YOUR HANDS UP FOR DETROIT	Mercury	57	53	13	BOB SINCLAIR & CUTEB B	ROCK THIS PARTY (EVERYBODY DANCE NOW)	Mercury
20	14	10	BEYONCE	IRREPLACEABLE	Mercury	58	14	6	CAST OF HIGH SCHOOL MUSICAL	BREAKING FREE	Mercury
21	23	4	SLADE	MERRY XMAS EVERYBODY	Mercury	59	44	4	MUSE	KNIGHTS OF CYDONIA	Mercury
22	20	2	EL CHOMBO	CHACARRON	Mercury	60	42	4	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	Mercury
23	23	13	RAZORLIGHT	AMERICA	Mercury	61	56	4	CAST OF HIGH SCHOOL MUSICAL	WE'RE ALL IN THIS TOGETHER	Mercury
24	17	3	LIL' CHRIS	GETTIN' ENOUGH	Mercury	62	35	5	THE FRATELLI	WHISTLE FOR THE CHOIR	Mercury
25	25	2	RICKY TOMLINSON	CHRISTMAS MAM A'SE	Mercury	63	57	10	CASSIE	LONG WAY 2 GO	Mercury
26	20	2	ANDY ABRAM/MICHAEL UNDERWOOD	DECEMBER BRINGS ME BACK TO YOU	Mercury	64	30	10	THE FEELING	NEVER BE LONELY	Mercury
27	27	17	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Mercury	65	55	7	ROBBIE WILLIAMS	LOVELIGHT	Mercury
28	21	3	LILY ALLEN	LITTLE THINGS	Mercury	66	60	23	PAOLO NUTINI	LAST REQUEST	Mercury
29	29	9	BODYFEAT	FEAT. LUCIANA YEAR YEAH	Mercury	67	59	5	DAMIAN RICE	9 CRIMES	Mercury
30	2	2	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	Mercury	68	61	27	THE KOOKS	SHE MOVES IN HER OWN WAY	Mercury
31	63	2	QUEEN VS THE MIAMI PROJECT	ANOTHER ONE BITES THE DUST	Mercury	69	18	2	PINK U & UR HAND	Mercury	
32	28	10	GIRLS ALoud	SOMETHING KINDA OOOOH	Mercury	70	25	11	RAZORLIGHT	IN THE MORNING	Mercury
33	NEW	MARY J BLIGE	MJB DA MVP	Mercury	71	54	6	LEMAR	SOMEONE SHOULD TELL YOU	Mercury	
34	24	4	JAMELLA BEWARE	OF THE DOG	Mercury	72	67	20	DAVID GUETTA VS THE EGG	LOVE DON'T LET ME GO (WALKING AWAY)	Mercury
35	NEW	MICKEY MODELLE	V JESSY OVER THE YOUNG	Mercury	73	66	9	KASABIAN	SHOOT THE RUNNER	Mercury	
36	NEW	SHARAM PATT	PARTY ALL THE TIME	Mercury	74	68	19	LILY ALLEN	SMILE	Mercury	
37	30	10	AMY WINEHOUSE	REHAB	Mercury	75	49	9	PANIC AT THE DISCO	I WRITE SINS NOT TRAGEDIES	Mercury
38	19	3	MATT WALKERS	LET IT GO TO WASTE	Mercury						

■ Main feature ■ Highest New Entry ■ Platinum 600,000 ■ Silver 200,000
■ Sales increase ■ Sales increase ■ Gold 100,000 ■ New entry based on downloads only

TITLES AT RISK
 107 CAROL CHICKLERS
 108 LIZ LOVING
 109 JAY-Z
 110 THE KILLERS
 111 THE KILLERS
 112 THE KILLERS
 113 THE KILLERS
 114 THE KILLERS
 115 THE KILLERS
 116 THE KILLERS
 117 THE KILLERS
 118 THE KILLERS
 119 THE KILLERS
 120 THE KILLERS

