

13.01.07 Sophie Ellis Bextor Eric Prydz Vs Floyd Lady Sovereign

MUSICWEEK



Music Zone collapse leaves debts

Disaster Zone for music

Retail

By Ben Cardew

Record companies are this week battling to recover millions of pounds of debts, after the dramatic collapse of Music Zone.

The 104-strong chain, which just one year ago became the UK's third largest music retailer with the acquisition of 43 former MVC stores, was placed in administration last Wednesday. The company is believed to owe payments for November and December to most of its major suppliers, valued at around £28 to £30m.

For the moment, all shops remain open and administrator Bill Dawson, from Deloitte and Touche's Reorganisation Services division, says his aim is to sell the company as a continuing business.

"At the moment, we are trading the business while seeking interested parties to acquire the business as a going concern. There has been a lot of interest and we are hopeful that a sale of the business will be achieved in due course," he says.

However, Nick Gladding, of retail analyst Verdict, believes that this is an unrealistic goal. "I think that the chain will break up and be sold off to individual retailers. Not many music retailers are looking for new sites now. [Music Zone's] shops could become pound stores

in the cheaper locations."

Music Zone's slide into administration followed a Christmas trading period that the company described in a statement as "challenging." However, it is understood that the company's hand was forced after the Bank of Ireland called in a loan of just £1.5m – a small proportion of the company's projected £115m turnover for the current financial year.

An industry source says, "Some papers have blamed a sales slump. That was just not true. Apparently trading was off in December, but above expectations in a difficult market place. Basically the banks were spooked by the industry."

However, another industry observer says he is not surprised by Music Zone's demise. "They put a nail into their own coffin when they took on the MVC stores last year; that was a big mistake. It wasn't necessarily the right time to expand in one go and the sites they took on were dreadful ones which MVC had failed with in the first place. It was them trying to become too big too quickly."

He sees a parallel with what happened when Virgin sold Our Price stores to Buzin/Sanity. "Our Price went because it was a very small offer and they were targeted by supermarkets. Music Zone's only offer has been price and it wasn't a unique offer" benmusicweek.com



Brits beckon for Bailey Rae

Corinne Bailey Rae (pictured) is readying herself for a busy February when she will fly back from attending the Grammy Awards in LA, where she has three nominations, to perform at the Brits.

The Leeds-born EMI artist, who ended 2006 with more than

750,000 UK sales of her self-titled debut album, is expected to earn a number of Brits nominations when the shortlist is announced in a ceremony at London's Hammersmith Palais next Tuesday (January 16).

The nominations event, which will be hosted by Fearnie Cotton and televised live by ITV2, will include live performances from Sony BMG's Lemar and Universal's The Fratellis and The Feeling, all of whom are

expected to be shortlisted.

For the first time, the Brit Awards – which will take place at Earl's Court on Valentine's Day – will feature a live public vote for the category of best British single. Through a partnership with O2 and Nokia, viewers will be invited to vote from a shortlist of 11 nominees. The shortlist will be highlighted on commercial radio's Hit 40 UK and The A List chart shows on the Sunday immediately following the launch.

Donny Tourette exposes himself

Record labelTVT plans to capitalise on Big Brother, as Towers Of London's front-man crashes in, and out, of the house p6



MW lines-up French fancies

This week's free, 17-track CD accompanies an overview of the talent which is making waves across the Channel p8-10

Year-end charts for 2006

MW's year-end charts round-up highlights the biggest acts of last year across singles, albums and airplay p12-21

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Digest

Many will attribute the collapse of Music Zone last week to its efforts to expand too quickly - Editorial, p22

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

FPII warns to German premier

● The FPII has welcomed calls from German Chancellor Angela Merkel for increased harmonisation between Europe and the US over intellectual property law. An FPII Europe spokeswoman says, "The huge gap in enforcement between the EU and the US will be an urgent and timely issue for the presidency to look at."

● A US court has rejected moves by Apple to dismiss a lawsuit which alleges it has a restrictive business model that is anti-competitive. The federal judge, in a move that alleges that Apple's iPod and iTunes software is restrictive and anti-competitive.

● Russian download store Alltop3.com has hit back at the US labels that have filed a lawsuit against the company, in which they claim that it is selling songs without permission. In a statement, Alltop3.com said, "This suit is unjustified as Alltop3.com does not operate in New York."

● Xtra is bringing its annual drum & bass week, XtraBass back in March, over a 16-hour of live drum & bass and also introducing the first XtraBass awards. The week will run from March 5 to 11, with a launch event in Oxford featuring Xtra DJs such as L Double, Flight and Bailey.

● Music shares dipped in 2006, as Virgin Radio listeners have voted Snow Patrol's *Chasing Cars* as the greatest song of all time.

● Classical labels are targeting the digital market, as Virgin Retail has closed its US download store. The company emailed those signed up to its subscription service of the Christmas period, telling them that it would be shutting down and encouraging them to switch to rival service Napster. The company's UK download store remains unaffected.

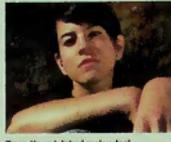
● According to the BPI, UK artists achieved a 61.9% share of 2006's best-selling albums - the strongest result since 1997.

Sign here

Ska band take issue with Coke

● London-based Ska band 7 Seconds Of Love are sending legal advice against Coca-Cola, claiming the world's largest brand ignored complaints that its Nirma music video was cloned for an advert.
 ● Commercial radio stations are close to signing a deal with royalty organisation PPL to allow them to play music in podcasts under a collective licence. Under the proposals, stations would pay a blanket fee of around £100,000 in exchange for

rights to play up to 30 seconds of each track featured for one year. In addition to paying PPL, commercial radio will also have to secure permission from MCPS and PRS.



Terra Naomi: linked major deal

● Terra Naomi, who first featured on the Music Week playlist last August has concluded a record deal with Island UK. Naomi signed a publishing deal with Universal last year.
 ● America's second largest radio network Albany Entercom Communications Corp has agreed to pay \$4.25m (£2.2m) to settle an Attorney General's payola charge. Entercom will make a \$3.5m (£1.8m) payment for music education and appreciation programmes, paying a further \$750,000 (£386,500) in costs to New York State, Attorney General Eliot Spitzer's office said.

● Dance label Distinctive has merged label operations with record company MRC. The deal will allow Distinctive to benefit from MRC's expertise in digital delivery methods. In return, MRC will profit from Distinctive's track record in A&R, TV and film and sync licensing.

● Wall Of Sound has signed Sheffield group Reverend And The Makers the vehicle for singer/songwriter Jon McClure. The band are in Parr Street Studios in Liverpool recording their debut album, scheduled for release in June, with a first single scheduled for the last week of March.

● Original *Busted* frontman Ki Fitzgerald has signed a worldwide publishing deal with MGS Music for his new band *Eyes Wide Open*. The deal was A&R'd by former Bocs chairman Guy Fletcher.

