



In this week's issue: Brits TV show goes live for 2007;
Scissor Sisters talk to MW Plus: the charts in full

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CRAZY ITCH RADIO

4TH SEPTEMBER



MUSICWEEK



Live show aims to improve ratings

Brits get live edge for 2007

Exclusive

by Martin Talbot

The Brit Awards ceremony is set to be broadcast live for the first time in 18 years next February.

The team behind the UK's biggest music awards have decided to take the show live, when it returns for the 27th time at Earls Court 1 on Wednesday February 14.

Full details of the show, including the number of live performances and the confirmed broadcast slot, are yet to be finalised, although insiders indicate that it will occupy its traditional prime-time slot across the ITV network.

ITV has confirmed that it will devote more than five hours of additional airtime prior to the awards, in the form of special preview programming across both ITV1 and ITV2. MasterCard will also sponsor the overall awards, as well as the British album award, for the ninth consecutive year.

This year's show is being overseen by Brits committee co-chairmen Peter Jamieson - the BPI's chairman - and Nick Phillips, chairman of Warner Music UK. It will be produced for the third consecutive year by Helen Terry for Brits TV.

The step towards a live broadcast represents a concerted effort by the Brits team to reverse a rat-

ings decline that saw this year's show achieve audience figures below 5m for the first time. But the BPI - which owns and operates the Brits - says the move is also an attempt to reflect the current vibrancy of British music.

Phillips says, "The significant thing about the current upturn in British talent is that it is happening in every genre. British music is displaying a strength in depth and breadth we haven't enjoyed in at least a decade."

Jamieson adds, "British music is in one of its most exciting phases with new British talent shining both at home and abroad, so what better time to take the show live?"

Another change this year will see the three genre categories - which have recognised rock, pop and urban music - discontinued.

The Brits decision is leaked this week, after the Mobos last week confirmed that its September 20 show at the Royal Albert Hall will also go out live, on BBC3.

The Mobos' new executive producer Fleur Sarfaty - who for 11 years played a key part in MTV's live flagship, the MTV Europe Music Awards - says, "I could see that taking it live to air would add an extra edge, it will allow the pace of the show to move quickly, you get great performances from live to live and a great audience."

© Fleur Sarfaty Quickfire, p13



Winehouse goes Back To Black

Island Records is aiming to use intimate live dates to provide the launchpad for Amy Winehouse's highly anticipated second album, *Back To Black*, next month.

Following shows in Bristol and Brighton, the tour will culminate with a gig at London's Bloomsbury Ballroom on September 12 and will

represent the first opportunity to hear Winehouse perform material from her new album live.

Winehouse won an Ivor Novello and was nominated for the Mercury Music Prize and three Brits for her debut album, *Frank*, which sold 300,000 copies worldwide and peaked at number 14 in the UK during 2004.

The follow-up sees her reunited with long-time collaborator Salaam Remi (Fugees, Lauryn Hill

and Nas), who worked on her debut, while she also teams up with man of the moment Mark Ronson (whose production influence can be heard on new albums by Christina Aguilera, Lily Allen and Robbie Williams) for the remainder of the album. Ronson has produced the tongue-in-cheek lead single entitled *Rehab*, which can be heard exclusively on *Music Week's The Playlist* (at www.musicweek.com) this week.

Rock rampant in ABC figures

Guitar-based magazines such as *Kerrang!*, *Metal Hammer* and *Classic Rock* celebrate as other music titles shed readers p3

Cutting it in the US market

As they prepare to release their second album, Scissor Sisters talk exclusively to *MW* about their plans to go worldwide p5



Big players take the London stage

To accompany the London Live Map with this issue, *MW* looks at the global groups battling for the Capital's venues p6

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Biggest

It feels like a pretty significant time for music TV right now - Editorial, p16



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Business development VAT registration 238 6223 56

Company number 370721

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Originated and printed by **Heathcote**, 100, Queens Road, Exeter, EX4 3BQ

Member of Periodical Publishers Association ISSN: 0265 1548

Subscription enquiries: 01858 438626 NEWSTRACK HOTLINE: 020 7638 4666

Subscription, including Free Music Week Directory every January, from Music Week Subscriptions, Tower House, Ludgate Street, Market Harborough, Leicestershire LE16 6FF Tel: 01858 438693 Fax: 01858 419558

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Majors angle for YouTube deal

● Reports in the US suggest that both Warner Music and EMI are in discussion with the founders of YouTube to make video content legitimately available on the service. Co-founder Steve Chen has confirmed the first time that the website, which is currently one of the most popular on the internet serving up to 100m viewers per day, is negotiating deals with all the major label groups to make music videos available on the service. It is thought that the videos will be free-to-access and supported by an advertising-funded model, from which the labels will take a revenue share. YouTube has signed a deal with Microsoft to pre-load music videos on its new Zune digital media player. The label says that it expects its artist's videos to be loaded alongside those from other labels. An EMI spokesman added that it is also in discussion with Microsoft about further content deals.

● SMG, the owner of Virgin Radio, has confirmed that it has received a merger approach from Uster TV. Under the terms of the proposal, SMG shareholders would receive a 50% interest in the merged company.

● The MusicLicence Union is undertaking a new survey of its 31,000 membership to gauge the impact of a broad range of issues from the Licensing Act to the latest terrorist outrages. The poll, which will be sent out in copies of the Union's *Musician* magazine on September 8, is designed to test the attitudes of musicians working in the live arena and will help shape MU policy over the coming years.

● Dixons is to discontinue the sale of analogue radios, following substantial growth in the sales of digital radios. Dixons group managing director Nick Wilkinson says the move reflects the changing radio environment, in which digital radios are outselling analogue radio by 30 to one at Dixons.co.uk. ● The world's oldest record shop is being offered for sale for the second time in its history. **Spillers Records** in Cardiff opened in 1994 and has an unbroken trading record of 112 years.

owns, missed the company's forecast. ● Retail sales in the UK fell in July for the first time in six months, after the end of the World Cup prompted a downturn in the electrical goods sector. Sales fell 0.3% in July, according to the Office of National Statistics, after a 0.2% increase in June. The fall reflected a 3.4% drop in sales of household goods, led by a poor performance in electrical goods. ● The music magazine market has grown by 3% year on year according to ABC figures. p3

● Basement Jaxx, Dizzee Rascal and The Feeling have been confirmed to headline a series of gigs in underground venues from August 30 to September 1. Each act is set to headline one day in the latest of T-Mobile's street concerts, which are billed as a "carnivals with a twist".

Bottom line

CMG Radio sees revenues rocket

● CMG Radio has reported a 26% rise in revenues for its Real Radio and Smooth brands in the three months to June 2006. The increase, which bucks the trend of a difficult market for commercial radio, comes a week after Guardian Media Group reported a 13% increase in turnover for its radio stations for the three months to April 2006. ● Profits at **Wal-Mart** have fallen for the first time in 10 years. Wal-Mart, the world's biggest retailer, posted profits of \$2.08bn (£1.10bn) for the three months to July 31, compared to US\$2.8m (£1.48bn) for the same period last year. The company blamed the cost of raising the German and South Korean markets for the result. Profits at Asda, which Wal-Mart

Exposure

Diesel names finalists

● The Very, iLLAMADI and Duke Dumont have been named as UK finalists for the Diesel-U-Music international music competition. The Very won the rock section, iLLAMADI came out on top for urban artists and Duke Dumont was selected in the electro section. They will now join 15 other winners from around the globe at the Diesel-U-Music awards show in London on October 4. Viewpoint, p12

● Pulse Rated, an online radio station and download store for unsigned bands, is back. Oxford's live music campaign, **Oxjam**, by producing a radio show, podcast, gig guide, and releasing a compilation CD dedicated to the event in October. ● Popworld is to launch a radio show via Channel 4 Radio. The programme, which will be broadcast at the end of each TV programme, will be a 30-minute programme with exclusive content. Users will be able to access the show via Popworld.com and C4's recently launched internet radio station, www.channel4radio.com.



Dylan: back catalogue via iTunes Store

● Apple has announced it will make Bob Dylan's forthcoming album *Modern Times* and an 800-track collection of the artist's work available through iTunes.

People

New Capital boss takes hotseat

● Scott Muller today (August 21) starts in his new role as **Capital Radio** programme director. Muller, who joins from Australian station Nova 96.9 in Sydney, has been tasked with implementing the next stage of the station's drive to achieve listener growth. ● **Real Radio** One has appointed Neil Wyatt as its executive producer for live events. Wyatt moves from his current position as marketing controller for Power FM and Ocean, where he has been for 12 months. He also has nine years' experience working for promoter Metropolis Music.

● Arnon Wolfson is leaving **Sanctuary Music & Media** to take up a position with Entertainment Media Research. Wolfson will join EMR next month; his role will be offer music research to marketers, brands and agencies, who are looking to use music as part of their marketing approach.

● British independent label **Cooking Vinyl** has marked its first year in the UK by adding **Sw** to its expanding American A&R department. Drew Jones as consultant and president Jeremy Morrison on acts including the Buzzcocks and Echo And The Bunnymen.

● Former O2 head of strategic partnerships, Phil Shepherd, has been named commercial director for online download site **Music Brigade**. Shepherd will be based in the company's London office and will report to MusicBrigade CEO John England. He will also take on responsibility for the role as general manager in the UK.

Beyoncé (pictured) leads the running for the 2006 **M&A** Awards, with nominations for best song, best international female, best R&B and best video. The US singer is followed by two UK acts, Kano and Corinne Bailey Rae, with three nominations apiece. Bailey Rae goes up against Beyoncé for best song and is also nominated for best UK female and best UK newswoman. Kano is nominated for best UK male, best video and best hip hop. Last year's winner of the best hip hop award, Sway, is nominated for best UK male and best hip hop. ● **Quidfix** p12

ABC **ITV**

ABC weekly circulation: 1.7 July 2005 to 30 June 2004: 9622 ISSN: 0265 1548

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Live survey to check in on small venues

The industry and the Government will soon get their first clear indication of the impact of the Licensing Act 2003 on the UK's live music venues, from a survey of music venues which launches this week. One year after the groundbreaking Survey of Live Music Staged In England & Wales 2003/4, which provided an overview of the state of live music performances before the introduction of the Act in late 2005, the DCMS and Live Music Forum (LMF) are now embarking on a new survey of around 2,000 small- to medium-sized venues.

The new Mori-conducted poll will focus primarily on 500-capacity venues which may have another source of business, such as pubs, bars, clubs and restaurants.

LMF chairman Feargal Sharkey says the research, which is likely to be the last significant piece of work from his body in its present form, will be published at the end of the year and will tease out as much specific detail as possible about the process of transferring to the new licensing process.

Sharkey says he has already received good anecdotal feedback that the Licensing Act is working well with the live music industry and says that among around 20 local councils, a very high proportion of those premises applying to vary their licence, wanted to put on live music.

The LMF has two further meetings – in September and November – and members will decide over the coming months whether to recommend to the Government that the group – originally set up to operate for two years – should continue.

The DCMS and LMF is also planning a further study of the state of live music in June/July 2007, which will provide a comprehensive picture to compare with the 2004 report.

Based on U.S. Music magazine and compiled Jan-June 2006

<p>-1.3% (158,271)</p> <p>Q revamped planned to protect market leadership</p> 	<p>+6.2% (121,746)</p> <p>Mojo becomes the second biggest music title year-on-year</p> 	<p>-16.6% (116,858)</p> <p>TOP Of The Pops is down year-on-year, but up compared to last ABC</p> 	<p>-19.3% (88,756)</p> <p>Revamp fails to boost Uncut, which falls behind rivals</p> 	<p>+24.2% (80,186)</p> <p>Massive sales surge makes Kerrang! the biggest music weekly</p> 	<p>+0.8% (74,206)</p> <p>ABC celebration dulled, as rival Kerrang! overtakes NME</p> 
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Market favours the heavier side of rock, as titles post plus-24% ABC rises

ABC nuke boosts rock mags

Media

by Jim Larkin

The resurgence of rock music is reflected in the latest magazine ABC figures, which show *Kerrang!*, *Classic Rock*, *Metal Hammer* and *Rock Sounds* all adding readers, year-on-year. *Kerrang!* is the highest profile winner, gaining 24% year-on-year to leapfrog *NME* and become the fifth biggest music title, behind *Q*, *Mojo*, *TOP* and *Uncut*.

The biggest circulation increase by percentage was achieved by Future Publishing's *Classic Rock* - it put on 26.4% to take it above *TV Hits* in the league table.

"In the happiest publisher in rock music," said *Classic Rock* publisher Chris Ingham. "In a sector that gets little love from an awful lot of PRs and the lifestyle advertising community, this is a great result."

Stuart Williams, publisher of *Q*, *Mojo* and *Kerrang!*, declares himself "cock-a-hoop" at the latest figures and says they provide evidence that magazines can thrive alongside the internet. "All the magazines are blaming the internet for a decline in circulation, but

ABC winners & losers

	Jan-June 2006	Jan-June 2005	change
Q	22,271	163,320	-1.3%
Mojo	12,746	119,426	+6.2%
TOP	16,858	140,922	-16.6%
Uncut	88,756	107,052	-19.3%
Kerrang!	90,386	64,551	+24.2%
NME	71,206	73,640	+0.8%
It's Not	66,168	82,199	-18.5%
Classic Rock	54,837	43,409	+26.4%
TV Hits	54,726	48,463	-13.2%
Metal Hammer	45,359	40,226	+12.7%
Mixmag	42,757	45,470	-5.2%
Word	35,162	33,378	+5.3%
Rock Sounds	23,254	23,575	+1.3%

SOURCE: ABC

that's an excuse, because *Kerrang!* readers are the highest users of new technology. For [*Kerrang!*] to overtake *NME* at a time when indie music is on such a high is a brilliant result."

For the first six months of 2006, *Q's* circulation fell 1.3% year-on-year to leave it at 158,271, almost a 40,000 ahead of the nearest challenger, *Empire* title *Mojo*. The sister title saw circulation increase by 6.2% to more than 120,000.

Now, two years on from its last revamp, *Q* is set for another relaunch which will see it abandoned down the covermount. The new-look magazine will be

unveiled in October when, to coincide with the title's 20th anniversary, it will produce an issue with 20 different covers, each featuring a "Q-Icon" from the magazine's history.

Williams says *Q's* slight dip was down to an wider drop in the men's market, in which the likes of *FM* and *Maxim* were affected. The new changes, he adds, are designed to reflect the changing way in which music is consumed and this means ditching the covermount.

"The perceived value of covermount CDs has gone," says Williams. "It's different on a magazine like *Mojo*, where we can offer a package, but *Q* readers will just see a recommendation in the magazine and download it."

Over at IPC, *NME* and *Uncut* publishing director Paul Cheal is happy with *NME's* third consecutive year-on-year increase and puts the decline of *Uncut* down to the company's decision to stop distributing 10,000 bulk copies in order to invest the money in content.

Uncut has also had a relaunch this year. "We did research and found we were becoming too Bob Dylan-focused, so we've started putting acts like Ian Brown and Morrissey on the cover as well as

Led Zeppelin," says Cheal. "We're not trying to be *Q* and we're not trying to be *Mojo*, and I think that broader focus will pay off."

In the embattled pop market, where *Smash Hits* and *Sneak* have closed, there were signs of encouragement for *Top Of The Pops* magazine despite the demise of the TV show. At 116,858, its circulation was up from 106,614 last year but up 21.0% on the previous six months, reflecting a move back from fortnightly to monthly publication as well as a change of focus, following reader research. The magazine has moved beyond pop into gossip and real life stories, and BBC Worldwide Teen Group associate publisher Duncan Gray points to an upbeat second half of the year.

"We've just had the biggest selling issue of the year, so the programme coming off air doesn't affect it at all," he says. "Our most popular artists are McFly and Paris Hilton, who our readers absolutely love. But there's Christina Aguilera back, we can reintroduce Justin Timberlake, there's new boy bands US5 and 365 about to break and, best we forget, the Preston and Chaulte wedding is coming up." jim@musicweek.com

THE PLAYLIST

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

Supported by 



AMY WINEHOUSE
Rehab (Island)
Consisting with Mark Ronson have produced some of Winehouse's best work yet. Soulful, back-driven pop with a big hook. (single, Oct 16)



BOB SINCLAIR
GUTTE B
Rock This Party (Defected)
After the top 10 success of World Hold On, Sinclair returns with a great song and an equally impressive video. (single, Sept 25)



P. DIDDY
Come To Me (Bad Boy/Atlantic)
Already a dance-floor filler, this track featuring the Pasqually Diddy Nicole, has been played on Choice, Ktns, Gayday and Xtra. (single, Oct 2)



TOBIAS FROBERG
When The Night Turns Cold (Peptones)
This slice of dreamy pop is currently being used in a Panasonic TV ad. Froberg has toured with Jose Gonzalez. (single, out now)



BETTY CURSE
Girl With The Whip (Island)
Second single from pop's Goth-girl has the promise to lay her foundations at mainstream radio. (single, Oct 2)

ASSEMBLY NOW
Out On 24s (Island)
Second track on this double A-side is a bass-driven indie tune with an undercurrent of mainstream appeal. (single, September 3)

JET CAST LIST
A&R: Leigh Lutz,
Atlantic US
Marketing: Nicola
Myers, Atlantic
National Radio
Jasper Barnham,
Atlantic Regional

Radio: Carrie Corliss,
Atlantic National
and regional TV
Suey Hawkes and
Jeri Saint, Atlantic
Online Promotions:
James McCain

Hyperlands:
National Press:
Gillian Porter, Hall
or Nothing PR
Regional Press:
Caire Roddick,
Hall or Nothing PR
Club Promoters:

Tom Roberts,
Upstart, Street
Team, Adam
Brooks, Atlantic
Management, Pete
Lutz, Winterman &
Goldies
Management

JET

SNAP
SHOT

User-generated content sites, such as YouTube, will be the focus of Atlantic's launch efforts for Jet's second studio album over the next month.

As part of a UK-wide viral promotion, the label is offering a free, 90-second MP3 of the band's new single, Put Your Money Where Your Mouth Is, via www.jetmusic.co.uk and is inviting fans to make their own video to the track, incorporating the audio.

Fans will be invited to upload the videos to YouTube, forums and other online spaces, and an album release (October 2), the creator of the videos with the greatest number of views will win the chance to meet the band.

Atlantic head of marketing Nicola Myers says the promotion was a

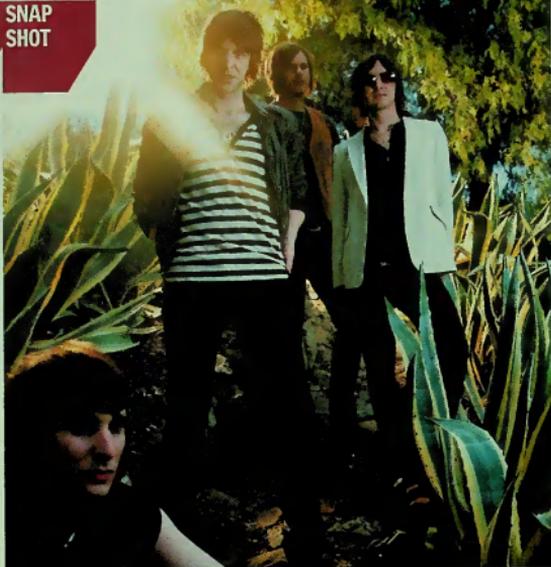
way of involving the fans from launch.