TOP 100 SINGLES
 1 LEONA LEWIS
 2 TAKE THAT
 3 MCFLY
 4 GIRLS ALoud
 5 CASCADA
 6 THE POGUES
 7 CLIFF RICHARD
 8 BOOTY LUV
 9 AKON
 10 CHRIS CORNELL
 11 GWEN STEFANI
 12 LAZY TOWN
 13 P DIDDY
 14 KATIE PRICE & PETER ANDRE
 15 NELLY FURTO
 16 CRAZY FROG
 17 RAZORLIGHT
 18 JUSTIN TIMBERLAKE
 19 FEDDE LE GRANDE
 20 BEYONCE
 21 SLADE
 22 EL CHOMBO
 23 RAZORLIGHT
 24 LIL' CHRIS
 25 RICKY TOMLINSON
 26 ANDY ABRAM/MICHAEL UNDERWOOD
 27 SCISSOR SISTERS
 28 LILY ALLEN
 29 BODYFEAT
 30 JAMES MORRISON
 31 QUEEN VS THE MIAMI PROJECT
 32 GIRLS ALoud
 33 MARY J BLIGE
 34 JAMELLA BEWARE
 35 MICKEY MODELLE
 36 SHARAM PATT
 37 AMY WINEHOUSE
 38 MATT WALKERS

TOP 100 ALBUMS
 1 THE POGUES
 2 THE POGUES
 3 THE POGUES
 4 THE POGUES
 5 THE POGUES
 6 THE POGUES
 7 THE POGUES
 8 THE POGUES
 9 THE POGUES
 10 THE POGUES