People

Universal poaches Sony BMG boss

● Universal Music TV has recruited Sharon Hardwick from Sony BMG to become marketing director for artists. She will head a new imprint at the division called The Universal Music Record Label which will handle artist projects as distinct from compilations. The team will include marketing manager Hans Griffiths, product manager Jessica Ryan and senior marketing co-ordinator Hannah Tandy.
 ● Television presenters Dave Berry and Matt Brown are joining Capital Radio as part of a shake-up of the station's Saturday schedule. Berry will present a 2pm to 4pm show, while Brown will take over the 12 noon to 2pm slot.
 ● David Martin has departed as director of the BPI's anti-piracy unit. He will be replaced by anti-piracy investigator David Wood on a temporary basis, with Wood reporting to BPI general counsel Roz Gore. Martin's departure was owing to personal circumstances.
 ● Enap has appointed its former TFM Radio boss Gath Ellington to a position in which he will head the Big City Network's charity operations. Big City's North East regional managing director Sally Altonch will take charge at TFM until a permanent replacement is found.

● Eve has presley songwriter Dennis Linde has died of lung disease, aged 67. Linde penned the 1972 Presley hit Burning Love.
 ● Benny Goodman's legendary singer Martha Tilton has died at her home in Los Angeles. The singer is most famous for All The Angels Sing, her 1999 hit single with Goodman's orchestra.

● BPI stalwart Derek Vaux is among a number of the New Year Honours, as Ex-Radio One presenter Clive Warren has been named as the new presenter of Century FM's drivetime

show as part of a shake-up of the station's programming.
 ● Viacom veteran Bob Bakish has been appointed president of MTV Networks International. Reporting to Bill Roedy, Bakish will take on management responsibility for MTVNI, including the local and regional operations across Europe, Latin America and Asia-Pacific.

Exposure

Acts line up for Barcelona event

● Edgar Bronfman Jr and Jamella are among a host of industry representatives confirmed to appear at the 365M World Congress in Barcelona next month. Jamella will be one of a number of performers playing at the event, which takes place from February 12 to 15.



Jamella: appearing at 365M Barcelona

● Gilbert Goli, Emmylou Harris and David Byrne are among a raft of names added to the line-up of artist interviews at this year's South By South West. They will be joined at the event by artists including Terry McBride, Ricki Lee Jones, Booker T and Jay Byrd.
 ● Local radio group Laser Broadcasting is planning to extend its nationwide audience with the launch of an online station targeting the Radio 2 audience.

● A new venue is heading for Kings Cross, 4.
 ● Creative & Cultural Skills, the Sector Skills Council charity, has announced a series of UK-wide live events taking place in early 2007.
 ● HMV has dropped the main singles chart, p4

● Indian media giant Reliance ADA is launching an English-language radio network, reaching 200m people in 45 cities. The firm has spent £45m on the roll-out, with the first station, BIG FM, launched in Delhi in September.
 ● TTT burns to Big Brother to push Towers of London, p6

● IslandTunes.co.uk, which is powered by 7 Digital, is offering fans who purchase Mika's *Grace Kelly* single a 79p discount if they subsequently purchase Mika's digital album bundle. Mika has also been announced as the winner of the BBC's Sound of 2007 new music poll.

● Revolver Music's Paul Birch is organising a new British Midlands Music stand for this year's Midem, showcasing talent from the region.
 ● Mobile music downloads via the Google Mobile platform topped 75m tracks in the fourth quarter of 2006.



Live From Abbey Road kicks off at 11pm on More4 this Friday. The 12-part series has been recorded to mark last year's 75th anniversary of the world famous Abbey Road studios and each 60-minute episode will feature three live performances from some of

the world's biggest artists. Artists who have recorded sets at Studios 1 and 2 include The Kooks (picture), Primal Scream, Barley, Ray Rae, Garth Barley, Dr John, David Gilmore, The Killers, Paul Simon, Snow Patrol, Kasabian and Razorlight.

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

William Morris follows American rivals by moving to London to tap into domestic live sector US talent giants cue up UK office

Live

by Jim Larkin

William Morris Agency, one of the largest talent agencies in the world, is opening a dedicated music office in London this month as the leading US players in the sector look to go global.

The office is located in the capital's Centre Point building, near WMA's existing operation in Soho which operates across books and television. The music division officially opened last week, although it is not expected to be in full swing until January 22 when the team of UK agents WMA has recruited return from the US, where they are meeting with the parent company.

That team – long the subject of industry rumour – includes former Dire Straits manager Ed Bicknell. He will be joined by Solomon Parker and Steve Hogan from Concorde International Artists, while David Levy from International Talent Booking is also expected to come on board.

They are agents who have represented acts including Take That



WMA past and present: (Bottom) The Rolling Stones and The Beach Boys and (top) Gauria Barkley and The Killers

and Girls Aloud and, although any new acts they bring in will be welcomed by WMA, one senior promoter says he expects the focus of the London office to be booking US acts into the UK and mainland Europe. Such acts on the WMA roster include The Killers, Gauria Barkley and The Eagles.

For Concorde, which will continue as the agent for The Girls Aloud arena tour this year, it will

be business as usual, despite the loss of two directors, and the company is not on the hunt for replacements. "This isn't the first time we've been in this position in the last 27 years," says manager Deborah Downs. "As a business we're unchanged and still have a large roster of acts."

WMA is not yet commenting publicly on the plans for the new London office. But another UK

The UK's key agencies

The Agency Group: My Chemical Romance, Razorlight
CAA: Red Hot Chili Peppers, Arcade Fire, Kisses
Heller Skeller: Sugababes, McFly, Kaiser Chiefs
International Talent Booking: Kelly Clarkson, Velvet Revolver, Editors
Primary Talent International: Oasis
Mitraglia: Pete Dinklage
X-Ray Touring: Robbie Williams, Green Day, The Pines

promoter says, "It makes sense for US-based agents to expand into this country. In the US it's a tough business and very competitive, but here there's a huge audience demand for live music and the quality of the venues is now as good as in the States."

The move follows rival US agency CAA opening a London office last year, for which it recruited Emma Banks and Mike Greek from the Sanctuary-owned Heller Skeller.

The attempts by the US giants to take over a part of the UK live business echo the way Live Nation – former Chairman Entertainment – created its promoter inter-

ests in the UK at the turn of the decade when it signed up four leading UK promoters. AZG has operated a similar policy, but on a smaller scale. The two groups have also made significant inroads into the UK's venue map.

But promoter Harvey Goldsmith says this apparent Americanisation of the UK agency business should not have a huge impact on his business on a practical level. "William Morris has always booked acts worldwide, but now instead of having an English guy in LA doing it they've got someone in London. The only difference will be that it'll save me on phone bills and having to make calls in the middle of the night. That said, I'm not sure the other agents would see it in the same way."

WMA was established more than a century ago in New York as a Vaudeville agency and has expanded to include offices in Los Angeles, Nashville, Miami, London and Shanghai. It emerged as a musical force in the 1960s, by signing acts including The Rolling Stones and The Beach Boys.

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BPI chief set to depart in restructuring plan

The BPI is set to unveil a new structure next week, a move which will end weeks of speculation surrounding the record industry association.

Executive chairman Peter Jamieson is expected to leave the organisation on a full-time basis at the end of February, after seeing through the first live Brits for 18 years.

His departure follows a review of the BPI's structure which was carried out by Jamieson and the organisation's council before Christmas. It was the outcome of

that review which led to Jamieson's decision to step down.