"It's about engaging rock fans far upfront rather than just riding on the back of a single release, and reactivating a fanbase of a band that has been absent for two years."

Jet will mark their return to the UK stage with an intimate live show at the 100 Club in London this week.

The show, their first on these shores since 2003, precedes dates at the Goring Reading/Leeds festival and a full UK tour that takes place in November. It will be recorded by Xfm and Q for sale as video stream and download on Q.

The new album, titled Shine On, will be released by Atlantic on October 2. Their debut, Get Born, has sold 4m copies worldwide.



In The City to focus on new execs

In The City 2006 is planning to illustrate the rude health of the UK music business by handing the convention's showpiece platform to a new generation of label bosses.

One of the stand-out sessions of the October 29 to 31 competition will see four of the UK's new generation of managing directors – Columbia's Mike Smith, Virgin's Ferdie Unger-Hamilton, Island's Dan Keeling and Atlantic's Max Lousada – sharing the stage for the closing event on Tuesday 31.

The quartet will discuss the biggest issues facing the industry and will be asked to elaborate on what they foresee for their own companies in the rapidly changing music landscape.

ITC director Anthony Wilson says the fact that all four executives come from an A&R background is a reflection of a new development within the British industry.

"These aren't marketing men or suits, they are from A&R and the secret of any record company is artists selling lots of records and A&R men are critical to that, so these guys have a lot to say," says Wilson.

His partner in ITC, Yvette Livesey, adds that their appearance



Wilson: focus on new generation

will provide a counterpoint to 2005's conference, which saw a major contribution from several big personalities from the indie side of the tracks, including Seymour Stein and Alan McGee.

However, Wilson and Livesey are not turning their back on the Indies and, in a rare appearance, Rough Trade founder Geoff Travis will discuss – in a live onstage interview with Wilson – the ten subjects that have changed his life.

"We're very pleased with this," says Livesey. "We had Seymour

[Stein] last year and now Geoff will tell his story. Not only are we listening to the industry legends, but they are still shaping our business." The Travis interview will be staged on Monday 30.

Wilson and Livesey are promising an eclectic, thought-provoking and sometimes controversial range of panels and seminars at Manchester's Midland Hotel. Other sessions will include a discussion, under the Dylan-inspired title Don't Stand In The Doorway, Don't Block Up The Hall, highlighting how podcasting is not yet working properly because of difficulties with music rights.

Another coup for this 15th event is persuading Jac Holzman to talk about his past and his future – the founder of Elektra helms Warner Music's new digital label Cordless.

Wilson adds, "Jac is a massive character in the LA music scene, having worked with The Doors and Iggy Pop. He is that important, a great industry character and also, with *Cordless*, an important architect of the future."

Wilson and Livesey are now taking ITC to new international markets, with events in New York and Perth, Australia, already pencilled in for next year.

Electric Proms sparks

The BBC's inaugural Electric Proms is already proving a hit with the public, with tickets for the first confirmed performances last week selling out in 35 minutes.

Festival director Lorna Clarke confirmed the first three names for the Electric Proms at an announcement at the Roundhouse in London, where the biggest shows of the event will take place.

As reported in last week's *Music Week*, Damon Albarn's new project, The Good, The Bad And The Queen, will be one of the headliners, and will be giving the first ever performance of their new album, which will be played in its entirety.

The Who will also headline an evening and will be giving a complete performance of their new rock opera *Peter Dinklage*.

New talent will also be exposed as part of the festival; Mercury-nominated act Guillemots will be working with the BBC Concert Orchestra to create a one-off performance.

Clarke says the aim of the Electric Proms, which will run from October 25 to 29, is to do for pop and rock what the traditional Proms do for classical, by creating a forum for one-off performances across a range of genres in a way other broadcasters cannot do.



Guillemots: acclaimed band will stage a one-off show with the BBC Concert Orchestra

THE launches
cater for budget

Distributor Total Home Entertainment is to launch its first label, Red Box, catering for the super budget market.

The label, which is aimed at specialist music retailers, will sell albums in single, 2-CD and 4-CD sets with distinctive, branded packaging.

The first 18 titles arrive in shops on September 18, including collections from Billie Holiday, Bob Marley and Frank Sinatra, with a plan to have around 100 titles available within a year.

Audio general manager Andy Adamson says Red Box will benefit from the company's ability to ensure next day delivery, as well as its knowledge of the UK retail market. The company will also provide marketing support.

"We can deliver the ability to supply these titles on a day-by-day basis. From our suppliers we tend to find that superbudget releases have a jumble of graphic styles or a packaging style that doesn't think of the retail environment," he says. "We have a one-piece CD box, with a bar code on each CD. This is about using



CAST LIST
A&R: Seb Chew,
Polydor.
Marketing: Orla Lee.
Photos: David Lauder.
National press:
Sunday
Sevenhuan,
Polydor.

Regional press:
Chimes Street,
Polydor.
National TV: Sarah
Hodson, National
radio: Nick
Brag, Polydor.
Regional
presentations: Popa

Evans, Grant Drals,
Tony Myers, Polydor.
Online PR: Tiffany
Lawson, Polydor.
Sales: Adam Corke,
Polydor.

TA-DAH
TRACKLISTING
1. I Don't Feel Like
Dancin'
2. Stay My Mom
3. I Can't Decide
4. Lights
5. Land Of A
Theoretical Words

6. Intermission
7. Kiss You Off
8. Oh
9. Paul McCartney
10. The Other Side
11. Me! It's Not You
Tonight
12. Everybody
Wants The Same

Thing

Red Box to tug market



Holiday: spearheads campaign

our experience to provide an offer to retailers."

Commercial director David Hollander adds, "It is about specialist music outlets, taking an area of business that is necessary but a hassle for them. Specialists have to stock these products. We have to try to make it as good a product as these are going to be."

"The is partnering with catalogue label Demon on the label. However, Adamson stresses that there is room for other labels to get involved. "We will be working with a lot of suppliers," he says. "A lot of smaller companies have three or four titles; we can work with them to get them into this range."

ks interest

Clarke says, "The ambition is for five days of amazing music, be it through established artists coming together for the first time or newer artists doing things they've never done before."

She says the reception from the industry has been very positive, despite some questioning whether it would be possible to bring together the 30 performances of the event will comprise after embarking on the project only in February of this year.

"Rock and pop is a crowded space because it's so successful, so being given your own space to perform and to work with all the resources the BBC has at its disposal is a great opportunity," says Clarke.

"We've had tremendous support from the music industry for this, because they can see what we're trying to do, be it labels or managers or venues."

"If it proves successful, the event could well move from the 2,700-capacity Roundhouse and on to larger venues next year."

"This is first year for us and it's being seen as pilot year and we'll learn from it," says Clark. "But for the first year we wanted to go someone with a proper musical heritage."

Universal plans to create wider international appeal with second album

Scissor Sisters return with new market in their sights

Exclusive

by Stuart Clarke

When it came time to start writing their new album, Scissor Sisters decided to go back to where it all began.

"The New York five-piece, who were crowned the biggest selling artists in Britain in 2003, returned to their enigmatic debut, set up camp in core writer and bassist Babydaddy's New York apartment and got to work."

"The mental environment was quite different coming off this long, two year, very exciting trip, so we wanted to get back into the right headspace," says Babydaddy.

"The previous two years there was a sense of always having somewhere to be, and suddenly there was a big empty canvas."

"We went right back into my apartment in New York - well, it was an apartment upstairs from my old one - and just started to pull the basics of songs together."

The sessions provided the fuel for what eventually became Ta-Dah, later recorded at a rented studio space in Manhattan.

The follow-up to Scissor Sisters' 3.3m-selling debut has much to live up to. Through a string of hit singles

such as Laura Bassy, Take Your Mama Out and a cover of Pink Floyd's Comfortably Numb, the New Yorkers were adopted by the UK public, their ascent culminating with a triumphant Brits, where they walked away with awards for International Album, International Group and International Breakthrough Artist.

Two years on, and anyone doubting the group's ability to top their achievements with album two only has to hear lead single, I Don't Feel Like Dancin'.

The track, which features a particularly appropriate guest appearance from Sir Elton John on piano, proved a first listen favourite at the band's unannounced Scala performance last month and has since shot to the top of the UK Radio Airplay chart ahead of its September 4 release.

Polydor A&R man Seb Chew says, "We want to go everywhere with this record and they've made an album that will enable us to do that."

"They have made a more global sounding record and from a production point of view, have moved

forward in leaps and bounds."

"We all wanted to push the sound on from the first album while keeping a Scissor Sisters sound, and I think we've managed to do that," he adds.

"We wanted to make a record that was more grown up but not at the expense of a sense of humour."

Babydaddy says for Ta-Dah, he and co-writer Jake Shears had several reference points in mind.

"We looked at a lot of magical pop rock from the Seventies, the catchy pop of the Eighties and the obscure depth of the Nineties," he says.

"Jake turned me onto KLF and Dene-Lite and I turned him on to some stuff he'd never heard before."

Ta-Dah is a predominantly self-produced affair, but it is not without

big-name guests. Stuart Price, mastering behind Madonna's Confessions On A Danceroor, contributed to the production of

We wanted to make a record that was more grown up but not at the expense of a sense of humour

Babydaddy

Kiss You Off, and famed David Bowie guitarist Carlos Alomar - who, among his achievements, co-wrote Fame with Bowie and John Lennon - features on two album tracks.

Keen to promote the international prospects of the band, Universal will release the album internationally

on September 18. The band is dedicating a substantial amount of time to their home market with a string of live dates confirmed across the US over the coming months.

"We certainly want to take this album forward internationally," says Chew, who has little doubt about the band's ability to do just that.

"They are very open to everyone's thoughts and criticisms but they don't have to be told what to do to be Scissor Sisters."

stuart@musicweek.com



Scissor Sisters: set to target North America with their second album

The country's live venues are increasingly becoming owned by fewer players. *Jim Larkin* investigates what ramifications this has for music fans and the industry in general

Live scene moves with the times

When audiences gather in the Roundhouse for the BBC's inaugural Electric Proms in two months time, they will be standing in a building which acts as a symbol of the new face of the live music industry.

In the Sixties, the former engine shed in Chalk Farm, North London, was a dark and edgy space, run on left-wing ideological principles and which housed notable gigs from the likes of Pink Floyd and The Doors. But it was left to grind to a slow death in the early Eighties and has lain virtually dormant for 20 years.

Now, however, it has reopened, with big money behind it, and the £30m transformation is remarkable. Natural light floods into the building for the first time in a century, while a new wing gives it a thoroughly 21st century feel. And it is run with a great degree of love, but also with a steely professionalism.

It is symptomatic of a number of other projects taking place, particularly in the capital, in which the live circuit is being transformed through the power of major investment. Next summer, the ill-fated Millennium Dome reopens with a 23,000-seat music arena at its core, thanks to £500m from the giant US entertainment company AEG.

Next summer will also see the first bands playing at Wembley Stadium – if it finally reopens then – and there are also plans afoot to build a new arena in Bristol.

Wembley Arena, meanwhile, has enjoyed its biggest summer in many years, thanks to a combination of Madonna's semi-residency there and a £35m refit that has vastly improved the venue for both fans and performers, with a better loading area, bigger dressing rooms and improved acoustics.

"It's certainly made a difference," says the venue's managing director, Peter Tudor. "I can't remember such a busy summer for us, and the bookings for the rest of the year and into next year are looking very healthy."

On a smaller scale, venues across the country have been revamped and now look and sound better than ever before.

Back in North London, the new-look Koko has proved a huge hit since the venue – formerly the Camden Palace – was refurbished, while just down the road in King's Cross The Scala is benefiting from a serious lick of paint.

At the other end of the country, in Newcastle, the Academy Music Group spent £4m converting an old cinema into a 2,000-capacity venue. It is part of the company's strategy to open venues in all the major cities in the UK.

The Roundhouse: one of the London venues that have raised the stakes in terms of the live experience



If Live Nation takes over all the venues in London then that can't be good for the customers. In any market, choice is critical

Harvey Goldsmith

"Venues of that size make a massive difference to the music scene in a town, and the Academy Group should be praised for what it is doing," says SJM Concerts managing director Simon Moran, who owns a stake in the group. "More towns have got more good venues than they used to and that has to be healthy."

In other words, an awful lot of money is being spent on venues up and down the country, and this stems from the involvement of major financial backers who now view live music as a mature industry, which can generate reasonably reliable returns on investment.

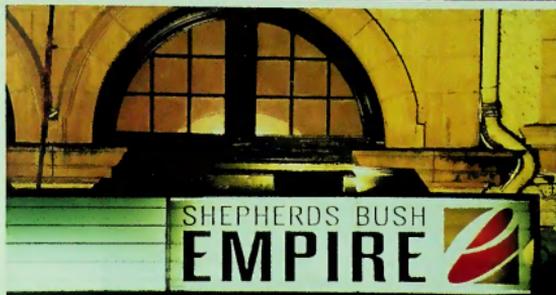
It was this belief that led two venture capitalists, RJD Partners and F&C Private Equity Trust, to back the £34m management buyout of the Academy Music Group two years ago.

What is interesting now, however, is the manner of their inevitable exit from the investment. Rather than go for a public flotation of the group, the investment companies are looking to sell to companies already within live music. The

finance houses appeared back in the headlines two weeks ago, when it was revealed they were in discussions to sell their 51% stake in the venue group to a joint venture controlled by US giant Live Nation as well as Irish business MCD, run by Denis Desmond.

The deal is the cause of some controversy, with Live Nation tightening its increasingly vice-like grip on the live music business. Within London alone it already owns, part-owns or operates the Hammersmith Apollo, Wembley Arena, the Jazz Café and Mean Fiddler and the Victoria Apollo. A successful bid for the Academy Music Group would also bring Brixton Academy, Shepherd's Bush Empire and Islington Academy into the fold.

This, coupled with the company's interests as a promoter, has worried some. Live Aid/8 promoter Harvey Goldsmith has said the deal would be bad news for fans in the London market because it would restrict choice. "In the rest of the country I don't think there's a problem.



but if they take over all the venues in London then that can't be good for the customers. In any market, choice is critical," says Goldsmith.

A *Music Week* online poll suggests that a majority agree with him: 80% of respondents believed that if the Office of Fair Trading (OFT) were to give a green light to the deal, it would concentrate too much power into one group's hands.

As is normally the case, none of the parties involved will comment on the deal while it is going under the microscope at the OFT.

Aside from Goldsmith, there are few in the industry willing to speak publicly about the matter, either because they are promoters

directly affiliated with Live Nation or else they risk losing bookings at their venues.

However, speaking more generally, one venue operator says the concentration of power into the hands of small groups makes things tricky because it makes people make decisions purely on cold hard financial terms and leaves little room for sentiment.

"It's a lot harder these days because the conglomerates have such a hold," says Kris Reid, promoter for The Roadhouse in Manchester.

"If someone like SJM put on a show in our venue and things then break to a new level for the band then they won't come back here. That's not down to the band, but down to the

Shepherd's Bush Empire and Britton Academy: Live Nation bid

agent. It's a business and there's not the loyalty any more."

However, for all the power the OFT has, Reid believes further concentration in the live industry is inevitable. "There was an economic whizz-kid who said that at some point there will be three people who will own everything. You've got Bill Gates in computers and in live music it'll be Live Nation."

But if Live Nation does indeed have plans for domination of live music, it will not be without a significant challenger in the shape of AEG. Although it was relatively unknown in this country before John Prescott made a notorious appearance in a cowboy outfit at the ranch of

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the company's billionaire owner Philip Anschutz - who is hoping to build a super-casino inside The O2 - the company is the second-largest concert organiser in the world.

In the US, it has significant interests in music and sport, including the Staples Center in Los Angeles, and, with the launch of The O2 less than a year away, the rules of engagement are being drawn up.

AEG has divested itself of the MEN Arena to focus on the project in Greenwich and is expecting to unveil some of the names who will be playing the venue's three month opening season within the next quarter.

What remains to be seen is how AEG works alongside Live Nation. Both companies operate as promoters for major international acts, and in The O2 and Wembley Arena, both have interests in large venues. This does beg the question whether each company uses the promoter side of their businesses to support the venue side.

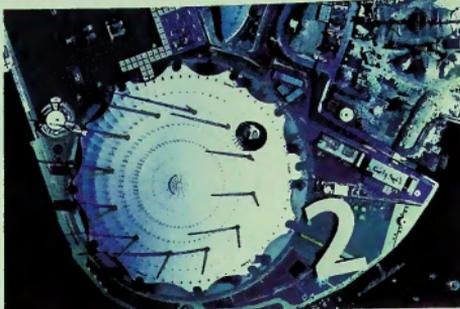
AEG Europe president and CEO David Campbell thinks not. "I'm sure we can have a professional working relationship with Live Nation," he says. "We're creating the finest venues in the country and it's only natural that Live Nation's biggest acts will want to play them. Their promoters won't be able to tell them they can't."

Time will tell if this turns out to be the case, as those names are announced over the coming months.

Conceivably, if a battle develops between Live Nation and AEG for control of the UK's live music industry, it could be seen to represent a corporate takeover of a sector that not so long

We're creating the finest venues in the country and it's only natural that Live Nation's biggest acts will want to play them

David Campbell,
AEG Europe



The O2 a major addition to London's live scene

ago was considered something of a Wild West, where mavericks ruled the roost, where contracts were signed on cigarette packets and where the only board chairman were those singing songs asking for a little more time.

In reality, it represents the maturing of a sector which is now firmly ensconced in middle age, doing well but now finally having to face up to the responsibility of shareholders.

While there are those that will miss the days of yore, there can be no dispute that venues are looking better than they ever have.

It also means the live sector is now catching up to the recorded music business in the stage

of its development and this will have advantages when those from the live sector approach The City asking for backing for projects.

It is a time of opportunity, therefore, but there are those that would urge caution. As Goldsmith notes, the sector may be buoyant now, but no one should start taking anything for granted. "Things are going well now, but we mustn't get greedy," he says. "I get the feeling that there are too many people taking too much out from the business at various stages along the line, and fans are going to get short-changed."

"If we lose them we will struggle very hard to win them back."

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Online marketing has moved to the fore, with specialised companies becoming more important, writes Adam Webb

Digital promo takes the lead

Peterson fronts podcasts for Brazilian tie-up

A series of Gilles Peterson-fronted podcasts in conjunction with Brahma highlights how a digital campaign can result in effective and targeted marketing, without detracting from the brand or music in question.

Put together by London-based agency Wheel, and promoted on the iTunes Music Store and the Brazilian beer brand's website, the first of these podcasts was launched in time for Brazil's first World Cup game on 13 July. The series has since extended over six 30-minute episodes, featuring interviews with the likes of Ed Motta, Tom Ze and Gal Costa, and exclusive live sessions from Marcos Valle and Seu Jorge.

"Part of marketing Brahma globally means effectively or innovatively connecting with our target audience," says Judith Carr, Wheel's deputy client services director, adding that the campaign's main emphasis was to avoid stereotypes of Brazilian culture and associate the brand with a range of credible music.

"It's been a first for Brahma, but they've been really pleased with the amount of people

who've downloaded it. Podcasting is hugely powerful, as you can run a campaign without overbranding. The worst thing in the world is if you've got a huge American brand shouting about themselves and the content becomes incidental. If you can weave it in, like I think we've done with Gilles and Brahma, then it really works. It's definitely something we'd like to do again."