Albums

for week ending 30.12.06



THE OFFICIAL UK ALBUMS CHART

Top 75

The Official UK Albums Chart

Week On Chart	Album Title	Artist	Label	Weeks On Chart	Chart Position	Album Title	Artist	Label	Weeks On Chart	Chart Position
1	1	TAKE THAT BEAUTIFUL WORLD	Mercury	1	1	39	38	MEAT LOAF BAT OUT OF HELL 3 - THE MONSTER IS LOOSE	Mercury	17/01/06
2	3	WESTLIFE THE LOVE ALBUM	Mercury	2	2	40	31	AEROSMITH THE VERY BEST OF	Columbia	08/09/06
3	2	OASIS STOP THE CLOCKS	Mercury	3	3	41	41	NELLY FURTADO LOOSE	Def Jam	05/09/06
4	4	IL DIVO SIEMPRE	Mercury	4	4	42	47	DAMIEN RICE 9	Mercury	16/04/06
5	6	GEORGE MICHAEL TWENTY FIVE	Mercury	5	5	43	44	MARY J BLIGE REFLECTIONS (A RETROSPECTIVE)	Mercury	07/09/06
6	5	U2 U218 SINGLES	Mercury	6	6	44	3	GLORIA ESTEFAN THE VERY BEST OF	Mercury	09/09/06
7	7	SNOW PATROL EYES OPEN	Mercury	7	7	45	54	AKON KNIGHTED	Mercury	11/09/06
8	8	THE BEATLES LOVE	Mercury	8	8	46	8	DEPECHE MODE THE BEST OF - VOL 1	Mercury	11/09/06
9	13	RAZORLIGHT RAZORLIGHT	Mercury	9	9	47	47	SIMON WEBBE GRACE	Mercury	11/09/06
10	14	SCISSOR SISTERS TA-DAH	Mercury	10	10	48	43	KWEN STEFANI THE SWEET ESCAPE	Mercury	11/09/06
11	8	GIRLS ALOUD THE SOUND OF - THE GREATEST HITS	Mercury	11	11	49	3	GATIE PACE & PETER ANDRE A WHOLE NEW WORLD	Mercury	11/09/06
12	14	JAMES MORRISON UNDISCOVERED	Mercury	12	12	50	51	G4 ACT THREE	Mercury	11/09/06
13	12	FRON MALE VOICE CHOIR VOICES OF THE VALLEY	Mercury	13	13	51	50	MUSE BLACK HOLES & REVELATIONS	Mercury	11/09/06
14	80	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Mercury	14	14	52	57	MICFLY MOTION IN THE OCEAN	Mercury	11/09/06
15	38	PINK I'M NOT DEAD	Mercury	15	15	53	58	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Mercury	11/09/06
16	6	SUGABABES OVERLOADED - THE SINGLES COLLECTION	Mercury	16	16	54	28	ANDY ABRAHAM SOUL MAN	Mercury	11/09/06
17	26	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	Mercury	17	17	55	40	KATIE MELUA PIECE BY PIECE	Mercury	11/09/06
18	17	PAUL WELLER HIT PARADE	Mercury	18	18	56	9	MY CHEMICAL ROMANCE THE BLACK PARADE	Mercury	11/09/06
19	15	THE FRATELLI COSTELLO MUSIC	Mercury	19	19	57	58	KEANE UNDER THE IRON SEA	Mercury	11/09/06
20	8	AMY WINEHOUSE BACK TO BLACK	Mercury	20	20	58	4	BONEY M THE MAGIC OF	Mercury	11/09/06
21	23	PAOLO NUTINI THESE STREETS	Mercury	21	21	59	47	KASABIAN EMPIRE	Mercury	11/09/06
22	22	THE KILLERS SAM'S TOWN	Mercury	22	22	60	58	TONY BENNETT DUETS - AN AMERICAN CLASSIC	Mercury	11/09/06
23	15	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Mercury	23	23	61	32	CHRISTINA AGUILERA BACK TO BASICS	Mercury	11/09/06
24	19	KATHERINE JENKINS SERENADE	Mercury	24	24	62	66	JOOLS HOLLAND & HIS R&B ORCHESTRA MOVING OUT TO THE COUNTRY	Mercury	11/09/06
25	23	ANGELIS ANGELIS	Mercury	25	25	63	64	FAITHLESS TO ALL NEW ARRIVALS	Mercury	11/09/06
26	22	ROD STEWART STILL THE SAME... GREAT ROCK CLASSICS OF OUR TIME	Mercury	26	26	64	7	ABBA NUMBER ONES	Mercury	11/09/06
27	19	LUTHER VANDROSS THE ULTIMATE	Mercury	27	27	65	59	LIL' CHRIS LIL' CHRIS	Mercury	11/09/06
28	16	LEMAR THE TRUTH ABOUT LOVE	Mercury	28	28	66	30	LIONEL RICHIE COMING HOME	Mercury	11/09/06
29	9	ROBBIE WILLIAMS RUBEDUX	Mercury	29	29	67	15	THE CARPENTERS THE ULTIMATE COLLECTION	Mercury	11/09/06
30	30	NEIL DIAMOND THE BEST OF	Mercury	30	30	68	15	NAS HIP HOP IS DEAD	Mercury	11/09/06
31	29	THE FEELING TWELVE STOPS AND HOME	Mercury	31	31	69	6	TENACIOUS D THE PICK OF DESTINY	Mercury	11/09/06
32	30	LIONEL RICHIE/THE COMMODORES THE DEFINITIVE COLLECTION	Mercury	32	32	70	72	QUEEN GREATEST HITS I II & III	Mercury	11/09/06
33	7	CLIFF RICHARD TWO'S COMPANY - THE DUETS	Mercury	33	33	71	41	PUSSYCAT DOLLS PCO	Mercury	11/09/06
34	33	BEYONCE B'DAY	Mercury	34	34	72	7	MOBY GO - THE VERY BEST OF	Mercury	11/09/06
35	42	LILY ALLEN ALRIGHT, STILL	Mercury	35	35	73	8	THE GAME DOCTOR'S ADVOCATE	Mercury	11/09/06
36	48	THE KOOKS INSIDE IN/INSIDE OUT	Mercury	36	36	74	8	JAY-Z KINGDOM COME	Mercury	11/09/06
37	6	ALL ANGELS ALL ANGELS	Mercury	37	37	75	72	NINA SIMONE THE VERY BEST OF	Mercury	11/09/06
38	13	ANDREA BOCELLI AMORE	Mercury	38	38					

ARTISTS 64	ROCKY 41	GEORGE MICHAEL 5	DONOVAN 16	LEWIS ALLEN 15	ROCKY 41	SHAWN MENDES 7	THE GLENN 17
ROBBIE 29	ROBERT 14	GUSTO 10	LOUIS ARMSTRONG 10	LEWIS 16	SHAWN 7	THE GLENN 17	THE GLENN 17
ROBBIE 29	ROBERT 14	GUSTO 10	LOUIS ARMSTRONG 10	LEWIS 16	SHAWN 7	THE GLENN 17	THE GLENN 17
ROBBIE 29	ROBERT 14	GUSTO 10	LOUIS ARMSTRONG 10	LEWIS 16	SHAWN 7	THE GLENN 17	THE GLENN 17
ROBBIE 29	ROBERT 14	GUSTO 10	LOUIS ARMSTRONG 10	LEWIS 16	SHAWN 7	THE GLENN 17	THE GLENN 17

MUSICWEEK
awards 07

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