Final details of his departure are currently being finalised, including the possible conclusion of a deal which will involve his continued involvement within the BPI further into 2007 – Jamieson's 40th year in the music industry.

It is expected that the organisation will revert to the structure it operated before the arrival of Jamieson as its first full-time, executive chairman in September 2002, focussing at

the most senior level on two parallel roles, full-time director general and part-time chairman. Further developments in the organisation's structure were unclear as Music Week went to press last Friday.

Traditionally, the BPI chairman role had been filled by an executive assuming the responsibilities in parallel to their day job as chairman of a record group. Previous incumbents

include Rob Dickins, Rupert Perry and Maurice Oberstein, then chairman of Warner Music, EMI

and PolyGram respectively.

The full-time chairman role was created partly because of the reluctance of any of the major label chairmen to take on the role and the huge responsibility it carried with it.

It is understood that EMI chairman and CEO Tony Wadsworth is the leading contender to take over as chairman, with the director general also set to be confirmed over the coming days. Wadsworth declined to comment last week.

Jamieson, who also declined to comment on the developments, marked his 40th anniversary in the business last Tuesday. He started in the business as an A&R for EMI in January 2, 1967, later becoming managing director of EMI and chairman of the BPI from 1988 to 1989.

His career also took him to the international stage, seeing him work in territories including the UK, Spain, Australia, Hong Kong and Singapore – including a stint setting up MTV's Asian service in 1995.

THE PLAYLIST

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

Supported by MUSIC



BIFFY CLYRO
Saturday
Superhero
(OAH Floor)
Biffy Clyro's greatness has eluded the mainstream for long enough. 2007 will be the year they rectify this. (Single, Feb 12)



JUNIOR JACK
Stupidisco
(Defected)
Originally released in 2004, this City Centripenned track re-inds you how good pop can be when it is done well. A strong return for Bexor. (Single, Feb 19)



LOS CAMPESINOS
We Throw Parties, You Throw Knives
(Wichita)
Jangle pop song that brings to mind Bran Van 3000's ability to make sad feel good. (Single, Feb 12)



NEW YOUNG PONY CLUB
Hiding In The Staircase
(Modular)
NYPC's debut album is a melody-rich, electro-pop romp which takes inspiration from Luciano Jackson. (Album, April)



SHAMELESS
FEAT. PLAN B
No Hats No Trainers
(Sound)
This Irish MC's energetic lyrical rhymer drip with an infectious energy that grays on first listen. (Single, Feb 26)



SIOBHAN DONAGHY
Don't Give Up
(Parlophone)
The ex-Sugababe makes her long-awaited return, delivering an edgy pop song that will intrigue. (Single, March)

Retail giant to compile own chart after rule changes

HMV drops Official chart from its stores

Charts

by Paul Williams

HMV is today (Monday) pulling the Official Charts Company singles chart from its racks after deeming the countdown no longer relevant to its in-store offer.

The music specialist is making the move in light of new rules introduced last week, which allow all digital sales to be counted towards the combined singles chart, irrespective of the availability of a physical format.

As a result of the changes, around half a dozen digital-only tracks that would have previously been excluded were yesterday (Sunday) expected to make the Top 40, leaving high street retailers still struggling the Official chart with a stocking dilemma.

To avoid leaving empty spaces on chart walls, HMV UK & Ireland managing director Steve Knott says the retailer, which has supported the national singles chart in store since the Sixties, has decided to drop the OCC countdown and display its own compiled physical singles chart instead, as it already does with albums.

"We always stringently followed the OCC/MW chart," Knott says. "Now we can't do that because a percentage of the titles are not available physically, but we're not going to have gaps in the chart wall because we're going to have our own physical chart."

The decision further reduces the public presence of the Official singles chart, which only last year lost one of its most high-profile outlets with the axing of BCC TV's *Top Of The Pops*, which weekly featured a rundown of the chart.

It also means the chart will now be virtually non-existent on the high street as HMV and a number of independents were the only stores left tracking the chart, with others either featuring their



HMV has decided to drop the OCC countdown and display its own listing instead

own singles chart or not stocking singles at all. Some indie stores are expected to follow HMV's lead and ditch the OCC countdown in favour of their own chart.

Knott, who is also chairman of retail trade organisation the Entertainment Retailers Association (Era), says, "You will now not be able to go into a record shop and see the national chart. You'll see different versions of the chart or a collection of titles. One of the biggest jobs in our record shops on a Monday was changing the singles chart."

"It was an exciting thing for our staff to do and people come in to look at the new chart, but that won't happen any more."

The first OCC singles chart not to feature in HMV stores was due to include the return of a handful of big hits that had previously been removed because of a rule that declared that any track would be automatically excluded two weeks after being physically deleted.

With that rule no longer active, Fiction/Polydor's Snow Patrol hit Chasing Cars was expected yesterday to re-enter the chart in the Top 30, nearly two months after being barred. Other Top 40 returners were also set to include the Warner Bros-issued Crazy by Gnarls Barkley, B Unit/Polydor's Crazy by Gnarls Barkley, The Automatic and Goffin/Polydor's Manometer by Nelly Furtado.

The Top 40 was further boosted

by a number of tracks that have been newly deleted physically, including Universal chart-toppers America by Razorlight and I Don't Feel Like Dancin' by Scissor Sisters, although the major's commercial director Brian Rose says the decision here to delete these is not part of a "sea-change" because of the new rules, but part of the normal run of moving on projects to a next single rather than because of the new regulations.

Several tracks previously excluded were also expected to chart, including the Polydor-issued 50 Cent track You Don't Know, which had been barred because its physical format breached chart qualification rules over the inclusion of stickers, but can now qualify via its digital sales.

Meanwhile, outside of the Top 40, the decision to allow digital-only tracks to count means the likes of RCA's digital-only seller Auld Lang Syne by Gay Gordon & The Mince Pies and Parlophone's Queen oldie Don't Stop Me Now were challenging for Top 75 places.

In a chart that was yesterday noticeably in the lack of new entries to the Top 40 - with the exception of 50 Cent, the Mercury-handled U2 single Window In The Skies and the same company's presently digital-only JoJo single Too Little Too Late - the OCC's head of operations, Morrie Blackburn believes it is too soon to tell what the long-term impact will be of the new regulations.

"I don't think the impact on the Top 40 is huge," she adds. "In the Top 40 there are about five tracks that have been previously shared out and the 50 Cent single, but the top end of the chart has not been hugely changed."

However, once the singles market kicks into gear in 2007 with more new releases - some of which could now be digital-only singles - the new rules are expected to make a far greater impression on the shape of the rundown.

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 Peter Loraine
 Focallator
 Marketing: Poppy

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 Polydor, National radio: Neil Hughes
 Polydor, BSB
 Polydor, National radio: Nicki Ross
 Polydor, National

press: Sarah
 Greenblatt
 Polydor, Regional press: Charlene Stone, Polydor
 Online: Mark Krenzel, Polydor

SOPHIE ELLIS BEXTOR SNAP SHOT

Sophie Ellis Bextor will deliver the first studio album for

Polydor's Facination label this May, with the release of her third album, entitled *Trip The Light Fantastic*, the follow-up to Bextor's 2003 set, *Shout From The Hip*, which spawned two Top 10 hits in *Mixed Up World* and *I Won't Change*. It sees her teaming up with a slew of contemporary hit makers including Cathy Dennis, Hannah Robinson, Greg Kurstin, Dan Gillespie of The Feeling and 9-5s' frontman Fred Schreiner.