Carnival of content: the podcast is available on the iTunes Music Store and Brahma's website

At even the most basic level, the web has enabled the most fledgling artist to embark on a digital marketing campaign. In the words of Chris "The Long Tall" Anderson, the "tools of production have been democratised" – with a PC or mobile, via a website, MySpace or Bebo page, YouTube account, blog or podcast, anyone can distribute their recordings, post their videos and disseminate information. Many of the traditional barriers to entry have been removed.

The other half of this equation is that younger audiences are gravitating away from traditional forms of media, and traditional forms of media are ramping up their digital presence. A recent survey from Ofcom was the latest confirmation of this. Its annual *Communications Market Report*, issued on August 10, found that 70% of British 16- to 24-year-olds use social network websites and watch less than one hour of TV a day. In addition, 37% of 18- to 24-year-olds were found to have contributed to a blog or website message board. They also sent 42 more mobile texts per week than the wider UK population.

For record labels, and any other entertainment medium for that matter, this is a world of possibilities. Not only are they selling more product online or over the air, but digital channels are where consumers – and particularly younger consumers – are discovering music.

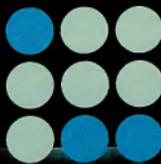
This presents a significant challenge. The size and diversity of the web means there are many niche targets to aim at, but fewer big ones. Consumers are starting to personalise their media.

But the upside is that digital marketing, unlike the traditional spend on press, TV and radio, offers the potential to be a great deal more specific. Labels can now target a particular demographic much more specifically. And, because of the so-called "Web 2.0 Revolution", the fans they are targeting have a much greater stake in the marketing process. Armed with new interactive tools, they are increasingly making and consuming their own content and sharing it with others.

As a result, for many digital marketing agencies, the past 12 to 18 months have seen a shift in how seriously music companies view new media.

"In the UK, many labels now have very talented new media managers, which is a complete change," adds Tim Bishop, managing director of Prezence. "So instead of new media being bottom of the list, it's become an integrated part of a complete strategy – it is thought about straight away and has equal weight with TV and radio, rather than, 'We've got £400 left, let's tack this on'."

Appropriately, the digital sector is populated by a variety of agencies: those who work with corporate and music clients or across the enter-



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tainment sector (Digital Outlook, Lateral, Wheel, Flame, Graphico, Bloc Media, Prezzyco), music specialists (Ralph, Outside Line, Design Est); music specialists who offer PR as well as marketing (Hyperlaunch, Gilotti); digital aggregators (7 Digital, State 51); and online street team specialists (Xtaster, Traffic Marketing).

Given the fractured and fragmented nature of online media, these companies' services are multifarious. What they offer is on a project-by-project basis, dependent on the artist and label in question, and might range from data capture through to driving sales, managing MySpace accounts, creating viral media, connecting artists with brands and a whole host of activities besides.

"Creatively, we always start with the music and take inspiration from that," says Don Jenkins,



managing director of Hyperlaunch, "whether it's from a lyric or a concept behind the band and then tailoring that in a particular way and then best using technology to deliver on that. We've just made sites for Keane, Katie Melua and The Rapture and they all have different approaches."

However, the popularity of social networking sites and user-generated content has changed dramatically how campaigns are planned, says director and co-founder of Ralph (formerly DS.Emotion), Chris Hassell, who has built websites for Primal Scream, Kaiser Chiefs and Franz Ferdinand and is working on a UK portal for Beyoncé. Rather than attract fans to a specific site, a well-considered digital campaign must be flexible enough to work over a many platforms.

"It's not just a case of driving people to your website anymore," he explains. "You can get con-

Sites specific websites are an integral part of artists' campaigns

Labels can determine who their customers are and what they are looking for like never before. Unlike TV and radio, digital marketing offers a two-way dialogue
Stuart Knight, Xtaster

tent out through iTunes or MySpace or YouTube or whatever. The ultimate home of a band or a brand might be their website, but the aim is not getting people to your URL, it's about getting your content to the people. A lot of times you can create assets to give to fans and then they distribute it amongst themselves. "That means there are two elements, really," he adds. "As well as providing fans with innovative content, you also have to build the tools for them to use."

As examples, Hassell points to buddy icons and banner ads created for Christina Aguilera's website, which fans can upload and share, as well as a video remix application that is in development, which fans can host on their MySpace sites and create video mash-ups.

Maximising the impact of MySpace, along with other social networking sites such as Bebo, PureVolume, Tagworld, FaceParty and MTV's Flux, has become an industry in its own right, with agencies now designing tailored and distinctive frontpages and actually managing the flow of content and information.

"For our business, looking after a client's MySpace page was a bit of an add-on about two months ago," says Steven Oakes, marketing director at Design Est. "Now it's a separate service, because it's become so important and because there's so much you can do with it."

The Manchester-based agency has designed and maintains MySpace pages for bands such as The Macabees and Captain – the former offer fans the opportunity to "pimp" their MySpace page, the latter promoting a simple HTML text box that, when cut and pasted, customises the user's site in the style of Captain's.

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"Just because you go and stick yourself up on MySpace, somebody still has to work at it and take care of it and make sure that personal messages get answered," says Leslie Gilotti at Gilotti Music & New Media. She says much of her time is now spent targeting key podcasts, blogs and message boards. "Fans really respond to that and really appreciate it. It has a knock-on effect in getting them to come to gigs and so on."

Certainly, once an agency has created an innovative digital campaign, there is also a need to locate fans and encourage them to take part - which is where digital street teams come in. At Traffic Marketing, Lisa Paulon oversees approximately 40 MySpace, Bebo and YouTube platforms, employing interns to ensure that pages are up to date, and that her clients' fanbases are cross-pollinated with those of other artists from similar genres. This is often in partnership with an online PR. "We don't place content or editorial online," she explains, "it's more like we'd work with a company such as Gilotti, who might put up an online podcast, and then our job would be to place links and awareness through all the word-of-mouth areas."

"It's about making the online content work, and driving traffic towards it. The results of that are mutually beneficial to everyone: there's more advertising, which means more editorial coverage in the future, and that drives more data capture and gets more exposure for the artist."

Traffic also relies on 120,000 volunteers, who will post on message boards, write reviews on retail sites, vote in competitions and essentially track patterns of fan behaviour - essentially maintaining a bottom-up buzz.

The other benefit of this, says Stuart Knight, creative director for Xtaster (see box, right) is that labels can determine who their customers are and what they are looking for like never before. Unlike TV and radio, digital marketing offers a two-way dialogue.

"You can profile and segment your market to an almost scientific degree," he says. "If we wanted 16- to 24-year-old girls in Manchester with size five feet who like Funeral For A Friend and Motörhead, we could segment our community to that degree. So you can pinpoint your marketing more strategically and, more importantly, you can get feedback. We can ask our tastemaker community what they thought of a campaign and what they'd like to see in the future."

With so many agencies trying to make sense of so much information, and with the online ecosystem prone to rapid change (many now consider YouTube to be more important than MySpace), the big question is how to translate campaigns to the most powerful and personalised marketing tool of all - the mobile phone.

Mobile marketing is still in its infancy, but, according to Don Jenkins, will be the key battleground of the future. "It's a conundrum because it's so personalised," he says. "I hate getting a text about something I didn't want to know about - but on top of that, you've got this whole amazing capacity to buy on impulse over wireless downloads. We're mostly involved with more of the quirky, participation aspects of mobile, like texting comments to website. But with the evolution and affordability of devices, I think we're just scratching the surface. With mobile, I don't think we've hit even the tip of the iceberg yet."

Bands go back to school

With kids gravitating increasingly towards internet-based media, online street team specialist Xtaster found an innovative way to reach younger fans of Placebo, The Killers and Franz Ferdinand: artist tribute days in schools.

Launching with around 40 schools, this involved existing members of Xtaster's street teams (pictured) organising events and giving away merchandise, with the best campaigns winning the opportunity to watch and meet their heroes. The Franz Ferdinand campaign, for their second album, *You Could Have It So Much Better*, saw 7,000 badges, 3,000 pencils, 350 T-shirts and 70 albums given away, as classes organised Franz-related quizzes, played Franz-related cover versions, and even baked Franz-related cakes.

"Everything was recruited and developed online in conjunction with the schools," says Stuart Knight, Xtaster's creative director. "It's an area of the marketplace that is largely neglected due to the fact that they don't listen to



daytime radio - they're at school - they can't get into club nights and they don't go to gigs midweek because they're too young. Where are they catered for? Given that the traditional areas such as *Top Of The Pops* and *Smash Hits* have disappeared, it's online.

"When Xtaster started three years ago we were seen as a company who organised groups of kids to hand out stickers and badges," he adds.

"But now we've moved up in importance for people putting marketing campaigns together, in terms of spreading messages virally and digitally and getting the marketplace actually involved in the campaign."

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Interaction and audience engagement is vital if music is to make its mark on television

Sound and vision need a narrative

EDITORIAL
MARTIN TALBOT



It feels like a pretty significant time for music television right now.

Look around to the demise of Top Of The Pops, the evolution of MTV and the emergence of YouTube and mobile operators such as 3 as delivery channels – the world is changing rapidly.

Such changes have led some people to conclude that music simply cannot compete in the conventional television world. I don't buy that completely, but it is hard to deny that such a sentiment has a nugget of truth at its core.

Any form of TV will struggle unless it has come with some kind of moment – maybe even news value – or a narrative that can drag viewers back week after week, elements that can be found in the biggest TV shows these days. It is about engaging the audience.

Look no further than the dramas surrounding Corrie's Jason and Sarah-Louise, Big Brother's Pete, Glyn and Aisleyne, or even Shayne Ward and Journey South for recent evidence.

The problem for TOTP was that it lost a narrative, centring around a chart that for years offered no development week on week and, in parallel, its news value disappeared.

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Brand authenticity is vital to retain street credibility

VIEWPOINT
ANDY GRIFFITHS



Music and brands are now almost symbiotic. With record labels having less cash to throw around, brands are seeing the value of stretching into a new arena and providing much-needed ownership (and sponsorship) of events, TV shows and music initiatives.

Diesel pioneered this extension with our new music initiative, Diesel-U-Music, now in its sixth year. We have spent the past few years steering Diesel-U-Music as an imprint and platform to showcase real talent as opposed to an overt marketing exercise for Diesel, the clothing company.

It was interesting to see MW's readers feel that festivals are too corporate these days

Much of the credibility attributed to Diesel-U-Music is a result of the wealth of talent the content has uncovered. Previous winners include Mylo, Tom Vek, The Pistolas and We Are Scientists and the runners-up list includes Maximo Park and The Fiery Furnaces.

Diesel-U-Music works in tandem with A&Rs to find exciting new UK talent. Our judging panel,

which includes Fierce Panda, Xfm, Pias/Wall Of Sound, Clash magazine, MW and Hip-Hop Connection, spent eight weeks listening to a record number of entries. The UK finalists will gain press coverage, radio airplay, a national six-date tour booked by one of our partners, ITB, and the opportunity to play at the Electric Picnic Festival in Dublin. This is before they join the international finalists at the Diesel-U-Music Awards in October.

All award winners will continue to receive ongoing support and career advice to propel the artists to the next level. This will cover legal advice, another tour after the awards, ongoing PR and the possibility of signing to a label partner. This support and cash injection allows the artist to concentrate on what matters – their music.

It was interesting to see in MW's Online Poll that readers, who are predominantly involved in the music industry, feel festivals are too corporate. As long as the brand is authentic in its approach and truly has artists' best interests at heart, they will succeed in providing a mutually beneficial platform and bringing music to as many people as possible.

Andy Griffiths is Diesel, London, head of communications

It's true, narrative is hard to come by with music, but it can offer memorable moments. KT Tunstall's famous performance on Later was crucial to her breakthrough, even though it was witnessed by few at the time. U2's performance of Vertigo for TOTP, in the BBC TV Centre bullring, had a similar power.

And the traditional broadcasts from music events such as Glastonbury, Live 8 and, even, last weekend's V Festival, offer a news value which is missing from much music TV.

Taking the Brits live should re-engage the audience. It will give the show a newsy core, a genuine "what is happening next?" vibe. ITV's upfront programming has the potential to add a degree of narrative too.

But one more innovation would add the cherry to the cake. Shows such as X Factory, Big Brother, How Do You Solve A Problem Like Maria? and other reality TV shows create the crucial sense of participation. They do it through audience voting.

Such an element must be a central part of the new-look live Brits, when it arrives in January. The phone lines must be thrown open and the British public must be made to feel part of the show. The campaign starts here.

Should the Live Music Forum continue to exist?

The big question

The Live Music Forum will come to an end in its current form at the end of the year. Should a Government-supported forum for live music continue in some form?

Peter Jenner, Sincere Management

"I think Feargal Sharkey and the LMF have done a good job. It has mitigated the worst aspects of the Licensing Act and helped clear lots of confusion with licensees and local councils. I'm not sure the Government would want the LMF to continue to beat it up about the effect of the new law, but if you are asking 'should we have a LMF that talks to government about a wide range of issues?' then absolutely. A new LMF with a wider remit would be very welcome."

Peter Tudor, Wembley Arena

"It's a shame it's going. It's been a listening ear and a conduit into government that we haven't had before, especially with regard to legislation that has an impact on us when the Government didn't realise it would, such as licensing and security. I hope they find a way of keeping it working in some form or other."

Jeremy Ludlin, Barfly

"I'm a big fan of the Forum and of Feargal's. He's the ideal person to head it because he understands the music industry as well as the way government works, and he's brought

live music to the attention of the government. To love to see it continue, because live music venues are bound by a lot of legislation, from health and safety to alcohol licensing, and we need someone to translate this for us."

Geoff Meary, The Agency Group

"The Agency's definitely looked at the problems we've faced as a sector, the biggest of which was the licensing issue, and he's managed to get things changed, so the Forum has definitely been a force for good. There are always going to be factors affecting us, so it's good to have an independent body representing us at government level. It should definitely continue."

Solomon Parker, Concordance

International Artists
"Yes, I would like to see it continue. It's one of those fantastic workarounds a number of areas, which I've been following in Music Week. It's healthy for the live sector to have its own organisation representing us at government level, as distinct from the rest of the industry."

Paul Fenn, Asgard Promotions

"To definitely like to see it continue. Although the brief it had was a specific two-year one, based around the licensing legislation, so any new organisation would need to have a different remit. It would be good to have an organisation acting as a conduit to government – it's good to know there's access to those in power

Welcome to the Music Week poll. To vote, visit musicweek.com and click on the poll link.
Last week, we asked: Will last week's terrorist scare stop international acts from coming to play in the UK?
You said:
 Yes 35% ●●●●●● No 65% ●●●●●●●●●●

This week we ask: Will announcing the BRIT Awards live boost viewing figures?

Diary

Forum is edited by Jim Larkin

The Mobo Awards has a new executive producer in former MTV Europe executive **Fleur Sarfaty**, who explains what we can expect from this year's event

Quickfire

How did you get involved with the Mobos?

Mobos founder Kanye King picked me this year because she was looking for someone who can executive produce and overlook every aspect of the event. She has been referred to me as someone who had lots of experience with award shows.

I did the MTV Europe award shows since their inception in 1994. I worked on every single show. That gives me a pretty good gauge of what makes it a success. At MTV I learned all the jobs. We took a lot of guidance from the US, but I talored what we were making for the European market. The EMAs is a fantastic show that has now been much copied. You can see it almost everywhere.

What attracted you to the Mobos?

I took a lot of advice from colleagues in the industry before taking the job. Mobo is a fantastic brand, you can see the potential.

It is unique in that it covers a genre that needs to be heard and elevated in this country. My hope was that I could bring change to the show and progress it further along that track to step it up a notch.

What size of audience do you expect it to attract?

We will see. But the BBC wouldn't have taken it if they didn't think it could attract an audience.

In what way does urban music need to be elevated in this country?

The music industry is quite cynical in what is popular. A few years ago it was all about dance music, now it is rock. In follow years,

genres tend to suffer more. There are some really brave labels that are battling it out, kids just doing it for themselves because they can't get signed by the majors. I think that it is great that Sway has been nominated for best UK male. It's great that you can have kids doing it themselves and getting heard.

My mission was basically getting the show to the fans and that included lowering ticket prices so there was an entry level point and also taking tables off the floor. I personally hate going for a wide shots and seeing people drinking and chatting with their friends. There will be seating at the front for the fans.

I also want to elevate the UK and have done that by creating the UK categories. Best UK Newcomer, Best UK Female and Best UK Male. That is particularly where we can see what talent has been signed here and what

hasn't. **What will you be a role for?** A depth of experience, a really great team and making changes to the show to take it up a notch.

Are there any negatives in doing the show live on TV?

It makes it a hairy experience. When you go live you take risks, but I think the Mobos should be about taking risks. You have to plan for these risks. The difficulties are basically the same for any show going out live to air – people not being on stage at the right time, that kind of thing. But I only really see the positives of doing it live, the energy it brings.

Who are you particularly glad was nominated for the Mobos this year?

I am happy to see the rise of the UK underground. You can see a lot of independent labels in the nominations. So far, three British acts are to perform on the night – Sway, Jamella and Lemar – what else can we expect?

There will be a total of about eight acts. There are going to be some very exciting performances on the night. Fleur Sarfaty was VP of talent and music at MTV Europe for 11 years, where she helped to set up the MTV Europe Awards. She has also worked at MMA management and

Sony. She was recently appointed executive producer of the



Inside track

Two and a half years after the relaunch of the label by Polydor, Jim Chancellor has stepped up to become head of Fiction. In a parallel move, Paul Smerdelich was promoted to label manager and Pam Ribbeck, formerly with Hermans Fraj, has joined as senior press officer.

Name: Jim Chancellor

Born Barnes, London. July 13, 1968
First job in the music business: Setting up our own label, Bad Minute Records, with my mate Ben Durling (now Lavolta records) in my bedroom in a West Kensington div flat

Where would you like to end up before you retire: Sitting on a beach earning 20% I would love to have a plane. In fact I have many plans, but that's my business.

First record you bought:

The Police's Walking On The Moon
Last record you bought: Mogwai's Travel Is Dangerous
Return To The Cookin Mountain. And I'm also absolutely loving the new Bronx album.

First gig: Def Leopard at the Hammersmith Apollo. Ouch! It was Rick Allen's first gig after losing an arm – a tear night.

Your current favourite book, DVD, game or gadget: I am reading Johnny Cash's autobiography, which is brilliant.

Best friend in the music business: My brother (my bestest friend in the world) and Ben Durling – I have known Ben since we were 12, and have both stood on the terraces at Stamford Bridge and talked tons about music for years. I feel like I've got loads of great mates in the music industry, though.

Greatest passion other than music: Chelsea FC – I have no apologies to

make: "Kerry's won a corner, Kerry's won a corner la la la!"

Best thing that has happened to you in the past 12 months: My wife's birthday was special, and seeing my boys growing up. Show patrol last number one was glorious and The Maccaabees at the Café de Paris and Elbow at Somerset House on my birthday was always gonna be a pleasure and never a chore.

Most embarrassing moment of your career: Being dressed as Jesus in a bar and then asked to run on the spot at the Shepherd's Bush Empire while holding a French loaf and a bottle of Frascati.