Despite the lengthy hiatus, Facination head Peter Laraine is confident that Bextor's artist

proposition, and indeed the music, is strong enough to deliver for the label. "Sophie is such a unique artist in her own right. I'm really confident about what we can achieve with this album. Certainly

the response from media so far has been very positive."

The Cathy Dennis-penned lead single, entitled *Catch You*, will precede the album's release on February 19. Facination was formed in 2006 to provide a home for key Polydor pop releases and has enjoyed success with greatest hits sets from Abba and Girls Aloud, and the Popjustice compilation. This will be the first studio album released.

The Girls Aloud album alone has to date sold more than 672,000 copies. Facination's first single, *Transitions* from Polydor to Facination felt like the start of a new era.

"The type of record she has made always has the right fit for what we're trying to do here," he says. *Trip The Light Fantastic* will be the album released on the label.

King's Cross venue to house new concert hall

London is set to get a new music venue early in 2008, with the completion of the landmark King's Place building in King's Cross. King's Place, just 150 metres from the Channel Tunnel rail terminus at St Pancras, which opens later this year, will house a 420-seat concert hall suitable for a broad range of live music.

However, the state-of-the-art acoustically-furnished venue, to be called King's Hall, will be especially set up for classical music recitals and concerts by jazz and world music artists. It will also become the new permanent home of two leading orchestras - the London Sinfonietta and the Orchestra of the Age of Enlightenment.

The waterside building overlooks Battersea Basin on the Regent's Canal and is designed by leading architect DIXONS Jones. In addition to the main venue, it will offer music teaching rooms and rehearsal rooms.

A spokesman for the project adds that there will be a strong

outreach programme for local schools and the community to help music education. He says, "It's a great place for a new music venue because it is right in the heart of the new King's Cross development and will be the focus for two leading orchestras."

"King's Hall will also share the seven-story glass King's Place building on York Way, with The Guardian and Observer newspapers, which will use the new building as their base when it is completed in April 2008."

King's Hall will be a fillip for the live music scene in the area, which will witness the biggest building development in Europe over the next four or five years with the massive development of 67 acres of old railway land north of King's Cross and adjacent to York Way.

The new venue will be a few hundred metres from the famous Scala on King's Cross Road, which has played host to everyone from Iggy Pop to Hawkwind.

Doing it digitally

Snow Patrol Chasing Cars (Fiction/Polydor)
 Gnarls Barkley Crazy (Warner Bros)
 Automatic Manometer (B Unit/Polydor)
 Nelly Furtado Manometer (Geffen/Polydor)
 JoJo Too Little Too Late (Mercury)
 50 Cent You Don't Know (Polydor)**

The tracks above were due to enter the Top 40 yesterday (Monday), having previously been excluded under previous qualification rules

** previously excluded because of deletion of physical format

** previously excluded because physical version's release more than a week away

** previously excluded because physical format chart ineligible



NEW YEAR'S HONOURS LIST
Knighthood: **Baron**
12 **Knighthood:**
George Shearing,
Jazz pianist and
composer; **Red**
Stewart, singer
DBE:
Shirley Clemons

personality; CBE:
Officer Carter,
Simon Green,
owner Old Vic
Productions;
Prof Richard
Demarco, John
Hutler, composer
and conductor; **Red**
Stewart, singer

and singer:
OBE: Sally Green,
owner Old Vic
Productions;
Joseph McKee,
McAlast School of
Music principal;
Peter Rhodes, Fleet
Midem UK MD;

Roger Slafford,
York Trust founder;
Robert Stiby,
former Taste Radio
chairman; Guy
Williams, Hudders
field;
Kay Kurwitz, violin
teacher; Darryl
Jaffray, Royal
Opera House

director of
education; Kenneth
Kelley, school
bandmaster; John
Lowry, Royal
McAlastin; Lynn
EMITEK, radio
producer;
Enzo

Rodríguez,
founder; Laura
Sarti, singing
teacher; Derek
Varnals, BPI
technical advisor



BPI and Midem men lead NY gongs

A BPI anti-piracy veteran and Midem's London representative were among the music industry names recognised in the New Year Honours list.

BPI's Derek Varnals was honoured with an MBE, while Midem UK managing director Peter Rhodes received an OBE in the list, which rewarded a string of individuals supporting music at a grassroots level.

Varnals, who has worked for the BPI for the past 26 years, revealed he had been notified he could be in the running for the award back in mid-November, but heard nothing more until he read his name in the newspapers when the list went public on December 30.

"In a way I was surprised by my MBE," he says. "It's an honour and it's nice for this little corner of the industry to receive recognition. It would be great if more people in this corner are recognised in the Honours List."

Varnals first made his name as a producer and engineer for Decca in the early Sixties. Among the tracks he worked on was Good Morning Little Schoolgirl, an early single by Rod Stewart, who coincidentally was also recognised in the list, receiving a CBE. The BPI man went on to work extensively with the Moody Blues, among others, prompting



Varnals' recognition for industry work

colleagues to dub his MBE the "Moody Blues Engineer Award".

Varnals was joined on the Honours list by Bone, who received an honorary knighthood and former Royal Opera House education director Darryl Jaffray, who received an MBE. Others honoured included composer-conductor Guy Woolfenden and English folk artist Shirley Collins.

Planiel Imogen Cooper and Ofcom chief executive Stephen Carter both received CBEs, while violin teacher Kay Hurwitz, singing teacher Laura Sarti and primary school bandmaster Kenneth Kelley picked up MBEs, as did HMV, since it issued a trading statement in late December warning of the deteriorating music market. It had a torrid time with its shares plummeting nearly 24% over 2006.

On the secondary Aim market they were some better performers. DCD Media, the indie producer and distributor of music and arts programming, which includes Done & Dusted within its group, saw its shares finish the year on 0.87p – slightly up from the 0.75p they started 2006.

Music publisher Music Copyright Solutions' shares eased up over 2006, from 11p to 23.5p.

However, Mama, the management group behind Channelfly that launched an audacious takeover approach for Sanctuary in the summer, suffered a slight share price slip from above 5p at the start of 2006 to 3.50p at the beginning of this year.

retob@musicweek.com

Music gets you talking



Sean Adams, managing director, Drowned In Sound Records

My Top 10

1. David Bowie (Reel Real) (EMI)
2. Michael Jackson (Beat It) (A&M)
3. Blur (Shinehead) (Food)
4. Muse (Battleships & Hurricanes (Mashroom))
5. Ten Watts (House Where Nobody Lives (Epic))
6. Elliott Smith Between The Bars (Domino)
7. Cat Power (We Were Meant to Be) (Matador)
8. The Shins (New Slang) (Sub Pop)
9. Bright Eyes (As Tends To) (Saddle Creek)
10. Arab Strap (Charis) (Gig) (Bost)

"This list is my 25 years of musical development and the records which make up landmarks of my musical obsession and fascination."