What is the best piece of business advice given to you?

"Change makes a man rich".
What will be the most significant music industry development over the next five years? How the live business and the business of selling records comes together to the benefit of both artists and record companies.

DOOLEY'S DIARY



Diddy's flutes beat Beyoncé's

Remember where you heard it:

The urban big boys were in town last week, with both P Diddy and Beyoncé dropping into old London town to perform their respective new albums. For his record, Diddy's laugh had the nicer champagne flutes. BBC Electric Proms director Lorna Clarke picked a good day to officially launch the event last Tuesday. As she pointed out, it was the anniversary of the first day of the original Woodstock. A good omen, surely, but Diddy for one could do without the mud. And the hippos... Comedian Jani Yachere was on form at the launch of the Mobos later that evening. Introducing the nominations, she first made an appeal to last year's surprise winner of the best hip hop award. "Sway – I want to be in your bootie girl," she said, to roars of approval. Then she asked boy band Fundamental 03, who were performing, whether their bling was real. "If it is real you'd better take it off before you get on the bus back to Piccadilly," she warned sagely... Universal publishing has made a couple of new additions to its artist roster. The publisher has locked away Mercury signed-songwriter Ben Hudson of Mr Hudson & the Library, and rising star Scott Matthews has also put pen to paper... A&R manager Jordan Jay has kicked off a new period with Polydor, heading the A&R

division for pop label Fascination. Jay joins the label from Purple City, where his most recent signing was current radio favourite Jealously Lucy... Free tequila shots and Coors Light Beer was the order of the day at Kasabian's post-show album launch in Bristol. The band opted for a Casino-themed afterparty, complete with roulette tables... Talking of launch parties, Universal signing Chris Singleton is releasing the album Twisted City next month, which is based on the London Underground. So he's insisted on having his launch party on the Tube, and will also be playing live at Leicester Square, London Bridge and Bank stations... The familiar faces were out in force on Tuesday night for The Days. The unsigned, unmanaged, unpublished teenagers from the Southern Coast are getting everyone excited and their London show last week was packed with representatives from most, if not all, labels and publishers. Sticking with the A&R tip, New Zealand's Connors & The Moccasin are ticking all the right boxes in our book. Saddy female trio The Revolutionaries have been dropped by Mercury... The staff at PPL (that's all 160 of them) were given a tour of the Houses of Parliament last Thursday. It was organised by Bob Blizzard, secretary of the All Party Parliamentary Jazz Appreciation Society alongside PPL supremo Fran Newark, with a little help from Michael Conarty MP and Lord Colwyn. Who says music doesn't move in the corridors of power?... A fight is starting to save London's Astoria from the developers who are looking to convert the building into something different in time for the 2012 Olympics. An petition has been created at www.petitiononline.com/save/ast/. Congratulations to Steve Chandler, son of Animal's member and head manager Chas Chandler, who has had a baby boy. The little chap has been named Chas and mother and baby are fine...



The Young Knives and Transgressive Records took advantage of a day-long break in the filthy weather last Wednesday to hold a summer fete in celebration of the launch of the band's debut album, Voices of the Animals And Men. Music Week was present in the form of a guess-the-amount-of-sweets-in-jar stall – 1,542 for future reference – and also managed to

swap a copy of that week's magazine for a coconut. Other delights included a tombola, a split-the-raw-stall, celebrity love advice and lots of home-made cakes and jam. Plus, of course, a great live performance from the band. Pictured left to right are singer/guitarist Henry Dartnall, Juley Cronwell from Ward magazine, and bass player The House Of Lords.

Classified

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HR Advisor, Global Entertainment Co. Calling all HR Advisors looking for their next move, with 5 years generalist experience covering all HR disciplines? A leading Entertainment company requires a dynamic individual with the ability to build strong client relationships, and experience of working with multi-national, progressive commercial organisations. Excellent interpersonal and people management skills essential. £10k.

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If you are interested in this vacancy, please contact Leah Pearce in HR for an application form, on 020 8309 3835, or send an e-mail to leah.pearce@windsong-services.co.uk

Closing date: 4 September 2006

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Club Charts 26.08.06

The Upfront Club Top 40

Rank	Artist	Title	Label
1	SCISSOR SISTERS	I DON'T FEEL LIKE DANON	Mercury
2	LO RIDER FEAT. CUMBERBATCH & SKINNY		Mercury
3	CHANEL W/ ALI	TRUCKS & CUMBERSATCH'S BIRTH	Mercury
4	ROUTE 33 FEAT. MEX	STYLONIC BANG BANG BEAT BOX	Mercury
5	STYLONIC BANG BANG BEAT BOX		Mercury
6	MAY FEAT. MARION HIGHER	WARRIORS BRIZA SAMPLER	Mercury
7	WARRIORS BRIZA SAMPLER		Mercury
8	GETS UNDER THE ROSE OF LOVE		Mercury
9	AMP FIDLER	RIGHT WHERE YOU ARE	Mercury
10	MIAMI DUB MACHINE	BE FREE WITH YOUR LOVE	Mercury
11	BASEMENT JANKY HIGH BOY		Mercury
12	PJT WHERE DID YOU COME FROM		Mercury
13	NJOI ANTHONY 2006		Mercury
14	JEALOUSY LUCY		Mercury
15	BRINSLEY EVANS FEAT. SY SMITH	THAT SOUND	Mercury
16	BRITNYA RAYAL	SUMMER LOVE	Mercury
17	DS JONES	FEEL ME	Mercury
18	GOLDFOOT FEAT. ROBERT OWENS	WALK A MILE IN MY SHOES	Mercury
19	KELTS FEAT. TUD SHORT BOSSY		Mercury
20	STEVE MILLER BAND VS GAZZZ	ABRA-CADABRA...	Mercury
21	CREAM VS THE HOXTONS	SUNSHINE OF YOUR LOVE	Mercury
22	CLUB DEEP	INSIDE	Mercury
23	BOB MALEY & THE WAILERS	EXODUS	Mercury
24	WARRIORS CHRIS LAKE PRESENTS	ELECTRIC BOUTIQUE	Mercury
25	SEX MACHINE FEAT. SHEBA	FRI-DAY NIGHT	Mercury
26	SUPHRY INC	M.O.V.I.N.G. TOO FAST	Mercury
27	SOUL AVERAGEZ FEAT. JAVINE	DON'T LET THE MORNING COME	Mercury
28	DEGRESS OF MOTION	DO YOU WANT IT RIGHT NOW	Mercury
29	MORPHEUS SO SPECIAL		Mercury
30	THE BOAM FEAT. SEAN PINK	SKYWIGHT	Mercury
31	CAFÉ GROOVE	WHY U WANNA DO ME WRONG	Mercury
32	AXWELL FEAT. STEVE EDWARDS	WATCH THE SUNRISE	Mercury
33	DAVID GUELLA	THE REG LOVE DON'T LET ME GO	Mercury
34	ROCKEFELLER DO IT NUITE		Mercury
35	DEMIS CHRISTOPHER VS TONY	CHA CHA SLUT	Mercury
36	NELLY FURTADO FEAT. TIMBALAND	ROMANSCIOUS/ANWENTER	Mercury
37	JUSTIN TIMBERLAKE	SEXBACK	Mercury
38	SHERRY DEANE	MAKING LOVE/WHAT YOU WANT	Mercury
39	STARCHASER FEAT. STEVE EDWARDS	FETE	Mercury
40	SPACE COWBOY	THAT'S WHAT DREAMS ARE MADE OF	Mercury

TOP 10 UPFRONT CLUB BREAKERS

- 1 SCISSOR SISTERS I DON'T FEEL LIKE DANON
- 2 LO RIDER FEAT. CUMBERBATCH & SKINNY
- 3 CHANEL W/ ALI TRUCKS & CUMBERSATCH'S BIRTH
- 4 ROUTE 33 FEAT. MEX STYLONIC BANG BANG BEAT BOX
- 5 STYLONIC BANG BANG BEAT BOX
- 6 MAY FEAT. MARION HIGHER WARRIORS BRIZA SAMPLER
- 7 WARRIORS BRIZA SAMPLER
- 8 GETS UNDER THE ROSE OF LOVE
- 9 AMP FIDLER RIGHT WHERE YOU ARE
- 10 MIAMI DUB MACHINE BE FREE WITH YOUR LOVE

COMMERCIAL POP TOP 30

- 1 SCISSOR SISTERS I DON'T FEEL LIKE DANON
- 2 NELY FURTADO FEAT. TIMBALAND ROMANSCIOUS/ANWENTER
- 3 JUSTIN TIMBERLAKE SEXBACK
- 4 JUSTIN TIMBERLAKE SPICE
- 5 SEPTIEMBERS SWEETIES



Scissor Sisters do the Club Chart debut

Nelly Furtado tops Urban Chart

Scissors cut path to top

By Alan Jones

Although extremely popular in the clubs from the start of their career, Scissor Sisters break new ground this week, topping both the Upfront and Commercial Pop Charts simultaneously for the first time.

They do so, ironically, with I Don't Feel Like Danon, which jumps 71 on both charts. The first single from their eagerly awaited second album In-Da-Da, it is promoted in mixes by Paper Forces and Linnz Loves. Five hit singles were pulled from Scissor Sisters' self-titled debut album, but not all of them were given full club servicing, and those that did were unlikely to face tough opponents. As a result, only the last of the quartet, Filthy Gorgeous, topped the Upfront Chart, while their best placing on the Commercial Pop Chart before I Don't Feel Like Danon was number three, a position achieved by Don't Henry and Filthy Gorgeous.

There were 12 dance songs in the Top 40 of the sales chart last week for the first time in years, and there is a great deal more activity on the dance charts than for some time, with plenty of new entries to all published charts. Sometimes it is a major struggle to find 10 emerging club tracks to fit the Upfront Chart breakers list, but in the current climate it would have been easy to produce a list of 30 this week. In the case of moderation, we won't publish that many, but we'll double our usual list, with the following 10 tracks, in addition to those published elsewhere on this page, all getting considerable and increasing support.

1 Janet & Nelly's Call On Me, 12 Miss Sins Ladies Light, 13 Pinks U + Ur Hand, 14 Andy Bopps Everyday Now, 15 Shena's Electrosexual, 16 Mask's Making The Dream, 17 Beyoncé feat. Jay-Z's DeJa Vu, 18 Arrogant's Ghana Sweet, 19 Fergie's London Bridge, 20 Medusa's Hall 2 The DJ.

Christina Aguilera's Airt No Other Man was number one on the Urban Chart for three weeks, but it slides to number five this week, changing places with Nelly Furtado feat. Timbaland's Promiscuous. Clearly slipping up to be a major multi-format hit, Promiscuous has been serviced in mixes by Regine Rosaro as well as its original R&B mix and consequently is number two on the Commercial Pop Chart and a new entry at number 36 on the Upfront Chart.

"The Summer Anthem of 2006"

Mercury

Mercury

Produced in co-operation with the BPI
and based on a sample of more
than 4,000 record outlets
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As used by Radio One

MUSICWEEK

The Official UK Charts 26.08.06

SINGLES

	Esc		
1	3	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Universal
2	19	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'	Island
3	26	DAVID CUETTA VS THE EGG LOVE DON'T LET ME GO...	Island
4	1	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON DOWN	Island
5	2	CASCADA EVERYTIME WE TOUCH	At Around The World
6	23	CASSIE ME & U	Bad Boy
7	3	CHRISTINA AGUILERA AIN'T NO OTHER MAN	Island
8	5	JAMES MORRISON YOU GIVE ME SOMETHING	Polydor
9	4	RHIANNA UNFAITHFUL	Def Jam
10	66	MITCKY MODELLE V JESSY DANCING IN DARK	At Around The World
11	8	ROGUE TRADERS VOODOO CHILD	Island
12	10	SNOW PATROL CHASING CARS	Fiction
13	7	LILY ALLEN SMILE	Regal
14	14	ALESHA LIPSTICK	Polydor
15	15	RONAN KEATING IRIS	Polydor
16	6	PARIS STARS ARE BLIND	Warner Brothers
17	9	PAOLO NUTINI LAST REQUEST	Atlantic
18	11	THE KOOKS SHE MOVES IN HER OWN WAY	Virgin
19	16	MARIA LAWSON SLEEPWALKING	Columbia
20	17	BEYONCE FT JAY-Z DEJA VU	Parlophone
21	18		Columbia

ALBUMS

	Esc		
1	1	CHRISTINA AGUILERA BACK TO BASICS	Polydor
2	1	JAMES MORRISON UNDISCOVERED	Fiction
3	2	SNOW PATROL EYES OPEN	Mercury
4	4	ONSON BRIGHT IDEA	Virgin
5	5	THE KOOKS INSIDE IN/INSIDE OUT	Virgin
6	3	RAZORLIGHT RAZORLIGHT	Island
7	7	NINA SIMONE THE VERY BEST OF	Island
8	6	PAOLO NUTINI THESE STREETS	Atlantic
9	14	KEANE UNDER THE IRON SEA	Island
10	16	THE FEELING TWELVE STOPS AND HOME	Island
11	8	RAY LAMONTAGNE TROUBLE	Epic
12	11	BILLY JOEL PIANO MAN - THE VERY BEST OF	Columbia
13	9	RHIANNA A GIRL LIKE ME	Def Jam
14	15	SHAKIRA ORAL FIXATION VOL. 2	Epic
15	10	LILY ALLEN ALRIGHT, STILL	Regal
16	16	PINK I'M NOT DEAD	LaFace
17	13	MUSE BLACK HOLES & REVELATIONS	Island/Warner Bros
18	12	MARLBARKLEY ST ELSEWHERE	Warner Brothers
19	17	FEEDER THE SINGLES	Epic
20	20	NELLY FURTADO LOOSE	Geffey
21	11	THE MAMAS AND THE PAPAS ... THE BEST OF	Universal TV

BASEMENT JAXX
The Brand New
Single Out
Next Week
HUSH BOY

NO.1 BUZZ CHART
NO.1 COOLCUTS CHART
NO.1 DMC CLUB CHART

20	MARIA LAWSON SLEEPWALKING	Phonogram
21	BEYONCÉ FT. JAY-Z DEJA VU	Def Jam
22	SANDI THOM I WISH I WAS A PUNK ROCKER...	BMG
23	CHARIS BARKLEY SMILEY FACES	Warner Brothers
24	CHICO DISCO	Sony BMG
25	RAZORLIGHT IN THE MORNING	Vertigo
26	SUPERMODE TELL ME WHY	Dada
27	MICHAEL GRAY FEAT. SHELLY POOLE BORDERLINE	Eye Institute/Integrity
28	THE VIEW WASTED LITTLE DUS	1945
29	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	AMM
30	MOUSE T/DANDY WARRIOLS HORNY AS A DANDY	Freemusic/AMM
31	NE-YO SEXY LOVE	Def Jam
32	BUSTA RHYMES I LOVE MY CHICK	Interscope
33	SIMILOU ALL THIS LOVE	Dereon
34	BOB SINCLAIR/STEVE EDWARDS WORLD, HOLD ON...	Delecto
35	THE YOUNG KNIVES WEEKENDS AND BLEAK D'NS...	Transgressive
36	ORSON HAPPINESS	Integrity
37	THE ZUTONS VALERIE	Datsic
38	PINK WHO KNEW	Ufona
39	THE SUNSHINE UNDERGROUND PUT YOU IN YOUR PLACE	Go Records
40	MCFLY DON'T STOP ME NOW PLEASE, PLEASE	Universal



ARCTIC MONKEYS: NEW ENTRY AT NUMBER FOUR

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NO.1 COOLCUTS CHART
NO.3 DMC GARD CHART
NO.1 UPFRONT CLUB CHART
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COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 64	EMI/Virgin/Integrity
2	HED KANDI - THE MIX SUMMER 2006	Red Card
3	BIG TUNES X-RATED	Musique 21 Sound
4	SUMMER CLUB HITS	UMI/VAW/AV
5	URBAN WEEKEND	Universal TV
6	CLUBLAND 9	EMI Virgin
7	LET'S HEAR IT FOR THE GIRLS	EMI Virgin/Star BMG TV
8	THE BEST CLUB ANTHEMS 2006	WNYU
9	ACOUSTIC LOVE 2	WNYU
10	HARDCORE NATION 3	WNYU
11	FESTIVAL 06	Musique 21 Sound
12	CREAM SUMMER 2006	UMI/VAW/AV
13	FLOORFILLERS - CLUB CLASSICS	EMI Virgin
14	THE VERY BEST OF POWER BALLADS	Sony BMG/Integrity
15	R&B CLASSICS	Musique 21 Sound
16	LASHED EUPHORIA	Decca/Bce
17	THE NO.1 TRANCE CLASSICS ALBUM	Decca/Bce
18	THE NO.1 DANCE HITS ALBUM	EMI Virgin
19	FEELGOOD SONGS	Decca/Bce
20	THE NO.1 EUPHORIC DANCE ALBUM	Decca/Bce

FORTHCOMING

KEY SINGLES RELEASES	AUG 21	KEANE CRYSTAL BALLS ISLAND	AUG 21	KELIS HELLS WAS HERE VIRGIN
DANIEL POWERS	JUNNY GETS HIGH	WARREN BROS	PARIS HILTON PARIS HILTON	AUG 21
TRON YORKE HARRINGTON HILL XL	AUG 21	IRON MAIDEN IT'S A MATTER OF LIFE	AUG 21	WANNER BROS
JUSTIN TIMBERLAKE SPOXY/ROCKA	AUG 28	BEYONCÉ BLVD/ROCA	AUG 28	BOB DYLAN UNDER THE SKY COLUMBIA
SANDI THOM WHAT IF I'M RIGHT/ROCA	AUG 28	THE FEELING NEVER BELONGS TO US	AUG 28	IRON MAIDEN IT'S A MATTER OF LIFE
THE FEELING NEVER BELONGS TO US	AUG 28	LEMAR IT'S NOT THAT EASY/ROCA	AUG 28	KASABIAN FUTURE COLUMBIA
LEMAR IT'S NOT THAT EASY/ROCA	SEPT 4	MICHELLE JOHNSON THE CAPTAIN AND THE KID	SEPT 4	BEYONCÉ BLVD/ROCA
MICHELLE JOHNSON THE CAPTAIN AND THE KID	SEPT 4	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 4	PAUL WELLS HIT PARADE ISLAND
THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 4	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 11	JUSTIN TIMBERLAKE FUTURE/ROCA
			SEPT 11	LOWES/ROCA
			SEPT 11	ELTON JOHN THE CAPTAIN AND THE KID
			SEPT 18	THE SCISSOR SISTERS TA-LAH POUDROU

KEY ALBUMS RELEASES

KELIS HELLS WAS HERE VIRGIN	AUG 21	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
PARIS HILTON PARIS HILTON	AUG 21	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
BOB DYLAN UNDER THE SKY COLUMBIA	AUG 21	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
IRON MAIDEN IT'S A MATTER OF LIFE	AUG 28	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
KASABIAN FUTURE COLUMBIA	AUG 28	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
BEYONCÉ BLVD/ROCA	AUG 28	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
PAUL WELLS HIT PARADE ISLAND	SEPT 4	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
JUSTIN TIMBERLAKE FUTURE/ROCA	SEPT 4	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
LOWES/ROCA	SEPT 11	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
ELTON JOHN THE CAPTAIN AND THE KID	SEPT 11	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18
THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18	THE SCISSOR SISTERS TA-LAH POUDROU	SEPT 18

20	NELLY FURTADO LOOSE	Capitol
21	THE MAMAS AND THE PAPAS - THE BEST OF	Universal TV
22	RONAN KEATING BRING YOU HOME	Mercury
23	CAPTAIN THIS IS HAZELVILLE	EUL
24	THE ZUTONS TIRED OF HANGING AROUND	Datsic/Bce
25	THE ROLLING STONES FORTY LICKS	Virgin/BMCA
26	JACK JOHNSON IN BETWEEN DREAMS	Emblem/Integrity
27	PUPPINI SISTERS BETCHA BOTTOM DOLLAR	UCI
28	MADONNA CONFESSIONS ON A DANCE FLOOR	Warner Brothers
29	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner Brothers
30	SANDI THOM SMILE IT CONFUSES PEOPLE	ROCA
31	PUSSYCAT DOLLS PCO	AMM
32	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	Smit
33	JAMES BLUNT BACK TO BEDLAM	Atlantic
34	JOURNEY SOUTH - JOURNEY SOUTH	Sony Music
35	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros
36	SHAYNE WARD SHAYNE WARD	Sony Music
37	THE RACONTEURS BROKEN BOY SOLDIERS	XL
38	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Universal
39	CHAMILLIONAIRE THE SOUND OF REVENGE	Capitol
40	LOSTPROPHETS LIBERATION TRANSMISSION	Waltz/Noise



CHRISTINA AGUILERA: STRAIGHT IN AT NUMBER ONE

Classified

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ANNOUNCEMENT



Sanctuary

It is likely that Sanctuary Town House Studios will cease trading at the end of August 2006.

To this end we would give notice that anyone who may have tapes stored at Town House since the acquisition from EMI in April 2002 should get in immediate contact to establish ownership.

We are also holding several tapes from Westlake studios closure in 2004 and are also seeking rightful ownership of these tapes.

If you feel that we may be holding tapes that you have a claim of ownership on please contact Tom Hough on 020 8932 3200 or tom.hough@sanctuarystudios.com. Proof of ownership will be required before we will release any tapes.

It is with regret that we will be unable to store or return any tapes after 30th September 2006 and any or all remaining tapes will be destroyed.

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EMI

22.5% (+13.0%)

Moored and reloaded on top, boosted by Infernal, Thom, Ward and compilations.

WARNER/CHAPPELL

16.4% (+60.6%)

Crazy share and the Chili Peppers help deliver highest ranking for 18 months.

BMG

13.4% (-33.3%)

Year-on-year figures decline, but things look better quarter-on-quarter.

UNIVERSAL

12.9% (-32.1%)

Universal slides, despite shares in Jack Johnson and Massive Attack albums.

CHRYSLIS

6.5% (+155.7%)

One-third of Crazy help push the top indie into the overall Top Five.

Blue Mountain 34%
Global Talent 34%
Pink Floyd 19%

The above shows share of the independent market

FIRST FIGURE REFERS TO COMBINED QUARTER TWO MARKET SHARE, SECOND FIGURE REFERS TO YEAR-ON-YEAR CHANGE

The Gnarl's Barkley hit propels Warner/Chappell to its biggest slice of pie in 18 months

Crazy single delivers for publishers

Publishing

by Paul Williams

It was the runaway hit of the summer and Gnarl's Barkley's Crazy completely transformed the fortunes of both Warner/Chappell and Chrislalis.

Number one for nine straight weeks and selling more units in quarter two than its three closest challengers combined, the Warner Bros single helped to lift Warner/Chappell to its highest ranking in 18 months, while it broke all records for Chrislalis.

The independent, which claimed a one-third stake in Crazy through Danger Mouse, topped its previous highest quarterly share of the singles market at the start of 2004 by one-hundredth of a percent with a 9.58% share. That placed it above Universal on singles for the first time and also put it ahead of Sony/ATV in fourth, while on the combined table Chrislalis had its best performance to rank fifth with 6.5%.

For Warner/Chappell, the Gnarl's Barkley smash saw the publisher move up to runner-up spot on the combined table for the first time since the closing quarter of 2004. But it was still not enough to

Chrislalis bounces back to head indies list

Chrislalis bounced back to an unprecedented low of seventh place on the indie rankings in quarter one to return to the top publisher with its biggest share yet.

As it cashed in on the Gnarl's Barkley (pictured) single Crazy and its accompanying album *St Elsewhere*, where it claimed a 39% share, Chrislalis commanded a 22.5% share of the independent publishing market to lead the field by nearly 10 percentage points. While Gnarl's Barkley's run was responsible for

bypass EMI, which, in a tough quarter for its traditional main rival Universal, ended its interrupted run as the number one publisher to a year.

EMI itself played a minor part in the Crazy story, claiming a 3.3% share of the song, but that was overshadowed by far bigger shares on a



Chrislalis's record-breaking performance, it was by no means its only success story, with Fiedra's first retrospective *The Singles and the Infernal* single *From Paris To Berlin* - it claimed a 40% share in

controlled Snow Patrol album *Eyes Open* sold 367,000 copies in the quarter to become the period's fourth top seller - giving it 3.5% of the combined market.

P and P took third spot for a second successive quarter with a 6.6% share including half of Saadi Tournier's chart-topping *I Wish I Was A Punk Rocker* (third top-selling single), while Reverb's 100% stake in Staysne Ward's *No Promises* (fourth top seller) helped it to fourth place with 6.9%.

Both - boosting its fortunes. Given Chrislalis's exceptional performance, Big Life was unlucky only to make it to second place. It captured a new personal best of 11.3% after its exclusively-

number one of the quarter's most popular singles as it controlled 28.3% of the market. It claimed 69% of the Infernal hit *From Paris To Berlin* (second biggest seller of the quarter) and 50% of Sandi Thom's *I Wish I Was A Punk Rocker* (third top seller), while its Jobete catalogue once again paid dividends

with Beatfreakz' reworking of Rockwell's *Somebody's Watching Me* the period's ninth top seller.

EMI's album share dropped to its lowest level in a year to 20.8%, as its combined share fell quarter-on-quarter from 24.3% to 22.5%.

In contrast, Warner/Chappell added an impressive singles run (77.2%) with its highest share of the album market since the first quarter of 2004. Its 15.8% album share included exclusive control of the quarter's biggest album, *Stadium Arcadium* by Red Hot Chili Peppers, and more than a third of Gnarl's Barkley's *St Elsewhere* (seventh of the quarter). Besides Crazy, its singles successes included 80% of Rihanna's *SOS* (fourth top seller) and a majority share of Nelly Furtado's chart-topping *Maneater* (sixth).

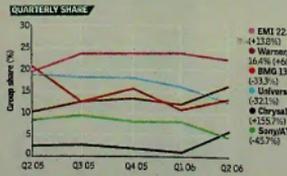
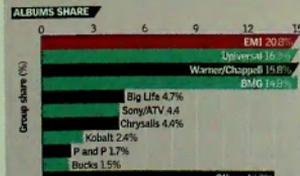
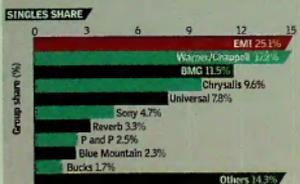
BMG overcame its worst performance in two years in quarter one to move up to third place on the combined table with 13.4%. Its turnaround came via improvements on both singles and albums; in the latter market, it was the only company to have 100% control of more than two releases in the period's Top 10 as Keane's *Under The Iron Sea* ranked fifth and Kooles' *Inside In/Inside Out* sixth. The Crazy success story spread to BMG, too, as it claimed 30% of the quarter's biggest-selling title.

Universal clearly found it tough going in quarter two, slipping from second and fourth place on the combined table with a 12.9% share, its lowest figure since the end of 2004. On albums, the publisher actually improved its market share quarter-on-quarter from 15.3% to 16.3% to finish second on the market as it claimed more than half of Massive Attack's *Collected Best of* (eighth of the quarter) and enjoyed further success with Jack Johnson's *In Between Dreams* (ninth). But it had a less-than-rememberable quarter on singles, where its market share more than halved over three months to 7.8%, as it fell to an unprecedented fifth place in the market.

Sony/ATV's own singles market share lifted slightly since the last quarter to 4.7% but, with its only interest in the quarter's Top 10 coming via two compilations and a minor share in the Massive Attack album, the publisher slumped to its worst performance in albums since it dropped to its all-time low score of 1.9% in quarter one 2005. Its share this time, though somewhat better, was more than half the previous quarter at 4.4% as it found itself overtaken by Big Life.

paullw@musicweek.com

Publishing 2006: second-quarter performance



Figures refer to first quarter; bracketed figures represent year-on-year change

Top 10 singles for Q2 2006

Rank	Title/Artist	Label
1	CRAZY (Gnarl's Barkley/Reverb)/Reverb	Chrislalis 33.3%/Warner-Chappell 13.3%/EMI 3.3%
2	FROM PARIS TO BERLIN Powers/Lugern/Rafn	EMI 60%/Chrislalis 40%
3	I WISH I WAS A PUNK ROCKER... Giller/Thom	EMI 50%/P and P 50%
4	SOS Kobalt/Reverb/Bogart	Warner-Chappell 80%/IQ 10%/CC and others 10%
5	NO PROMISES Sieber/Schroder	Reverb 100%
6	MANEATER Masley/Hill/Furtado/Beanz	Blue Mountain 100%
7	ONE BONE11	BMG 100%
8	NAIVE Pritchard/Harris/Rafferty/Garres	EMI 100%
9	SOMEBODY'S WATCHING Me Gerdy	EMI 100%
10	CONTROL MYSELF Smith/Dupri/Phillips/Toby/Miller/Bambata/Baker	EMI 50%/Warner-Chappell 37.5%/CC and others 12.5%

Top five albums for Q2 2006

Rank	Title/Artist	Label
1	STADIUM ARCADUM Red Hot Chili Peppers	Warner-Chappell 100%
2	Now 63 Various	BMG 75%/EMI 22.7%/Sony-ATV 4.3%/Universal 17.3%/Warner-Chappell 13.2%/Kooles 4.4%/Others 28.6%
3	SHAYNE WARD Shayne Ward	EMI 21.6%/EMI 19.2%/Universal 15.4%/Warner-Chappell 23.7%/Reverb 11.5%/Others 8.4%
4	EYES OPEN Snow Patrol	Big Life 100%
5	UNDER THE IRON SEA Keane	BMG 100%

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Week 33

Upfront p18 TV & radio airplay p21 New releases p24 Singles & albums p26

FAST CHART

SINGLES

NUMBER ONE
SHAKIRA FEAT. WYCLEF JEAN HIPS
DON'T LIE (Epic)
Number one for the fourth week in a row, and fifth week in total. Shakira & Wyclef Jean's Hips Don't Lie is now the longest running number one by a male/female duo since 1993, when Dutch duo 2 Unlimited spent five weeks at the chart's summit with No Limits.

ARTIST ALBUMS

NUMBER ONE
CHRISTINA AGUILERA BACK TO BASICS (RCA)
Christina Aguilera topped the US albums chart with her self-titled 1999 debut and nearly did the same here in 2003, when Stripped got to number two behind Norah Jones' Come Away With Me. Now she finally reaches the apex in the UK.

COMPILATIONS

NUMBER ONE
VARIOUS NOW! 64 (EMI/Virgin/UMTV)
Now! 64 spends a fourth week at number one, despite its sales falling by 31.1% last week to 53,103. Its 27-day sales tally of 552,854 is 12.8% behind same-stage sales of 2005 equivalent.

RADIO AIRPLAY

NUMBER ONE
SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (Polydor)
Aside from Christina Aguilera's current single, all of the top seven tracks on UK radio last week were Universal releases. Scissor Sisters' upcoming single I Don't Feel Like Dancin' remains at number one, with a 25.8% lead over runner-up and Polydor labelmate James Morrison.

The Market

Sales surge gives singles a boost

by Alan Jones
After slumping to a 30-week low the previous week, singles sales staged a welcome recovery last week, as eagerly awaited releases from Chamillionaire feat. Krayzie Bone, David Guetta Vs The Egg, Cassie and Micky Moolah Vs Jessy moved from download to physical release and catapulted into the Top 10, alongside the Arctic Monkeys' latest single, Leave Before The Lights Come On, which debuts at number four, after delivering a simultaneous download/physical release.

Physical sales and downloads both improved considerably, as the combined total jumped 17% to 1,188,624.

In last week's chart, only one single topped the 20,000 sales mark. In this week's, the top six all beat the threshold. Topping the chart for the fourth week in a row, and the fifth week in total, even Shakira and Wyclef Jean's Hips Don't Lie benefits from the improved market, expanding by 1.1% to 28,955. Cascadia's Everytime We Touch continues its top ten buoyant chart journey, sliding 2-5 even though its sales increased 12.5% to 21,376. Last week, it jumped 4-2, although its sales went down 15.9% to 18,994.

Although Snow Patrol's

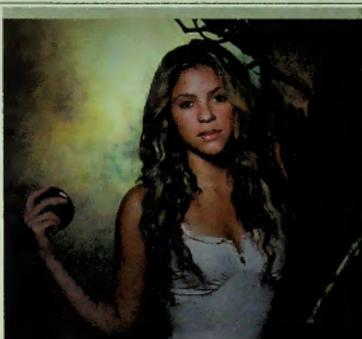


Chart topper Shakira: this week's top six singles each sold more than 20,000 copies

Chasing Cars single falls 10-12, it has an even bigger increase in sales, improving 22.3% to 10,085.

Meanwhile, Alesha's Lipstick and Roman Keating's Iris debut at 14 and 15 on sales of 8,611 and 8,477, both of which would have sufficed to earn them a number 10 debut last week.

Alesha was a member of girl group Mis-Teeq, who disbanded at the start of 2005. She is the first member of the group to go solo and, although a Top 10 position would have been more welcome, Lipstick extends her run of Top 15 hits to nine - seven of Mis-Teeq's eight singles made the Top 10, while their last single, Style reached number 13.

Album sales also increased last week, although by only

0.7% to 2,379,039.

With Now! 64 continuing its decline, compilation sales fell by 7.6%, but artist albums improved 3.1%, with Christina Aguilera's Back To Basics opening at number one on sales of 84,279, relegating James Morrison to runners-up slot with Undiscovered, on sales of 47,935. Completing a strong top three, Snow Patrol's Eyes Open also a notch, with sales of 44,480, marking an insignificant 1.5% dip week-on-week.

Finally, while topping the overall UK singles chart in the last four weeks, Hips Don't Lie has moved 1-3-2-2 in Scotland, where Paris Hilton, The View and the Arctic Monkeys have all been chart champs instead. Alan Jones

KEY INDICATORS

SINGLES

Sales versus last week: 19.8%
Year to date versus last year: 48.8%

MARKET SHARES

Universal	29.6%
Sony BMG	23.2%
Warner Music	13.7%
EMI Music	8.7%
Others	24.6%

ALBUMS

Sales versus last week: 3.1%
Year to date versus last year: 0.6%

MARKET SHARES

Universal	41.4%
Sony BMG	27.7%
Warner Music	13.1%
EMI	12.8%
Others	5.0%

COMPILATIONS

Sales versus last week: -7.6%
Year to date versus last year: -9.6%

MARKET SHARES

Universal	32.5%
EMI	24.6%
Warner Music	9.6%
Sony BMG	3.1%
Others	25.2%

RADIO AIRPLAY

MARKET SHARES

Universal	40.6%
Sony BMG	29.8%
Warner Music	10.1%
EMI	7.9%
Others	11.6%

CHART SHARE

Origin of singles sales (Top 75):
UK: 48.8% US: 40.2% Other: 11.0%
Origin of albums sales (Top 75):
UK: 57.1% US: 41.2% Other: 1.7%

THE SCHEDULE

ALBUMS

THIS WEEK
Paris Hilton Paris Hilton (Warner Brothers); Outkast Idiotworld (RCA); Obie Trice Second Round (Polydor); The Young Knives Voices Of Animals And Men (Warner Brothers); Kelis Kelis Was Here (Virgin)
AUGUST 22
Method Man 42: The Day After (Mercury); Cassius 15 Again (Virgin); Iron Maiden Its A Matter Of Life And Death (EMI); The Roots Come Theory (Mercury); Kasabian Empire (Columbia); Cohed & Cambria Good Apollo: In A Burning Star (Columbia); Bob Dylan Modern Times (Columbia)
SEPTEMBER 4
Beyonce B Day (RCA); Missy Elliott Respect Me (Atlantic); Basement Jaxx Crazy Itch Radio (XL); Audioslave Revelations (Columbia); Niallgi Extra

Ordinary (FDM); Paul Waller Hill Parade (Island)
SEPTEMBER 11
The Fratellis Costello Music (Island); Bats For Lashes For And Gold (Epic); Lemar The Truth About Love (RCA); Lionel Richie Coming Home (Mercury); Justin Timberlake Futursex/LoveSons (RCA)
SEPTEMBER 18
DJ Shadow The Outsider (Island); The Rapture Pieces Of People We Love (Mercury); Bonnie Prince Billy The Letting Go (Domino); Darkef Darkef (EMI); Scissor Sisters Ta-Dah! (Polydor); Get Cape Wear Cape Fly Chronicles Of A Bohemian Teenager (Atlantic)
SEPTEMBER 25
Jet Shine On (Atlantic); Four Tet Remixes (Domino); Janet Jackson 20 Years (Virgin); James Wray With Me (Parlophone); Ludacris Release Therapy (Mercury)

NEW ADDITION



P. Diddy will release his first studio album since 2001's The Saga Continues... on October 16. Titled Press Play, the album will be preceded by lead single Come To Me on October 2 featuring guest vocals from Nicole Scherzinger of the Pussycat Dolls. P. Diddy was in the country last week to introduce the set to media.

SINGLES

THIS WEEK
Missy Elliott We Run This (Atlantic); Daniel Powter Jimmy Gets High (Warner Brothers); Keane Crystal Ball (Island); Matt Willis His Key Key (Mercury); DMX Lord Give Me A Sign (RCA); Beyonce Deja Vu (RCA); The Crimes Baby Boom (Warner Brothers); Thom Yorke Harrowdown Hill (XL); Pharrell Number One (Virgin)
AUGUST 28
Pink U And I Hand (RCA); Sandi Thom What If Im Right (RCA); Justin Timberlake Seyback (RCA); The Feeling Never Be Lonely (Island); Basement Jaxx Hutch Boy (XL); Lupe Fiasco Daydream (Atlantic); TL Live In The Sky (Atlantic)
SEPTEMBER 4
Bottle Demons (Warner Brothers); The Rapture Gotta Get Myself Into It (Mercury); Muse Straight (Warner

For fuller listings, see musicweek.com

Brothers); DJ Shadow Eff (Island); Lemar Its Not That Easy (RCA); Omariion Entourage (RCA); Elton John The Bridge (Columbia); Nelly Furtado Promiscuous (Polydor); Scissor Sisters I Dont Feel Like Dancin' (Polydor); Robbie Williams Rudebox (Chrysalis); Yeah Yeah Yeahs Cheated Hearts (Polydor); Lucy Jayous (Purple City)
SEPTEMBER 11
Jamelia Something About You (Parlophone); Natasha Bedingfield I Wanna Have Your Babies (RCA); Ne-Yo When Youre Mad (Mercury); Guilemots Train To Brazil (Polydor); Fernie London Bridge (Polydor); Katie Melua Its Only Pain (Oranok)
SEPTEMBER 18
Janet & Nelly Call On Me (Virgin); The Killers When You Were Young (Mercury); The Zutons Stacey (Deafening); Plan B Who... (Warner Brothers)

26.08.06

From out of the shadows

The Plot

All star guests open up opportunities for hip-hop supremo DJ Shadow

DJ SHADOW THE OUTSIDER (ISLAND) DJ Shadow's first studio album in four years features his most diverse line-up of guests yet and Island believes the cast list could open up doors to new audiences.