David Bowie was always on a mum's VW Beetle and Michael Jackson's Dangerous was my first purchase. Blur drew me away from lad-rock (Oasis and Reef) and into art-rock textures. Muse were one of the first demos I reviewed and their rise still inspires me – Matt Bellamy demanded over

Aim that I bought Tom Waits' Mule Variations and it changed my world. James Mercey (Shins), Elliott Smith, Conor Oberst and Chan Marshall are all geniuses who remain glued in my ears and should be in everyone else's too. Arab Strap took me from listening to NFPX, Deftones and Pitchshifter into a whole different world, and I'm not sure how I managed to do this list without any Canadians. Sea & Cake or Explosions In The Sky."

Nokia has two of the most music-friendly phones on the market



NOKIA
Connecting People

the N91 (left) and the N91i (right) with superior sound quality and the capacity for 3,000 tracks, and the new 5300 phone, which has 50 music files and the capacity for 1,500 songs.

To tie in with the launch of the 5300 phone, **Music Week** and **Nokia** are offering five N91s. To win, tell us the 10 tracks which you feel define you and 50 words saying why. To [IwentyN91@musicweek.com](http://www.musicweek.com). The winners will be announced in the new year.

EMI bucks trend that sees tough stock market conditions for last year

Music shares slump in 2006

Shares

by Robert Ashton

UK music and media shares had another torrid time on the main London stock market in 2006, with only EMI showing a positive move over the course of last year.

Despite the UK major seeing its merger ambitions with Warner Music go up in smoke again, following Sony/EMI's reversal at the Court of First Instance, EMI's shares leap 9.3% over the year and were trading at 265p when the markets opened in 2007. It was a reversal of its performance in 2006 when it ended the year lower than it started.

It was not a rosy picture for other music-related media stock listed on the main market, which all fell during 2006.

Unsurprisingly, after another torrid year, in which both founders left, Sanctuary Group was the worst performer. Its shares plummeted 97.3% over the course of 2006, although they were trading

How shares performed on the stock market



at 11.25p at the start of this year – significantly up from their 6.75p low point of last year.

With the massive squeeze on advertising revenue, radio groups also had a rough ride in the City. Capital Radio's parent group GCap Media saw its shares slump nearly 30% over the past 12 months, oscillating from a high of 399.5p during the year to a low of 184p.

Similarly, Chrysalis's shares fell over the period by 27.5%, starting 2007 at 121p – 19p above last year's low of 102p. Virgin Radio owner

SMG was also hit. Its share price was depressed by 23.3% over the past 12 months.

Radio and publishing group Emap fared the best of all broadcasting stock on the main market. Its shares declined just 6.4% over the 12 months of 2006 and were trading at 807.5p at the start of this year, although that was considerably down on the 950.5p high achieved over the past 12 months.

Retailers, pressured by digital downloads and what some

Universal to launch dedicated digital store as sector continues to rise

Downloads up for classical

by Adam Benzine

The classical market is preparing to build upon a record year for download sales in 2006 with a spate of activity over the coming 12 months.

Universal Classics & Jazz will this Wednesday launch details of their own digital download store, while Sony BMG's classical wing says it is planning to increase its digital activity later this year.

The sector has already made a stellar start to the year in terms of digital activity, with Universal imprint Deutsche Grammophon last week making the 2007 Vienna New Year's Concert available for digital download on the iTunes Music Store, fewer than two days after the performance.

Even before such initiatives, classical music had been grabbing a healthy share of the download market. With 2006's top 10 biggest download bundles (see table) selling a total of 15,000 units, digital retailer eMusic's reports classical as its second most popular genre behind alternative/punk last year, accounting for 18% of total downloads in quarter four.

"The classical music market in the download sector is definitely increasing," says eMusic Europe's general manager Madeline Milne. "One of the reasons for that is that in the physical world a lot of retailers are cutting back the shelf space for niche stuff, including classical." "A lot of classical listeners will be forced to adopt to downloads since it will be the only way in a lot of cases that they can get their music," agrees *Gramophone* magazine editor-in-chief James Jolly. "But, in a way, I think classical music lends itself to downloads."



Katherine Jenkins: helping to boost the popularity of classical downloads

Top 10 classical download albums 2006

- 1 All Angels *All Angels* (J.C.)
- 2 Kings *George Chair/Willcocks Essential Carols* (Decca)
- 3 Hans Zimmer *The Da Vinci Code - OST* (Globe)
- 4 LSO/Davis *Held/The Planets* (LSO Normans Maré)
- 5 *Sling Songs From The Labyrinth* (Deutsche Grammophon)
- 6 Hans Zimmer & Lisa Gerrard *Giastror - OST* (Decca)
- 7 Berliner *PorRattle Held/The Planets* (DMG Classics)
- 8 BBC *Col/Wardour/The Last Night Of The Proms Collection* (Philips)
- 9 Katherine Jenkins *Serenade* (J.C.)
- 10 Hans Zimmer *Notes Of The Caribbean II* (J-RO) (Walt Disney)

SOURCE: eMUSIC

A survey conducted by *Gramophone* last September revealed that nearly three-fifths of classical fans have ripped music from their CD collection to their computers and one in five has legally downloaded a track.

The classical digital market, as with other genres, is dominated by Apple's iTunes Music Store, largely thanks to the strength of its brand and the dominance of the iPod. This, suggests Jolly, could create an issue for any new service.

"What will probably have to happen is the majors will have to surrender their use of DRM and my gut feeling is that will start to happen this spring, which will radically change the face of the classical downloads market and effectively break the monopoly iTunes has," he says.

There are also other challenges for the sector ahead. Chief among them, according to Warner Classics general manager Stefan Bown, is the integration of classical music's complex 'meta-data' into download stores' search engines.

"The meta-data - the description of what exactly the recording is of - is still in a big mud-hole," says Bown.

"It's not like pop music which is just track name and artist; there are hundreds of different variations. It's important the consumer can see what they are getting. It needs to be made much clearer."

adam@emusicweek.com



Donny Tourette: label TVT believes prime-time exposure will propel Towers Of London into the mainstream

Label aims to capitalise on *Big Brother* appearance

TVT has big ideas for Tourette's Towers

Exposure

by Martin Talbot

When Donny Tourette entered the *Celebrity Big Brother* house last Wednesday, his label TVT was preparing to capitalise on the biggest exposure yet for his punk rock outfit The Towers Of London.

The possibility of four weeks of prime-time TV profile is a perhaps understandable lure, with TVT managing director Jonathan Green believing it can help propel the five-piece rockers from cult status to mainstream stars.

"The band's profile has been building well over the past year," he says. "But this is the thing we were looking for to take the band to another level, from specialist programming to daytime radio."

Tourette's arrival in the house follows several months of planning by TVT, which made initial approaches to *Celebrity Big Brother* producer Endemol last autumn, before hearing the singer had been shortlisted just before Christmas.

Green says the *Big Brother* move is in line with the long-standing strategy to use alternative media to help break the band. "We have been filming everything the band has done for two years," he adds. "A lot of that footage has appeared on YouTube and a lot of it was used in the TV series [*Towers Of London*]."