Recorded over three years in his native San Francisco, the album is Shadow's third studio effort in over 10 years. The follow-up to his 2002 set *The Private Press*, it features contributions from guests including Q-Tip from A Tribe Called Quest, Keak Da Snake, Turf Talk, Kasabian, Chris James from Stateless and David Banner, giving Shadow the ammunition to talk to new audiences.

Island's head of marketing Lee Jensen says they intend to make this most of the broad guest list. "The opportunity with this record lies with the featured

artists allowing us take Shadow into new areas," he says. "Artists like Kasabian or Q-Tip really do push you into markets you've never been before."

At a preview listening party for the album in London last month, Shadow affirmed Jensen's belief. "It reflects the fact that I don't fit comfortably in any one genre," he said. "I think I'll lose some fans, but on the other hand, I know I'll gain some new ones." One of the album tracks, titled *Artifact*, is a relic of Shadow's work on an abandoned solo album by Rage Against The Machine frontman Zach de la Rocha.

Island will be driving home the message about the album, which is released on September 18, via minute-long radio ads which will focus at stations as they pick up on the record. "It will be a mix of as much of the album as we can get in there," says Jensen.

The album's lead single, titled *Enuff*, will be released on September 24 and a national UK tour will follow through November and December, concluding with two dates at London's Brixton Academy on



December 13 and 15.

Internationally, *The Outsider* will be released in six physical versions. In the UK, it will be released as a digi-pak, super jewel and DLP featuring an UK bonus track; in the US, a different sleeve design and bonus track will be used; Japan too will incorporate a different sleeve design and other international territories will feature a different design again. The different versions give it that collectability factor," Jensen affirms. "The people who are fans of DJ Shadow are quite mental, they will seek out new versions, so it's about meeting that demand."

CAMPAIGN SUMMARY
PRESS: Shane O'Neil
ISLAND NATIONAL RADIO: Kate Burnett, Rapture PR
TV: Mike Mooney, Andrea Edmondson, ONLINE PR: Simon Al Holder
MANAGEMENT: Jamal Chahbi

TASTEMAKERS TIPS

Pharoahe Monch

Push (SRC/Universal)

ZAM LOWE, RADIO ONE



"Push is a heavy record for us. It's one of those songs that jumps out of the radio

and moves people. It's what Pharoahe needs to bridge the gap between his established credibility and a wider audience."

Superfly Inc

Moving Too Fast (Data)

CARL SPENCER, PRESENTER GALAXY NORTH EAST



"There have been loads of records out over the past 12 months, sampling, or rather mudding, a Nineties classic. OK, so this one does

sample Phil Collins, but it works. The song tells the story of a relationship that does not work out because things happen too quickly. Not only is it a perfect summer tune to hear on the radio, but it has been skillfully remixed too - when you are dancing at the weekend listen out for the brilliant Premasons vocal remix."

Bat For Lashes

Fur and Gold (Echo)

ROB DA BANK, BBC RADIO ONE, (SUNDAY BEST)



"The first time I heard Natasha Khan's Bat For Lashes, her music came

out of the speakers like a white witch riding a broomstick made of liquid acid. And then I realised she's out on the vocal chords of Björk, Kate Bush and Joan Baez and swallowed them. This is the best album I've heard in an age."

THE INSIDER

The Big Issue



Weekly news and culture publication *The Big Issue* has long been a champion of new music. Underneath, the magazine dedicates some 50% of its covers to established and emerging musical talent and, to capitalise on this, it has teamed up with Virgin Mobile and NTL for a three-hour unplugged gig at Brixton Academy to celebrate the 10th anniversary next month. The event will see artists

performing 11 to 12 minute sets, with the aim being to get between 10 and 12 acts performing, divided evenly between established acts and up-and-coming artists. The relationship between *The Big Issue* and music has always been a close one and we are looking to extend that relationship further," says publisher Lisa Woodman.

Acts already confirmed include singer-songwriter The Glitters, psychedelic funk band Maxfield, flamenco guitarist Jackson Scott, Welsh rockers Vibration White Finger and singer-songwriter Winter Roberts, who will also be hosting the event. Promoters are still in the process of confirming other, bigger name artists for the event and are calling on the music industry and performers to step

Emerging band Johnny Panic step up three gears with npower TV ad

Ad focus

Independent outfit Johnny Panic are set to reap the commercial benefits of a lucrative TV sync campaign leading into the final quarter of 2006. The London-based group have been commissioned by npower energy to soundtrack the company's summer cricket TV campaign. Through a relationship with street marketing company Xtaster, npower commissioned the band to re-record a version of *The Turtles* 1967 hit, *Happy Together*, which had already been used successfully in a previous TV campaign for the energy company.

"npower were looking to assist an ad and coming act," says Stuart Knight, co-founder of Xtaster and its in-house label arm Propaganda Records. "I think new bands appreciate the value which can be associated with TV. Through a relationship to make the most of the sync, Propaganda will release the single digitally on August 27, ahead of a physical, limited-edition seven-inch release on September 4. In addition,



throughout the second leg of advertising, which will air later this month (August), npower will tag the end of each TV spot with a unique code leading viewers to download the song via 7Digital. Further promotional value will come via the company's home energy bills, which will highlight the name of the song used in the campaign. "npower are as keen to emphasise the partnership as we are," says Knight. "They realise

that the band were perfect for the ad."

At radio, the song has already enjoyed support from Ian Carmichael at Xfm and has attracted a few spins at Capital courtesy of Johnny Vaughan. The band are scheduling plenty of live activity over the next few months to support the Barfly in London on September 4 before commencing a full UK tour during October.

RADIO PLAYLISTS

RADIO 1

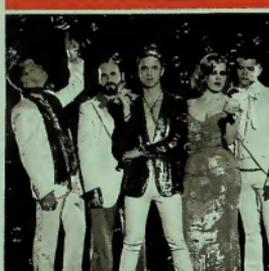
A LIST
Arc'tic Monkeys Leave Before The Lights Come On, Basement Jaxx Hazy Boy, Beyoncé feat. Jay-Z Dilemma, Chevelle/Infinite Rock, Christian Aguilera Afti No Other Man, David Guetta vs. The Egg Love Don't Let Me Go, Justin Timberlake vs. The Roots Kasabian Empire, Keane Crystal Ball, Kelle Bryan, Lenny Kravitz Not That Easy, Mase Starlight, Nelly Furtado
PROMOS
Orson Happiness, Pink U And U Have Scissor Sisters I Don't Feel Like David, Snow Patrol Chasing Cars, The Feeling Never Be Lonely, The Fratellis Chelsea Dagger
B LIST
Alekya Lipstick, Cassie M & J, Fergie London Bridge, Athena Something About You, Jealousy Kills, Scissor Sisters I Don't Feel Like David, Snow Patrol Chasing Cars, The Feeling Never Be Lonely, The Fratellis Chelsea Dagger
Michael Gray, Berenice, Pizzini Williams, Nardone One, Robbie Williams Rialto, Route 33, Meek, Alex James Looking Back, Reptile Inc, Moving Too Fast, The Automatic, The

Killers When You Were Young

G LIST
Chris LaBea feat. Larna V Chango, Get Cape Wear Cap, Fly The Chroatics Of A Bohemian Tanager (Part One), Gallinules, Trips To Brazil, Luke & The Underdog Givers Inside The Park, '07 Chicks Checkin' In, Matt Willis Hey You, Paolo Nutini Jerry Don't Be Hasty, Samel Thoms What If I Stay, The View Musical Little Cat, The Zeltens On Stage Book What You've Done
J-PROMO
"Chris LaBea, Larna V Chango, Matt Willis, Paolo Nutini, Jerry Don't Be Hasty, Samel Thoms, The View Musical Little Cat, The Zeltens On Stage Book What You've Done"

RADIO 2

"Chris LaBea, Larna V Chango, Matt Willis, Paolo Nutini, Jerry Don't Be Hasty, Samel Thoms, The View Musical Little Cat, The Zeltens On Stage Book What You've Done"

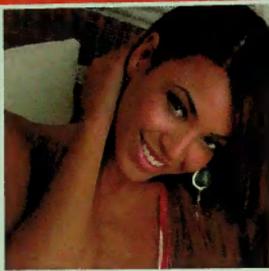


SINGLE OF THE WEEK
Scissor Sisters

I Don't Feel Like Dancin'

(Polydor LC00309)

Drawing on disco's spangly heritage, Scissor Sisters have wailed Bee Gees vocals to Elton John's piano and created a single that has left the industry foaming at the mouth in anticipation of forthcoming album *Ta-Dah*, which is set to be released on September 18. This track has been A-listed by Radio One, Radio Two, Capital and MTV, playlisted by Virgin, and has also been added to Xfm's daytime list.



ALBUM OF THE WEEK
B Day

B Day

(Columbia 82876881322)
The return to the **11m-selling** *Dangerously In Love* is classic Beyoncé Knowles. Working with such name producers as Rodney Jerkins, Rich Harrison and The Neptunes, the record is largely written by Beyoncé herself. Kicking off with the scorching first single *Déjà Vu*, the best cuts are rumored forthcoming single *Ring the Alarm* - a fierce R&B workout that harks back to her better performances with Destiny's Child, and the melodic *Irreplaceable*.

Singles

The Answer

Under The Sky (Albert Productions JASCDUK034P)

The Northern Irish rockers draw from chunky stadium hair-metal on this track, taken from debut album *Rise*, which has already racked up more than 10,000 sales. The band are set to head out on a UK tour in October, and the album is about to be released in mainland Europe, South Africa and Australia.

Nelly Furtado feat. Timbaland

Promiscuous (Geffen LC07266) A dirty beat overlaid with synths provides the understated soundtrack for a story in which Furtado is trying to seduce Timbaland. This is the second single from her third album, *Loose*, and has hit the top of the *Billboard* Hot 100. It has been A-listed by Radio One, playlisted by Kiss FM and is on Galaxy's B-list.

Richard Hawley

Hotel Room (Mute CDMUTE379) Taken from the rightfully acclaimed Mercury-nominated *Coles Corner*, this track from Sheffield's answer to Roy Orbison is a gentle Sixties-sounding love song, reminiscent with additional strings. The CD comes with a cover version of Elvis Presley's *Young And Beautiful*, from the *Jailhouse Rock* film, while the seven-inch boasts a loose take on The Jesus & Mary Chain's *Some Candy Talking*.

Jealousy

Lucy (Purple City CDPCTY105) Tearing up the dance charts, and with strong TV and radio support, this is a great summer dance tune. Lead singer Mani Hoffman of *Supernatural* fame provides an infectious vocal house track with an addictive string line, huge anthemic chorus and Room 5-style guitar riffs. B-listed at Radio One, Radio Two and Kiss, and with a cool video directed by Francois Lemeta (director of the clip for *Modjo's Lady*), this has the potential to be a massive hit.

Kelis

Bassy (Virgin VSCD01914) Featuring rapper Too Short, this attitude-packed outing is the first single from Kelis' new album *Kelis Was Here*. Echoing her 2004 smash, *MilliBaka*, with its off-kilter 808 drums and smiler synths sounds, it looks set to make an impact thanks to airplay including an A-listing at Radio One.

Lemar

It's Not That Easy (White Rabbit 8287689463Z) A natural progression from the stylistic blueprint established on *If There's Any Justice*, Lemar's new single marks a powerful return for the UK's premier male soul artist. Upfront vocals are underpinned by a mid-tempo beat and soaring string section in this Brian Rawling-produced track, which was mixed by Manny Marroquin (Kanye West, John Legend, Alicia Keys). Arguably, his best yet.

Lil' Chris

Checkin' It Out (RCA bco) Anyone who caught the Gene Simmons-fronted Rock School series on T4 this year will attest to the star appeal of 15-year-old Chris Hardman. A captivating individual, with a natural musical confidence, he has built a loyal following via the series, and the release of his debut single looks certain to turn that audience into something tangible. C-listed at Radio One, *Checkin' It Out* is a punchy, well-produced pop-rock with a massive hook.

Muse

Sunlight (Helium-3/Warner Bros. PRO15981) Sunlight combines Matt Bellamy's falsetto with majestic piano and shimmering synths. It's a tried-and-tested formula for Devo that three-piece, but rams home the message that Muse don't do things by halves. It is on Xfm's daytime list and B-lists at Radio One and Radio Two, and should keep Bellamy and Co storming onwards.

The Roots

Don't Feel Right (Def Jam DEFBO00697811L) Ever consistent, Don't Feel Right

is pretty much what you would expect from a Roots song - soulful hip hop with live instrumentation and thoughtful lyrics. It's unlikely to convert many new fans, but it will definitely please their large fanbase.

Tapes 'n Tapes

Tapes 'n Tapes (XL XLS 240) This US four-piece may wear their jerky-guitar influences on their sleeves (Wire/B-52s), but after a few plays Cowbell's appeal starts to show. Lo-fi strummed guitars and hand-claps are married to lyrics that are sure to stand out: "I've been a better lover with your mother." Charming.

Robbie Williams

Rudebox (EMI CDGDSU15161) This Sly & Robbie-sampling effort will be remembered by pop historians as the moment when Britain's biggest star went rap. Some may question the change in direction, but this is as funny, danceable and catchy as it is completely unexpected. Whether the fans will "get" this new direction remains to be seen, but radio is climbing on board, with support including a B-listing at Radio One and an A-listing at Capital.

Yeah Yeah Yeahs

Confetti Hearts (Dress Up/Fiction LC00309) The third single from the New Yorkers' gold album *Show Your Bones* moves along at a reasonable pace with gentle verses until screechy guitars and clattering drums take over in the chorus. These finally give the track the energy YYY fans crave, and win it a place on Xfm's evening list.

Yo La Tengo

Wough (Matador Records QLE76Z) After 20 years ploughing a lone indie furrow, Yo La Tengo finds joy with this, the curtain raiser for the new and uncharacteristically titled album *I Am Not Afraid Of You And I Will Beat Your Ass*. It is, believe it or not, a positively funky affair replete with falsetto voices and widescreen production and is bright, breezy and brilliant.

Whatever they've been drinking to cheer their mood, they should share it out.

Albums

Basement Jaxx

Crazy Rich Radio (XLCD205) After an ominous classical intro, Simon Ratcliffe and Felix Ratcliffe get on with what they do best by cutting and pasting diverse sounds into unique combinations. There is boomy bango-based dance on *Take Me Back To Your House*, Balkan folk with Swedish pop vocals on *Hey U*, and hyper grime on *Run 4 Cover*.

The Beauty Room

The Beauty Room (Peacefrog PR0600Z) Kirk Degregorio is a great producer and Jinadu is a great singer, but this album never really flies as it might, largely because it sounds far too much like a Zero 7 copy for comfort, despite some strong songwriting.

The Black Keys

Magic Potion (V2 1042542P) The Black Keys are back, ploughing a familiar furrow by playing swampy blues in dingy bars. But while *Magic Potion* - the duo's fourth album - does not branch out into new territory, the pair play to their strengths with Neanderthal drumming and red hot blues guitar. It's a solid fan-pleasing collection that may not set the world on fire, but still has exciting moments.

Camera Obscura

Let's Get Out Of This Country (Elefant ER-364) Glasgowians Camera Obscura have been excellent their fan base, with their budding third album, *Let's Get Out Of This Country*. The title track is one of half a dozen contenders for a single, combining chiming guitar lines, sweeping strings and Motown drums in a dizzy pop rush.

Missy Elliott

Respect Me (Atlantic/Goldmind 7567-83955-3) After six albums - three brilliant, three merely OK - *Respect Me* is

Missy Elliott's first "best of" collection. At her finest, Elliott and collaborator Timbaland have produced some of the most ground-breaking pop music of the past 10 years, and there are plenty of excellent tracks here.

Charlotte Gainsbourg

5:55 (Because/Atlantic 510115912) 5:55 is a triumph of Gallic pop sophistication, married to dry English wit. For her first album in more than 10 years, French icon Gainsbourg has collaborated with Air (music), Jarvis Cocker (words) and Nigel Godrich (production) to produce an album of fantastic wit and depth.

Grizzly Bear

Yellow House (Warp WARPC0146) The second album from Grizzly Bear sees them embracing a fuller sound and upping their game considerably. It is a glorious album of gentle psychedelic sounds, weaving in electronics and subtle, ever-changing arrangements. The band's signing to Warp should raise their profile and find them many new converts to their slightly frazzled world.

Nizipi

The extraordinary Mini-Album *(FDM) Records F0MNI2020* Nizipi leans behind the style of their number one *ICB Song* for a foray into rooky acoustics on this six-track mini album. Their live set at the Big Chill festival this month saw the crowd warm to these compelling songs about love and sexual politics.

Stereolab

Serene Velocity - A Stereolab Anthology (Duoiphonic D-UHF-CD33) Stereolab compiles the best of Stereolab's years with Elektra in the US, beautifully remastered by guitarist Tim Gane. It may serve as an entry point for buyers who like the idea of Stereolab but remain phased by the sheer size of their back catalogue, as well as a brilliant compilation of one of Britain's most consistently inventive bands.

This week's reviewers: Dugald Baird, Phil Brooks, Ben Cardew, Stuart Clark, Adis Jan Dawson, William Foley, Richard Harg, Jim Larkin and Owen Lawrence.

TV Airplay Chart

Rank	Weeks on Chart	Artist/Track	Label	Points
1	1	NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GRFNY	418
2	3	JUSTIN TIMBERLAKE SEXYBACK	ZEMA	400
3	2	FERGIE LONDON BRIDGE	POLYGRAM	369
4	4	BEYONCE DEJA VU	SOBHY INC	355
5	5	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYGRAM	352
5	58	BLAZIN' SQUAD ALL NIGHT LONG	REACH	352
7	9	PINK U + UR HAND	LAFACE	287
8	90	ROBBIE WILLIAMS RUDEBOX	CHRYSALIS	289
9	7	CHRISTINA AGUILERA AINT NO OTHER MAN	BMG	257
10	8	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	SONY BMG	232
11	10	OUTKAST FEAT. SCAR & SLEEPY BROWN MORRIS BROWN	BMG	231
12	11	LEMAR IT'S NOT THAT EASY	BMG	230
13	12	RIHANNA UNFAITHFUL	DEF JAM	229
14	14	CASSIE ME & U	BMG	226
15	11	PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	ADM	203
16	42	BASEMENT JAXX HUSH BOY	XL	202
17	30	THE FEELING NEVER BE LONELY	ISLAND	199
18	14	LILY ALLEN SMILE	BMG	197
19	56	EVANESCENCE CALL ME WHEN YOU'RE SOBER	WINDUP	191
20	72	MUSE STARLIGHT	HELMON/VERMOR BRDS	182
21	22	THE KOOKS SHE MOVES IN HER OWN WAY	VERNON	181
22	20	JAMES MORRISON YOU GIVE ME SOMETHING	POLYGRAM	177
23	23	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	BMG	170
24	24	KELIS BOSSY	VERNON	165
25	15	ALESHA LIPSTICK	POLYGRAM	164
26	24	KEANE CRYSTAL BALL	ISLAND	159
27	31	MATT WILLIIS HEY KID	MERCURY	153
28	17	PARIS STARS ARE BLIND	WARNER BRDS	149
29	13	GNARLS BARKLEY SMILEY FACES	WARNER BRDS	147
29	16	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	DOUGLA	147
31	45	BOB SINCLAIR & CUTE.B ROCK THIS PARTY	GETFEST	146
32	70	JANET JACKSON FEAT. NELLY CALL ON ME	VERNON	143
33	102	LOSTPROPHETS A TOWN CALLED HYPOCRISY	VISILE/HESS	141
34	18	RED HOT CHILI PEPPERS TELL ME BABY	WARNER BRDS	140
35	39	CASCADA EVERYTIME WE TOUCH	ATM	139
36	32	MADONNA GET TOGETHER	VERMOR BRDS	138
37	47	BEENIE MAN FEAT. AKON GIRLS	VERNON	134
38	26	PHARRELL FEAT. KANYE WEST NUMBER ONE	VERNON	131
39	6	NATHAN OLD AS ICE	BMG	130
40	13	EAGLES OF DEATH METAL I WANT YOU SO HARD	COLUMBIA	126

© Nielsen Music Control. Compiled from data gathered from 00:00 on Sun 13 August 2006 to 24:00 on Sat 19 August 2006. The TV Airplay chart is currently based on plays on the following stations: The Armp, BM, Channel 4, Channel 5, Channel 7, Channel 8, Channel 9, Channel 10, Channel 11, Channel 12, Channel 13, Channel 14, Channel 15, Channel 16, Channel 17, Channel 18, Channel 19, Channel 20, Channel 21, Channel 22, Channel 23, Channel 24, Channel 25, Channel 26, Channel 27, Channel 28, Channel 29, Channel 30, Channel 31, Channel 32, Channel 33, Channel 34, Channel 35, Channel 36, Channel 37, Channel 38, Channel 39, Channel 40, Channel 41, Channel 42, Channel 43, Channel 44, Channel 45, Channel 46, Channel 47, Channel 48, Channel 49, Channel 50, Channel 51, Channel 52, Channel 53, Channel 54, Channel 55, Channel 56, Channel 57, Channel 58, Channel 59, Channel 60, Channel 61, Channel 62, Channel 63, Channel 64, Channel 65, Channel 66, Channel 67, Channel 68, Channel 69, Channel 70, Channel 71, Channel 72, Channel 73, Channel 74, Channel 75, Channel 76, Channel 77, Channel 78, Channel 79, Channel 80, Channel 81, Channel 82, Channel 83, Channel 84, Channel 85, Channel 86, Channel 87, Channel 88, Channel 89, Channel 90, Channel 91, Channel 92, Channel 93, Channel 94, Channel 95, Channel 96, Channel 97, Channel 98, Channel 99, Channel 100.

Blazin' Squad and Robbie Williams rocket into the Top 10, but they are unable to top the unchanged top five videos



5. Blazin' Squad
When Kenzie, James and Mus departed to form Friday Hill, most observers thought it would be the last we would see of Blazin' Squad. But the pop/rap collective is back as a quartet featuring

MTV MOST PLAYED

Rank	Artist/Track	Label
1	10 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYGRAM
2	12 JUSTIN TIMBERLAKE SEXYBACK	ZEMA
3	4 LILY ALLEN SMILE	BMG
4	4 BEYONCE DEJA VU	SOBHY INC
5	0 ROBBIE WILLIAMS RUDEBOX	CHRYSALIS
6	6 ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	DOUGLA
7	7 GNARLS BARKLEY SMILEY FACES	WARNER BRDS
7	7 KEANE CRYSTAL BALL	ISLAND
12	12 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GRFNY
13	13 CASSIE ME & U	BMG

THE BOX MOST PLAYED

Rank	Artist/Track	Label
1	55 ROBBIE WILLIAMS RUDEBOX	CHRYSALIS
2	2 BEYONCE DEJA VU	SOBHY INC
1	1 JUSTIN TIMBERLAKE SEXYBACK	ZEMA
3	2 OUTKAST FEAT. SCAR & SLEEPY BROWN MORRIS BROWN	BMG
4	4 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYGRAM
6	4 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GRFNY
7	9 SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	SONY BMG
55	55 ROMAN KENTLING IRIS	POLYGRAM
7	7 BOB SINCLAIR & CUTE.B ROCK THIS PARTY	GETFEST
10	10 BASEMENT JAXX HUSH BOY	XL

KERRANG! MOST PLAYED

Rank	Artist/Track	Label
1	19 LOSTPROPHETS A TOWN CALLED HYPOCRISY	VISILE/HESS
5	5 EVANESCENCE CALL ME WHEN YOU'RE SOBER	WINDUP
3	1 THE AUTOMATIC MONSTER	BANANAS/POLYGRAM
4	4 RED HOT CHILI PEPPERS TELL ME BABY	WARNER BRDS
6	6 GREEN DAY JESUS OF SUBURBIA	VERMOR
13	13 MUSE STARLIGHT	HELMON/VERMOR BRDS
41	41 ELECTRIC SIX GIG BAR	XL
7	7 ROBBIAS LIKE THE BEST OF MY LIFE	WARNER BRDS
9	9 WOLFMOTHER WOMAN	ISLAND
12	12 LOSTPROPHETS HOOPERS (A LIBERATION BROADCAST)	VISILE

MTV2 MOST PLAYED

Rank	Artist/Track	Label
1	12 MUSE STARLIGHT	HELMON/VERMOR BRDS
2	2 EAGLES OF DEATH METAL I WANT YOU SO HARD	COLUMBIA
3	3 THE AUTOMATIC MONSTER	BANANAS/POLYGRAM
4	1 THE WIG WASTED LITTLE BUIS	BMG
5	5 THE FRATELLI SHELBY DANGER	WARNER BRDS
6	14 TRACING BACK SUNDAY TWENTY-FIFTH SURGERY	DOUGLA
6	6 LOSTPROPHETS A TOWN CALLED HYPOCRISY	VISILE/HESS
6	6 RED HOT CHILI PEPPERS TELL ME BABY	WARNER BRDS
8	4 THE BAYBONE GET MYSELF INTO IT	MERCURY
10	10 THE AUTOMATIC RECOVER	BANANAS/POLYGRAM

MTV BASE MOST PLAYED

Rank	Artist/Track	Label
1	4 RAY J WHAT I NEED	SANCTUARY
1	1 CASSIE ME & U	BMG
1	1 NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS	GRFNY
4	6 CHRISTFACE KILLIAN-NE-YO-KANYE WEST BACK LIKE THAT	DEF JAM
4	4 BEYONCE DEJA VU	SOBHY INC
5	3 FIELD MOB SO WHAT	GRFNY
5	13 BEENIE MAN FEAT. AKON GIRLS	VERNON
2	2 BUSTA RHYMES I LOVE MY CHICK	INTERSCAPE
10	12 JUSTIN TIMBERLAKE SEXYBACK	ZEMA
10	10 CHAMILLIONAIRE FEAT. KRIVIZY BONE RIDDIN'	ISLAND

ON THE BOX THIS WEEK

CD/SK ADDS
Alicia Keys *Destiny Fulfilled*
Beyoncé *Destiny Fulfilled*
The Arsoner *Feeder*
Timbaland *And For The Love*
Lucie Silvas *Smother In The Love*
Shirley O'Connell *Shirley O'Connell*
You Can't Make This Your Own

THE BOX ADDS
Arctic Monkeys *Leave Before The Lights Come On*
Janelle *Something About You*
Lily Allen *Smile*
The Killers *When You Were Young*
The Streets *Bring Out The Zetans On Slack*
Verbalose *Never Say Never*

THE METS ADDS
Janelle *Something About You*
Lily Allen *Smile*
September *Statistics*
Santitas *Santitas*
The Killers *When You Were Young*
The Streets *Bring Out The Zetans On Slack*
Verbalose *Never Say Never*

BBC2
Reading Leeds Festival (Fri-Sat)

BBC3
Reading Leeds Festival (Fri-Sat)

GMTV
Randy Orton *WWE SmackDown!*
Joe Swann *WWE SmackDown!*
Suzanne Owen *WWE SmackDown!*
Fergie (Fri)

CHANNEL 4
B4 *Music*
Football Squares *(Mon-Fri)*
Big One Festival *with Suspects and Gossick*
T4 *On The Beach with The Saturdays, McFly, Fergie, Pussycat Dolls, Shazna West, Will Young (Sat)*
E4 *Rock (Sat)*
B4 *Play Party Arts (Sat)*
New Year (Sat)

4Music *Presenters*
London (Sat)
E4 *Music (Mon-Fri)*
V Festival *Highlights (Wed)*
Nokia *Isle of Wight Festival (Fri)*
Christina Aguilera *Special (Sat)*
V Festival *Highlights (Sat)*
02 *Wineless Festival (Sun)*

T4
The Streets *Justine Timberlake, Adele, Ke\$ha*
TRANS-
MUSIC
WITH
T-RICKLES
Beverly Hills, The Streets, Peter Dinklage, John New Young, Patsy Cline, Gipsy Medhurst (Fri)

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Play Chart

Week	New	Leads	Weeks on Chart	Peak	Title	Artist	Last Week		Label	
							Position	Change		
26	18	8	29	1	RED HOT CHILI PEPPERS TELL ME BABY	VARIOUS ARTISTS	693	-8	22.64	-28
27	12	12	25	1	RAZORLIGHT IN THE MORNING	VERTIGO	585	9	22.57	-42
28	28	17	48	1	THE FEELING FILL MY LITTLE WORLD	ISLAND	1423	0	21.60	0
29	21	4	0	1	THE ROLLING STONES BIGGEST MISTAKE	VERBEN	97	23	21.10	-24
30	27	25	0	1	NELLY FURTADO MANEATER	GETTY	1052	-18	20.59	-5
31	36	2	0	1	NELLY FURTADO FEAT. TIMBALAND PROMTSCIOUS	GETTY	466	16	20.17	8
32	47	4	6	1	CASSIE ME & U	BARBAY	418	32	19.87	24
33	46	2	2	1	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDIN'	ISLAND	415	36	19.14	30
34	19	20	44	1	ARMAND VAN HELDEN MYMYMY	SOUTHERN PLEDGE	421	-8	17.29	23
35	31	0	0	1	THE FRATELLI CHELSEA DAGGER	ISLAND	212	7	17.00	113
36	31	8	42	1	MADONNA GET TOGETHER	VARIOUS ARTISTS	862	-34	16.68	-92
37	51	0	0	1	SANDI THOM WHAT IF I'M RIGHT	RCA	588	36	16.37	26
38	35	20	84	1	WILL YOUNG WHO AM I	SONY BMG	820	-13	15.93	18
39	56	1	0	1	THE KILLERS WHEN YOU WERE YOUNG	VERBEN	418	25	14.99	27
40	31	9	31	1	ROGUE TRADERS VOODOO CHILD	RCA	633	-12	14.73	-39
41	34	2	0	1	DIXIE CHICKS THE LONG WAY AROUND	COLUMBIA	71	22	14.67	30
42	49	18	0	1	KEANE IS IT ANY WONDER?	ISLAND	795	-30	13.88	-25
43	40	1	0	1	ELTON JOHN THE BRIDGE	VERBEN	34	209	13.81	53
44	31	10	17	1	PAOLO NUTINI LAST REQUEST	ATLANTIC	805	-14	13.55	-45
45	47	17	87	1	JACK JOHNSON UPSIDE DOWN	BIGBAD/REPLACEMENT	463	-42	13.43	-8
46	43	12	0	1	KELLY CLARKSON BREAKAWAY	RCA	895	-31	13.35	-36
47	31	1	0	1	KELLY BOSSY	VERBEN	114	4	13.10	142
48	23	9	29	1	GNARLS BARKLEY SMILE FACES	VARIOUS ARTISTS	812	-15	12.93	94
49	19	14	34	1	BOB SINCLAIR FEAT. STEVE EDWARDS WORLD, HOLD ON	DISPECTED	474	-26	12.76	-120
50	248	1	0	1	JEALOUSY LUCY	PUBLIC CITY	123	35	12.72	328

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introductory single from his upcoming (third) album *Truth About Love*, which moves 30-10 on the chart. Some 14 plays from Radio Two and 113 from Radio One provide 69.31% of the track's 35,14m audience.

18 Supermo
Falling 20-26 on its fifth week on the singles sales chart, Supermo's club savva *Tell Me Why* - which is



based on Brunetti Bell's *Swallown Boy* - moves to the top of Radio One's most-played list, with 25 airings last week. It is enough to earn the track a 22-18 move on the airplay chart - its highest placing to date. It was aired on 67 other stations last week.



10 Lemar
It is more than a year since Fame Academy graduate Lemar released his sixth

hit, *Don't Give It Up*, but radio has not forgotten him, and a quick to embrace *It's Not That Easy*, the

VIDEO STREAMING - WEB AND MOBILE PHONE
AUDIO RESTORATION DVD-R/CD-R DUPLICATION
AUDIOPCUP AUDIO EDITING IN-HOUSE DESIGN TEAM
DIGITAL ARCHIVING (AUDIO AND VIDEO)

stations included contributions of 47 plays from *Who's Got Soul* and 43 from *Galaxy 102.2 FM*.

EMAP BIG CITY

Rank	Artist	Label
1	PINK WHO KNEW	LARFAGE
2	THE KOOKS SHE MOVES IN HER OWN WAY	VERBEN
3	THE FEELING FILL MY LITTLE WORLD	ISLAND
4	LILLY ALLEN SMILE	REGAL
5	JAMES MORTON YOU GIVE ME SOMETHING	VERBEN
6	RHIANNA UNFAITHFUL	DEF JAM
7	SHAKIRA FEAT. WYCLEF JEAN HIPPS DONT LIE	SONY BMG
8	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RCA
9	NELLY CLARKSON BREAKAWAY	RCA
10	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	VERBEN

GCAP - THE ONE NETWORK

Rank	Artist	Label
1	DAVID GUETTA VS THE EGG LOVE DONT LET ME GO	GARTO
2	ARMAND VAN HELDEN MYMYMY	SOUTHERN PLEDGE
3	SHAKIRA FEAT. WYCLEF JEAN HIPPS DONT LIE	SONY BMG
4	CHRISTINA AGUILERA AIN'T NO OTHER MAN	RCA
5	PINK WHO KNEW	LARFAGE
6	NELLY FURTADO MANEATER	GETTY
7	ROGUE TRADERS VOODOO CHILD	RCA
8	JOEY NEGRO MAKE A MOVE ON ME	DADA
9	JUSTIN TIMBERLAKE SEXYBACK	ZIONA
10	CASSIE ME & U	BARBAY

PRE-RELEASE

Rank	Artist	Label
1	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	VERBEN
2	THE FEELING NEVER BE LONELY	ISLAND
3	KEANE CRYSTAL BALL	ISLAND
4	ORSON HAPPISS MERRY	VERBEN
5	LEMAR I UR HAND LAZIE	RCA
6	PINK U UR HAND LAZIE	RCA
7	MUSE STARLIGHT	VERBEN
8	BASEMENT JAXX HUSH BOY	VERBEN
9	THE ROLLING STONES BIGGEST MISTAKE	VERBEN
10	NELLY FURTADO FEAT. TIMBALAND PROMTSCIOUS	GETTY
11	THE FRATELLI CHELSEA DAGGER	ISLAND
12	SANDI THOM WHAT IF I'M RIGHT	RCA
13	THE KILLERS WHEN YOU WERE YOUNG	VERBEN
14	DIXIE CHICKS THE LONG WAY AROUND	COLUMBIA
15	ELTON JOHN THE BRIDGE	VERBEN
16	KELLY BOSSY	VERBEN
17	JEALOUSY LUCY	PUBLIC CITY
18	ROBBIE WILLIAMS RUDEBOY	CHRISTINA
19	JAMIELLA SOMETHING ABOUT YOU PARADISE	VERBEN
20	FERGIE LONDON BRIDGE	REDFORT

ON THE RADIO THIS WEEK

Rank	Artist	Label
1	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	VERBEN
2	LEMAR I UR HAND LAZIE	RCA
3	THE FEELING NEVER BE LONELY	ISLAND
4	PINK U UR HAND LAZIE	RCA
5	JUSTIN TIMBERLAKE SEXYBACK	ZIONA
6	SANDI THOM WHAT IF I'M RIGHT	RCA
7	DAVID GUETTA VS THE EGG LOVE DONT LET ME GO	GARTO
8	MUSE STARLIGHT	VERBEN
9	JAMIE JACKSON FEAT. NELLY CALL ON ME	ZIONA
10	JAMES MORTON YOU GIVE ME SOMETHING	VERBEN

RADIO GROWERS

Rank	Artist	Label
1	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	VERBEN
2	LEMAR I UR HAND LAZIE	RCA
3	THE FEELING NEVER BE LONELY	ISLAND
4	PINK U UR HAND LAZIE	RCA
5	JUSTIN TIMBERLAKE SEXYBACK	ZIONA
6	SANDI THOM WHAT IF I'M RIGHT	RCA
7	DAVID GUETTA VS THE EGG LOVE DONT LET ME GO	GARTO
8	MUSE STARLIGHT	VERBEN
9	JAMIE JACKSON FEAT. NELLY CALL ON ME	ZIONA
10	JAMES MORTON YOU GIVE ME SOMETHING	VERBEN

RADIO TWO

Rank	Artist	Label
1	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	VERBEN
2	THE FEELING NEVER BE LONELY	ISLAND
3	KEANE CRYSTAL BALL	ISLAND
4	THE ROLLING STONES BIGGEST MISTAKE	VERBEN
5	MARIA LAWSON SLEEPWALKING	INDUSTRIAL
6	ROMAN HEATING IRIS	INDUSTRIAL
7	JAMES MORTON YOU GIVE ME SOMETHING	VERBEN
8	LEMAR I UR HAND LAZIE	RCA
9	DIXIE CHICKS THE LONG WAY AROUND	COLUMBIA
10	ELTON JOHN THE BRIDGE	VERBEN
11	ORSON HAPPISS	VERBEN
12	MARK KNOPFLER & EMMYLOU HARRIS REACHING FOR THE FEELING	VERBEN
13	TOM PETTY SAYING GOODBYE	VERBEN
14	RICHARD HAWLEY HOTEL ROOM	MUTE
15	MUSE STARLIGHT	VERBEN
16	THE STORYS I BELIEVE IN LOVE	VERBEN
17	JEALOUSY LUCY	PUBLIC CITY
18	DUNCAN JAMES CANT STOP A RIVER	ANGEL
19	PRIMAL SCREAM DOLLS (SWEET ROCK AND ROLL)	COLUMBIA