"BB will be good because it will show what Donny is like as a human being, it's a very funny,

Music acts on CBB

CBB1 (2001)

Kelly Duffy (Opponent) Finished third

CBB2 (2002)

Mark Owen (Take That) won

Goldie - evicted first

CBB3 (2003)

Est Harty (Monday's) won

Keris (Blaze/Squad) second

CBB4 (2004)

Maggie (Gladie Lockat Chain) third

Preston (Ordinary Boys) fourth

Pete Burns (Dead Or Alive) fifth

CBB5 (2005)

Jo O'Meara (S Club 7) 7-2

Lee Sayer 5-1

Jim 'W' Watkins (Street) 11-2

Donny Tourette (The Towers Of London) 13-1

Jermine Jackson 21-1

SOURCE: WILLIAM HALL

GRAMMOPHON, CLASSIC

THE PUBLIC WILL RELATE TO."

The secrecy surrounding the identity of CBB housemates before last Wednesday's launch ruled out TVT's chance of cuing up additional playlists or retail orders on the back of the show's profile - but the label has scheduled the digital release of the I'm A Rat single on February 5, with the physical release a week later. The aim is to build sales of their album *Blood, Sweat & Towers* - named after American *Penthouse*'s current issue of 2006 - beyond its current level of around 10,000 shipment and 6,500 over-the-counter sales.

Musicians are well represented in the house, despite the mixed experiences of artists looking to boost their career prospects. Besides Tourette, S Club 3's Jo O'Meara, Leo Sayer, Jermine

Jackson and Ian "H" Watkins from Steps were all unveiled as fellow housemates last Wednesday.

But, while music figures have thrived in the CBB competition itself - Take That's Mark Owen and Happy Mondays' Bez are past winners - the profile has not delivered a lasting impact on an act's career.

Mark Owen's post-CBB career in 2003 resulted in number five single *Four Minute Warning*, but then a number 39 album, *In Your Own Time*, a number 26 second single and the end to a short spell with Island Records.

Goldie Lookin' Chain split from Atlantic Records last spring, a matter of weeks after their member Maggot finished third in CBB4. "In terms of records we had no discernible rise, but overall the group's popularity got a real kick up the ass," says GLC manager Conal Dodd.

Indeed, although Preston's high-profile appearance - and liaison with ultimate winner Chantelle - in last year's show boosted sales of the *Ordinary Boys*' B-Unique/Warner Bros album *Brassbound*, which ended 2006 with almost 150,000 sales, the new B-Unique/Polydor album *How To Get Everything You Ever Wanted* has shifted just over 40,000 copies.

B-Unique managing director Mark Lewis says, "For us, it galvanised an album that wasn't happening. If you're running it as a strategy, it's very risky." martin@emusicweek.com

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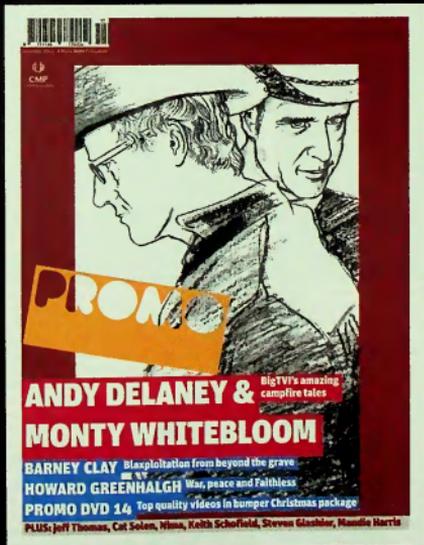
Senica A&R Tools is the online system that allows artists to upload demo packs to your custom branded web site where you can review and manage them

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- Escalate artists of interest to others in A&R
- Automatically email artists and avoid follow up calls
- Avoid duplicate spam links and mailbox blocking MP3's
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A Music Week Publication

The French invasion



Gong Gong: the distinctly odd band have been picked up by F Comm

As the UK's festivals ready themselves to welcome a French invasion, the nation's nightclubs have already taken on the UK's DJ booths, decks and dance floors, culminating in a *DJ Magazine* cover feature celebrating the new French electro scene.

While these acts are still active – Daft Punk toured the festivals to wild acclaim last summer and Air are prepping a new album for a March release – 2006 saw a wave of new electronic acts take over the UK's DJ booths, decks and dance floors, culminating in a *DJ Magazine* cover feature celebrating the new French electro scene.

Leading this new wave are Justice, Sebastian, Uffie and Paris perennial DJ Mehdi, all acts who have been nurtured by the acclaimed Ed Banger label, the brainchild of Daft Punk manager Pedro Winter.

Winter explains that while these new acts draw inspiration from the French techno acts, they can offer the rather jaded UK club scene something fresh and different.

"Hopefully for UK and hopefully for us, we are different. I think it's a question of musical education," he says.

"Those artists were 15 years old when Daft Punk's *Homework* was released.

"At that time, they were listening to mainstream hip hop like Jay-Z, Busta and P Diddy.

"When those kids turned

18, then they discovered rock with all the 'the' bands."

"To be short, the new young producers were involved by the different music vibes, they digest it and now create their own sound. You can feel all those influences in French music today."

Naturally, Ed Banger is not the only label to benefit from this new vanguard of talent: classic French electronic labels such as F Communications – which initially nurtured St Germain – and Versatile, home to I: Cube and Chateaux Flight, have also got on board, with F Comm picking up the distinctly odd Gong Gong and Versatile releasing a bewildering array of records from the multi-talented Joakim.

Other hotly-tipped acts include former hip hop producer Para One, gothic Parisian duo Black Strobe – who recently signed to XL – Record makers' Kavinsky and Surkin, from Paris label Instabits.

Furthermore, Winter explains that the influence of this new wave of acts – by no means limited to Ed Banger – is now filtering through to inspire a new generation of French musicians.

"I like the funny part," he says. "You can already see some new kids completely influenced by Justice and co. For example these three: Teenage Bad Girl, The Lazy Fingers, Revolte.

"I like them, but I will not sign them on Ed Banger records," he concludes sensibly. "I have the original versions."

This year, Britain is expected to see a French invasion, with Gallic music set to become de rigueur at festivals throughout 2007. Ben Cardew reports

Made in FRANCE

London may be the epicentre of Britishness, but it remains a Francophile's paradise nonetheless. A resident French population of around 200,000 ensures the capital enjoys a healthy supply of French schools, shops and – of course – restaurants, centred around South Kensington.

And to this traditional Gallic clamour, a new note will be added in 2007. This year will see a host of French musicians pour over the Channel and into the nation's bars, clubs, theatres and even cathedrals as part of an unprecedented invasion of the UK festivals, spanning Fertiliser and the City of London festivals in the capital, The Great Escape in Brighton and the Celtic Connections festival in Glasgow, which has organised a twinning with the Festival Interceltique de Lorient. In addition, the Jersey Live festival is currently exploring the possibility of highlighting French music.

"We are really excited about programming France," says Fertiliser director Poly Eldridge. Fertiliser France, scheduled to take place in October 2007, will mark the organiser's fourth festival, having already turned the spotlight on Germany, Norway and the UK. Acts provisionally scheduled to appear include skewed nouvelle chanson singer Katherine, gloomy balladeers Mansfield TYA and breakout DJ Missill.

"French artists seem to have a non pop sound that is quite different," Eldridge explains. "We try and pick up people who have a sound that is idiosyncratically French. We are not looking for people who just copy a UK sound. Certainly the chanson and scratch hip hop is something that is very French and the French jazz scene has a strong identity."

At the Great Escape, which takes place in Brighton from May 17 to 19, France will be this year's featured overseas market, following Canada in 2006, with around 10 French acts playing.

"We pick the country on how we feel their new talent is coming through and we are really excited about new French acts. For every five or six good new bands we hear one of them is French," says Great Escape events organiser Jon McIlldowie. The festival expects to confirm the acts appearing by

the end of January, but McIlldowie tips Fancy, Peter Von Poehl and I Love UFO as French acts he rates at the moment.

"A big part of that is because the French scene has always been very eclectic," McIlldowie adds. "It has never recognised the territory between indie and dance and there have been great crossover acts like UK. That very much fits with the zeitgeist in the UK. Indie kids don't want to have the next four guys in an indie band. They want people who bridge genres."

Considerably less frenetic – if equally exciting – is the City of London festival, which is this year turning to France as part of its annual "Trading Places" theme. As well as an actual exchange between young composers in London's Guildhall School of Music and Drama and the Paris Conservatoire, the event will include performances of works from French classical composers, as well as concerts from French pop, world and jazz musicians and what director Ian Ritchie describes as a "blind music and wine tasting".

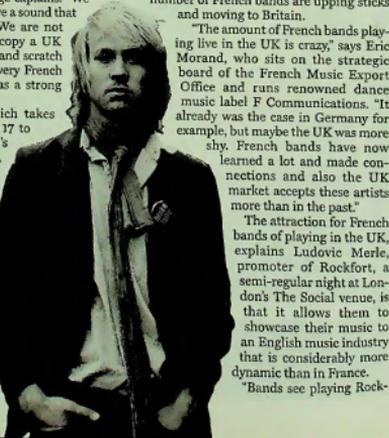
In bringing the cream of French talent to the UK, such festivals are part of a wider trend which has seen a number of smaller, grass roots events in the UK, including Rockfort and The French Disconnection in London, focussing on live French music. In addition, an increasing number of French bands are upping sticks

and moving to Britain.

"The amount of French bands playing live in the UK is crazy," says Eric Morand, who sits on the strategic board of the French Music Export Office and runs renowned dance music label F Communications. "It already was the case in Germany for example, but maybe the UK was more shy. French bands have now learned a lot and made connections and also the UK market accepts these artists more than in the past."

The attraction for French bands of playing in the UK, explains Ludovic Merle, promoter of Rockfort, a semi-regular night at London's The Social venue, is that it allows them to showcase their music to an English music industry that is considerably more dynamic than in France.

"Bands see playing Rock-





French Talent 07

Welcome to TV5Monde, our new partner! What an exciting time for the French Music Bureau, as the release of the Music Week's French Talent CD ushers in the dawn of the new year!

It is a period of transition, as we look back over all the positive developments in 2006 and look forward to the continual progress of artists who have started to emerge and others who are about to burst onto the scene. One thing is for sure: the French music scene is as intense, creative and diverse as ever.

With almost 500 record releases and 600 concerts in the UK in 2006, French productions have once again been at the forefront of the British scene, receiving fantastic responses from the public and an ever-growing interest from British music professionals and the media.

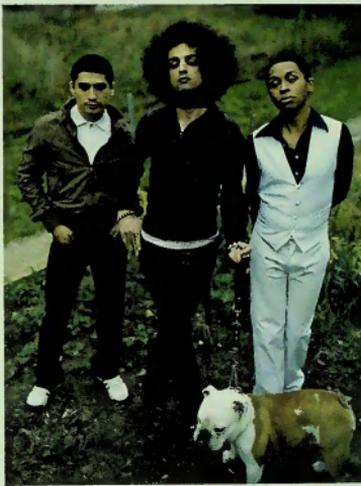
Alongside established artists in all genres such as Amadou & Marlam, Seu Jorge, Souz Nassi, Bonga, Phoenix, Nouvelle Vague, Tahiti 80, Gactan Project, Laurent Garnier, Da P Funk, David Guetta, Bob Sinclar, to name but a few, many newcomers have significantly raised their profile. Among them are Akli D, Ba Cissoko, Moussu T, E Lei Jovens, Tcheka, Sebastian Tellier, Hey Hey My My, The Dead Sexy, Justice, Uffie, Vitalic, Hocus Pocus, C2C, Neimo and Dominique A.

One artist who deserves a special mention is Camille, the brilliant, young singer/songwriter who made a lasting impression on the British scene in 2006. As you may remember, Camille was the first track on French Talent CD last year... So, what does French Talent 07 have in store for us? There is lots to discover, with the unveiling of new productions from established artists as well as new acts, along with an introduction to some pure rock 'n' roll tracks, which demonstrate the vitality of this scene in France.

Compiled as usual in collaboration with Music Week, this fifth edition welcomes a new partner, TV5Monde, the premier French language channel worldwide and the third most widely broadcast channel after MTV and CNN, whose weekly news magazine *Acoustic*, aired every Saturday at 10am and Sunday at 3.30pm, presents an eclectic selection of the best artists from the Francophone music scene (www.tv5.org). Roll on 2007! Corinne Micaelli is director of the French Music Bureau.



Moussu T, newcomer have significantly raised their profile



The French connection: (clockwise from top) Plasticines, Fancy and Second Skin. Opposite page: Peter van Poel

fort as an opportunity to invite labels and promoters," Merle says. "The UK is more dynamic. There are more places to play, more indie labels and it is generally easier to get exposure, especially for bands that sing in English."

This last point is partially a reflection of the famed quota system which governs French radio, stating that 40% of songs played must be in French. This system may be designed to protect traditional French music genres such as chanson, and indeed the French language itself, but means that French bands who sing in English are at a considerable disadvantage at radio.

Yet, despite this, the number of French bands playing live in the UK is actually a reflection of a burgeoning live scene within France itself. This scene, which is centred on Paris, has grown out of an explosion in the number of live venues and festivals in France and has given birth to a new generation of French rock acts, including Second Skin and Plasticines, recently compiled on the Paris Calling compilation, who regularly play

to wildly enthusiastic young audiences around the French capital.

"There is a big thing about the crisis in the French record industry, but live is very healthy," Morand explains. He adds that, as well as a number of new venues, there has been the uniquely French development of winter festivals, including Les Eurockéennes de Belfort and La Route Du Rock in St Malo, spinning out from the success of the summer editions.

Of course, playing live in the UK does not necessarily mean British success for French artists – indeed, the track record of French rock outside its home market does not necessarily inspire confidence. But Merle is confident that the appetite exists for some Gallic flair among UK audiences.

"People who come to Rockfory say that it is quite difficult to discover French music from the normal media," he says.

English people?

"Yes," he laughs. "They like our show because

they can discover something different – they need to listen to something different."

Eldridge agrees. "I don't get the feeling of prejudice against French music," she says. "Similarly with German music, those people who are really into music know all about the underground scenes. They are drawn to interesting music."