THE ROLLING STONES

Rank	Artist	Label
1	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	VERBEN
2	LEMAR I UR HAND LAZIE	RCA
3	THE FEELING NEVER BE LONELY	ISLAND
4	PINK U UR HAND LAZIE	RCA
5	JUSTIN TIMBERLAKE SEXYBACK	ZIONA
6	SANDI THOM WHAT IF I'M RIGHT	RCA
7	DAVID GUETTA VS THE EGG LOVE DONT LET ME GO	GARTO
8	MUSE STARLIGHT	VERBEN
9	JAMIE JACKSON FEAT. NELLY CALL ON ME	ZIONA
10	JAMES MORTON YOU GIVE ME SOMETHING	VERBEN

GET MUSIC WEEK ONLINE

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

RECORDS

Rank	Artist	Label
1	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	VERBEN
2	THE FEELING NEVER BE LONELY	ISLAND
3	KEANE CRYSTAL BALL	ISLAND
4	THE ROLLING STONES BIGGEST MISTAKE	VERBEN
5	MARIA LAWSON SLEEPWALKING	INDUSTRIAL
6	ROMAN HEATING IRIS	INDUSTRIAL
7	JAMES MORTON YOU GIVE ME SOMETHING	VERBEN
8	LEMAR I UR HAND LAZIE	RCA
9	DIXIE CHICKS THE LONG WAY AROUND	COLUMBIA
10	ELTON JOHN THE BRIDGE	VERBEN
11	ORSON HAPPISS	VERBEN
12	MARK KNOPFLER & EMMYLOU HARRIS REACHING FOR THE FEELING	VERBEN
13	TOM PETTY SAYING GOODBYE	VERBEN
14	RICHARD HAWLEY HOTEL ROOM	MUTE
15	MUSE STARLIGHT	VERBEN
16	THE STORYS I BELIEVE IN LOVE	VERBEN
17	JEALOUSY LUCY	PUBLIC CITY
18	DUNCAN JAMES CANT STOP A RIVER	ANGEL
19	PRIMAL SCREAM DOLLS (SWEET ROCK AND ROLL)	COLUMBIA

NEW RELEASES

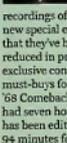
Rank	Artist	Label
1	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	VERBEN
2	LEMAR I UR HAND LAZIE	RCA
3	THE FEELING NEVER BE LONELY	ISLAND
4	KEANE CRYSTAL BALL	ISLAND
5	THE ROLLING STONES BIGGEST MISTAKE	VERBEN
6	MARIA LAWSON SLEEPWALKING	INDUSTRIAL
7	ROMAN HEATING IRIS	INDUSTRIAL
8	JAMES MORTON YOU GIVE ME SOMETHING	VERBEN
9	LEMAR I UR HAND LAZIE	RCA
10	DIXIE CHICKS THE LONG WAY AROUND	COLUMBIA
11	ELTON JOHN THE BRIDGE	VERBEN
12	ORSON HAPPISS	VERBEN
13	MARK KNOPFLER & EMMYLOU HARRIS REACHING FOR THE FEELING	VERBEN
14	TOM PETTY SAYING GOODBYE	VERBEN
15	RICHARD HAWLEY HOTEL ROOM	MUTE
16	MUSE STARLIGHT	VERBEN
17	THE STORYS I BELIEVE IN LOVE	VERBEN
18	JEALOUSY LUCY	PUBLIC CITY
19	DUNCAN JAMES CANT STOP A RIVER	ANGEL
20	PRIMAL SCREAM DOLLS (SWEET ROCK AND ROLL)	COLUMBIA

26.09.06

REVIEWS DVD

Elvis Presley

68 Comeback (RCA 62876705069)
 Alpha From Hawaii (62876705089)



Both released in deluxe editions in 2004, since when they've each sold more than 100,000 copies, these legendary recordings of Presley appear in new special editions, which means that they've been pared down, reduced in price, but given a bit of exclusive content to make them must-buys for fans. The historic '68 Comeback DVD previously had seven hours of content and has been edited down to a bare 94 minutes for this release, but includes a new montage of fun moments and a photo gallery.

Alpha From Hawaii, featuring Presley's Honolulu performance from 1973, shrinks from 242 minutes to 87, but has a better bonus in the form of five post-concert insert songs not featured on the original. No real fan would prefer these over the superb deluxe editions, but those on a limited budget or those who completists will doubtless ensure they are still significant sellers.

Rainbow

Live In Munich 1977 (Eagle Vision EREV5 573)



Ritchie Blackmore left Deep Purple in 1975 and by 1977 his own band Rainbow - also featuring metal legends Ronnie James Dio, Corey Powell, Bob Daisley and David Stone - had forged itself a formidable reputation both on record and in live. This concert at Rainbow's Olympiahalle on October 20, 1977, is recognised as being one of their best and features powerful versions of eight Rainbow classics, among them Kill The King, Long Live and Rocky Road. While that may seem a fairly meagre portfolio, these are not three-minute thrashes - rather, smoldering, slower than 4w 41s and the concert runs for well over 90 minutes, with the extended and brilliantly improvised still in 23 minutes. Promotional videos and interviews add another hour to the playing time. The fine package is rounded-off by the inclusion of a reproduction tour programme.

Albums

FRONTLINE RELEASES

Artist	Title	Label	Genre
CHRISTOPHER YOUNG	10 Miles On The Road	V	Country
CRISTOPHER ALONSO	On Recording A Mexican Rites CD 510023	P	Direct
DEAN CAAG	THE DEAN CAAG Sessions: Spanish Rites CD 510044	SMKP	Direct
GAMMA LIAISON	RESISTANCE CD 510023	VHTE	Tribute
MILL CLARA	ALLIANCE: The New Rites CD 510040	VHTE	Direct
MCLEOD	THE MCLEOD Sessions: The New Rites CD 510041	VHTE	Direct
MUSIC COLLECTIVE	10 Miles On The Road CD 510042	VHTE	Direct
SALIM MOSES	AM THE MOSES CD 510043	SMKP	Direct
SUN IN THE EAST	THE SUN IN THE EAST Sessions: Spanish Rites CD 510045	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510046	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510047	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510048	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510049	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510050	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510051	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510052	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510053	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510054	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510055	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510056	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510057	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510058	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510059	SMKP	Direct
WARRING	WARRING Sessions: Spanish Rites CD 510060	SMKP	Direct

Artist	Title	Label	Genre
JAZZ			
BRUCE COOPER	OUTPOST: Art of the CD 510020	NWP	Jazz
BULLHORN	STATION: The Bullhorn Sessions CD 510021	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510022	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510023	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510024	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510025	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510026	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510027	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510028	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510029	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510030	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510031	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510032	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510033	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510034	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510035	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510036	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510037	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510038	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510039	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510040	NWP	Jazz

Artist	Title	Label	Genre
OTHER			
BRUCE COOPER	OUTPOST: Art of the CD 510020	NWP	Jazz
BULLHORN	STATION: The Bullhorn Sessions CD 510021	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510022	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510023	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510024	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510025	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510026	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510027	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510028	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510029	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510030	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510031	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510032	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510033	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510034	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510035	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510036	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510037	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510038	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510039	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510040	NWP	Jazz

Artist	Title	Label	Genre
POP			
BRUCE COOPER	OUTPOST: Art of the CD 510020	NWP	Jazz
BULLHORN	STATION: The Bullhorn Sessions CD 510021	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510022	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510023	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510024	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510025	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510026	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510027	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510028	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510029	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510030	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510031	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510032	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510033	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510034	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510035	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510036	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510037	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510038	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510039	NWP	Jazz
CLARENCE	CLARENCE: The Clarence Sessions CD 510040	NWP	Jazz

Artist	Title	Label	Genre
ROCK			
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510041	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510042	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510043	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510044	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510045	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510046	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510047	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510048	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510049	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510050	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510051	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510052	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510053	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510054	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510055	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510056	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510057	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510058	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510059	SMKP	Rock
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510060	SMKP	Rock

RUSSIAN FURNITURES THE ME, MYSELF AND MY ANKLE BROTHERS

Artist	Title	Label	Genre
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510061	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510062	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510063	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510064	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510065	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510066	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510067	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510068	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510069	VHTE	Rock
THE ME, MYSELF AND MY ANKLE BROTHERS	THE ME, MYSELF AND MY ANKLE BROTHERS CD 510070	VHTE	Rock

ROOTS

Artist	Title	Label	Genre
ROOTS	ROOTS Sessions: The Roots Sessions CD 510071	SMKP	Rock
ROOTS	ROOTS Sessions: The Roots Sessions CD 510072	SMKP	Rock
ROOTS	ROOTS Sessions: The Roots Sessions CD 510073	SMKP	Rock
ROOTS	ROOTS Sessions: The Roots Sessions CD 510074	SMKP	Rock
ROOTS	ROOTS Sessions: The Roots Sessions CD 510075	SMKP	Rock

SOUNDTRACK

Artist	Title	Label	Genre
SOUNDTRACK	SOUNDTRACK Sessions: The Soundtrack Sessions CD 510076	NWP	Soundtrack

URBAN

Artist	Title	Label	Genre
URBAN	URBAN Sessions: The Urban Sessions CD 510077	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510078	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510079	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510080	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510081	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510082	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510083	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510084	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510085	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510086	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510087	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510088	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510089	VHTE	Soul
URBAN	URBAN Sessions: The Urban Sessions CD 510090	VHTE	Soul

CATALOGUE & REISSUES

Artist	Title	Label	Genre
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510041	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510042	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510043	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510044	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510045	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510046	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510047	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510048	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510049	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510050	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510051	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510052	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510053	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510054	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510055	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510056	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510057	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510058	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510059	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510060	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510061	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510062	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510063	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510064	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510065	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510066	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510067	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510068	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510069	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510070	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510071	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510072	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510073	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510074	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510075	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510076	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510077	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510078	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510079	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510080	P	Country
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ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510089	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510090	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510091	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510092	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510093	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510094	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 510095	P	Country
ARABIAN	ARABIAN Sessions: The Arabian Sessions CD 51009		

Singles

Shakira retains her number one position, as Chamillionaire and David Guetta make huge gains to numbers two and three respectively, while Arctic Monkeys enter at number four

TOP 20 DOWNLOADS

Pos	Last	ARTIST TITLE	Label
1	1	SHAKIRA HIPS DON'T LIE	Epic
2	1	JUSTIN TIMBERLAKE SEXYBACK	RCA
3	1	JAMES MORRISON YOU GIVE ME SOMETHING	Mercury
4	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Mercury
5	1	CHRISTINA AGUILERA AINT NO OTHER MAN	RCA
6	1	NELLY FURTADO PROMISCUOUS	Mercury
7	1	CASCADA EVERYTIME YOU TOUCH	All Around The World
8	1	SNOW PATROL CHASING CARS	Polydor
9	1	ROGUE TRADERS WOODOO CHILD	RCA
10	1	RIHANNA UNFAITHFUL	Def Jam
11	1	PAOLO NUTINI LAST REQUEST	Atlantic
12	1	THE KOOKS SHE MOVES IN HER OWN WAY	Virgin
13	1	CHAMILLIONAIRE RIDE	Universal
14	1	LILY ALLEN SMILE	Mercury
15	1	CASSIE ME & U	Def Jam
16	1	NELLY FURTADO MANEATER	Mercury
17	1	CHARLIS BARKLEY SMILEY FACES	Warner Bros
18	1	JAY-Z & LINN PARK NUBS EXCUSE	Warner Bros
19	1	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	Cap
20	1	RAZORLIGHT IN THE MORNING	Mercury

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TOP 20 RINGTONES

Pos	Last	ARTIST TITLE	Label
1	1	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Sony AT&T/Warner/Cap
2	1	LILY ALLEN SMILE	Mercury/Universal
3	1	RIHANNA UNFAITHFUL	Epic/Def Jam/Sony AT&T
4	1	CHRISTINA AGUILERA AINT NO OTHER MAN	RCA/Def Jam/Universal
5	1	ROGUE TRADERS WOODOO CHILD	Capitol/Polygram
6	1	SANDI THOM I WISH I WAS A PUNK ROCKER	Mercury
7	1	EVERYTIME WE SAY GOODBYE	Mercury
8	1	JUSTIN TIMBERLAKE SEXYBACK	Zomba/Universal
9	1	PARIS HILTON STARS ARE BLIND	Warner/Chappell/Sony
10	1	THE KOOKS SHE MOVES IN HER OWN WAY	Ranac
11	1	INTERNAL FROM PARIS TO BERLIN	Columbia/EMI
12	1	NE YO SEXY LOVE	EMI/Capitol/Universal
13	1	CHARLIS BARKLEY CRAZY	Capitol/Universal/Universal/Universal/Universal
14	1	NELLY FURTADO MANEATER	Mercury/Capitol/Universal/Universal/Universal
15	1	JAMES MORRISON YOU GIVE ME SOMETHING	Mercury/Capitol/Universal/Universal/Universal
16	1	CHARLIS BARKLEY SMILEY FACES	Warner/Chappell/Sony
17	1	PAUL OAKENFOLD BIG BROTHER 7 THEME	Universal/Universal
18	1	SUPERMODE TELL ME WHY	Badcom/Universal/Universal
19	1	BEATRYCKE ARE SOMEBODY'S WATCHING ME	Epic
20	1	ARMAND VAN HELDEN WHY MY MY MY	Capitol/Universal/Universal

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TOP 20 EUROPEAN DOWNLOADS

Pos	Last	ARTIST TITLE	Company
1	1	SHAKIRA HIPS DON'T LIE (FEATURING WYCLEF JEAN)	Sony BMG
2	1	JUSTIN TIMBERLAKE SEXYBACK (MAXI VERSION) (EXPLICIT VERSION)	Sony BMG
3	1	CHRISTINA AGUILERA AINT NO OTHER MAN	Sony BMG
4	1	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Sony BMG
5	1	NELLY FURTADO PROMISCUOUS	Universal
6	1	JAMES MORRISON YOU GIVE ME SOMETHING	Universal
7	1	RIHANNA UNFAITHFUL	Universal
8	1	CHARLIS BARKLEY CRAZY - SINGLE VERSION	Warner Music
9	1	SNOW PATROL CHASING CARS	Universal
10	1	DAVID GUETTA VS. THE EGG LOVE DON'T LET ME GO (CONTINUOUS MIX)	Capitol
11	1	PARIS HILTON STARS ARE BLIND (ALBUM VERSION)	Warner Music
12	1	LILY ALLEN SMILE	EMI
13	1	PAOLO NUTINI LAST REQUEST (ALBUM VERSION)	Warner Music
14	1	NELLY FURTADO MANEATER	Mercury
15	1	ROGUE TRADERS WOODOO CHILD	Universal
16	1	CASCADA EVERYTIME YOU TOUCH (RADIO EDIT)	Mercury
17	1	PINK PIANO KNEW	Sony BMG
18	1	SEBIO MENDES HAS DUE MADA	Universal
19	1	NELLY FURTADO MANEATER	Universal
20	1	JAY-Z & LINN PARK NUBS EXCUSE (EXPLICIT VERSION)	Warner Music

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Chamillionaire

Last week's highest new entry, at number 19 on downloads alone, Chamillionaire's debut hit *Ride* reached number one in America on last year's year-end 300's at 24.143. The track, which also features Bone Thugs-N-Harmony's Krayzie Bone, reached number one in America on last year's year-end 300's at 24.143. The track, which also features Bone Thugs-N-Harmony's Krayzie Bone, reached number one in America on last year's year-end 300's at 24.143.



David Guetta vs The Egg

As its title acknowledges, *Love Don't Let Me Go* is a mash-up wedding together British dance quartet The Egg's *Walking Away* (number 56 in April) and Frenchman David Guetta's *Love Don't Let Me Go* (number 46 in 2002). Credited to David Guetta Vs The Egg, it leaps 28-3 this week, with sales up 426% at 22,045. Although a big club hit in its new format, it is helped considerably by the inclusion of the Tropicana mix of *Walking Away*, as featured on this week's dance CD. Columbia advert on Channel 4.

The Official UK

26.08.06 Top 75

Pos	Last	ARTIST TITLE	Label
1	1	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Epic
2	19	CHAMILLIONAIRE FEAT. KRAYZIE BONE RIDE	Universal
3	20	DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	Capitol
4	NEW	ARCTIC MONKEYS LEAVE BEFORE THE LIGHTS COME ON	Columbia
5	2	CASCADA EVERYTIME YOU TOUCH	All Around The World
6	23	CASSIE ME & U	Def Jam
7	3	CHRISTINA AGUILERA AINT NO OTHER MAN	RCA
8	5	JAMES MORRISON YOU GIVE ME SOMETHING	Mercury
9	4	RIHANNA UNFAITHFUL	Def Jam
10	6	MICKY MODEL V JESSY DANCING IN DARK	All Around The World
11	7	ROGUE TRADERS WOODOO CHILD	RCA
12	10	SNOW PATROL CHASING CARS	Polydor
13	7	LILY ALLEN SMILE	Mercury
14	NEW	ALESHA LIPSTICK	Polydor
15	NEW	ROMAN KEATING IRIS	Polydor
16	4	PARIS STARS ARE BLIND	Warner Bros
17	9	PAOLO NUTINI LAST REQUEST	Atlantic
18	11	THE KOOKS SHE MOVES IN HER OWN WAY	Virgin
19	16	KASABIAN EMPIRE	Columbia
20	NEW	MARIA LAWSON SLEEPWALKING	Columbia
21	NEW	BEYONCE FEAT. JAY-Z DEJA VU	Columbia
22	13	SANDI THOM I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY J)	RCA
23	16	CHARLIS BARKLEY SMILEY FACES	Warner Bros
24	NEW	CHICO DISCO	Sony BMG
25	18	RAZORLIGHT IN THE MORNING	Mercury
26	20	SUPERMODE TELL ME WHY	Capitol
27	12	MICHAEL RAY FEAT. SHELLY POOLE BORDERLINE	Eye Records
28	12	THE VIEW WASTED LITTLE DJS	This Is Music
29	15	PUSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS	A&M
30	17	MOUSSE T VS DANDY WARHOLS HORNY AS A DANDY	Mercury
31	22	NE-YO SEXY LOVE	Capitol
32	26	BUSTA RHYMES I LOVE MY CHICK	Mercury
33	21	STIMULOU ALL THIS LOVE	Mercury
34	17	BOB SINCLAIR FEAT. STEVE EDWARDS WORLD, HOLD ON (CHILDREN OF THE SKY)	Mercury
35	NEW	THE YOUNG KNIVES WEEKENDS AND BLEAK DAYS (HOT SUMMER)	Mercury
36	27	ORSON HAPPINESS	Mercury
37	10	THE ZUTONS VALERIE	Mercury
38	13	PINK WHO KNEW	Decca

TITLES 42
 ANY 10 OTHER M&M 7
 ALL RIGHTS 19
 ALWAYS AND FOREVER 13
 BACALLA TROU 46
 BEYONCE 27
 UPTON 24.4.05
 BUTLER 29

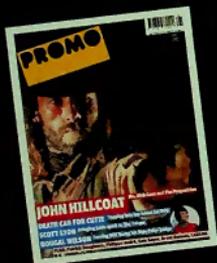
DUVING CARS 12
 CRYSTAL BALLS 42
 SANE 10
 CAROLINA 23
 1970 20
 1970 20
 1970 20
 1970 20

INDY THE 2000S
 FANTASY 19
 FANTASY 19
 FANTASY 19
 FANTASY 19
 FANTASY 19
 FANTASY 19

HAPPINESS 16
 HAPPINESS 16
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