"Like MC Solaar. He broke into the British scene and I don't think people even thought that he was French. He became part of that Acid Jazz, Guru Jazzmatazz thing. Chanson for example sits well with the singer/songwriter, folk music that we have got. Camille has shot up to playing the Shepherd's Bush Empire. That shows to me that there are no boundaries."

And live, she says, is the perfect way to showcase a band's abilities. "If someone is brilliant it is rare that their brilliance come across on the CD. It had to be done live. That is where relationships are formed with the audience," she explains. "Live is the proof of the pudding." Or should that be patisserie?



The French fancies

Music Week highlights the 17 French acts that are making waves across the Channel, all featured on this issue's free French Talent 07 CD



Hey Hey My My: charming audiences with their soulful take on folk pop



Alex Gopher: best known for house productions, but has returned to rock roots



Joakim: talented producer

1. Hey Hey My My – Too Much Space (Sober and Gentle)
Contact: Stephane Gilie (stephane@soberandgentle.com)
 Hey Hey My My proved a big hit at the inaugural Rockfoll live show in May, charming the audience with their soulful take on folk pop. Their songs recall Nick Drake, Neil Young (naturally) and even compatriots Herman Dune. The latter has gone from strength to strength and you wouldn't want to bet against Hey Hey My My repeating that feat.

2. Carla Bruni – Those Dancing days Are Gone (NaiVe)
Contact: Florian Abessira (fabessira@naive.fr)
 Unusually for a model – Caprice and Naomi Campbell being two notable examples – Carla Bruni's musical career has proved highly successful. Her debut album *Quelqu'un Ma Dit* has sold 12m copies in France and a further 800,000 worldwide. *NaiVe* album *No Promises* sets poetry from the likes of Yves and Audeon to music, bound into a coherent whole by Bruni's unique phrasing.

3. Emilie Simon – Fleur de Saison (Universal)
Contact: Charles Decant (charles.decant@music.com)
 Emilie Simon came to the ear of a mainstream audience in France with her soundtrack to the hit film *March Of The Penguins*. Sadly – both for Anglophone audiences and Simon herself – this was replaced in the English language version, denying a wider audience access to one of France's most promising young talents. Her new album, the bio-themed *Vegetal*, offsetting classic indie pop songs against an electronic production, should remedy this.

Emilie Simon: one of France's most promising young talents

4. Stuck In The Sound – I Shot My Friend (Discograph)
Contact: Bruno Le Bolloch (bruno@discograph.com)
 Stuck In The Sound proved one of the hits of the 2006 In The City festival with their spiky rock sound, which falls somewhere in between: The Priders and The Smiths. Debut album *Nevermind The Living Dead* more than delivers on the promise of their live show.

5. Joakim (Featuring Nicolas Ker) – Lonely Hearts (Versatile)
Contact: Ygal Ohayon (ygal@versatilerecords.com)
 Joakim is undoubtedly one of the most talented producers in France. As well as making two brilliant solo albums, he has overseen the production of a number of rock acts and carried out fistfuls of excellent remixes for artists including Annie and Gor. His new album, *Monsters And Silly Songs*, sees live instrumentation come to the fore, with devastating results.

6. Moussu T E Lei Jovents – O Que Calor (Manivette / Le Chant Du Monde)



Contact: Emmanuel Tirmarche (manivette@records@aol.com)
 Even in today's frantically charged musical atmosphere, you probably won't have heard much like Moussu T E Lei Jovents' *Ocoitano* (it means Southern French) Brazilian mix. And if it doesn't cheer up your day at least a little, you're far too grumpy.

7. Gong Gong – Kawabata (F Communications)
Contact: Eric Morand (eric.morand@fcom.fr)

In a sometimes conservative French dance scene Gong Gong stick out like a willfully sore thumb, combining house, hip hop, random electronics and drum and bass into their perverse mixing pot. The resulting mix should appeal to the eclecticism of the British palate and the group is F Communications' big priority for 2007.

8. DJ Mehdi – Pony Rocking (Ed Banger / Because)
Contact: Tahar Chender (tahar.chender@because.tv)

Of all the Ed Banger horde, DJ Mehdi has the longest history – he's been producing French hip hop artists since 1995, as well as making a suspiciously funky noise with his bands Ideal J and 113. This hip hop production noise plays into his solo work, which teases a hip hop sensibility into a playful house frame. Lucky Boy, his debut album for Ed Banger, is already ruffling feathers.

9. Plasticines – Shake (Because)
Contact: Julien Bescond (julien.bescond@because.tv)
 2006 saw the new wave of young Parisian bands make it onto disc, compiled with spectacular style on the Paris Calling album from Because Records, scheduled for a UK release on March 12. Of these, Plasticines – three school mates from the suburbs of Paris – were arguably the pick, with their frenetic guitar pop. Think B-52s at a picnic.

10. Alex Gopher – Brain Leech (V2)
Contact: Geraldine Noel (noel.geraldine@gmail.com)
 Alex Gopher has been making music since 1985, when he teamed up with friends Jean Benoit, Dunkel and Nicolas Godin (later to become Air) in the present pop band Orange. These days Gopher is probably best known for his house productions, although his new eponymous album sees him return to more rock territory, filtering it through his electronic sensibilities, like a Parisian New Order.

11. Emily Loizeau – L'Autre Bout Du Monde (Fargo)
Contact: Michel Pampelune (michel@fargorecords.com)
 Anglo-French singer Emily Loizeau has been playing the piano since the age of five, drawing inspiration from Georges Brassens, Bob Dylan and Randy Newman, as well as a dedicated period of studying classical music. Such erudition comes across on the gorgeous *L'Autre Bout Du Monde*, the title track from her debut album.

12. Mamami Keita – Djekafa (No Format)
Contact: Emmanuel Gaugand (emmanuel.g@noformat.net)

Coming from Bamako in Mali, Mamami Keita is undoubtedly going to draw comparisons with Amadou & Mariam. So be it. The connection with Mali's biggest musical export of 2006 extends further than just geography. Like that duo, Keita's albums incorporate elements of electronic production, which beautifully complements her gorgeous voice.

13. TTC – Paris Paris (Big Dada / V2)
Contact: Jamie Collinson (jamie@bigdada.com)
 TTC are arguably the most successful French hip hop act in the UK since MC Solar and enjoy the patronage of Ninja Tune's highly respected hip hop offshoot Big Dada. Third album *3615* sees the trio take an electronic edge, with production from Para One, among others. It suits them well.

14. Fancy – Seventeen (Disque Premier)

Contact: Ludovic Merle (Ludovic@tannmusic.com)
 Fancy are one of the hottest names in French music at the moment, having been invited to support Daft Punk in Dublin and to contribute to the new single to Justice. Despite these names, Fancy are more rock leaning, with a sound that suggests Wolfmother with a hint of humour. A remix of one of their tracks – What Is Your Name Again – will be released on Ed Banger in the new year.

15. Rachid Taha – Ecoute Moi Camarade (Tawse Records)
Contact: Ian Ashbridge (ian.ashbridge@warserecords.com)
 Legendary French Algerian musician Rachid Taha decided to revisit his heritage by recording songs that are representative of his background on *Diwan*, released in 1998. *Diwan 2*, from which *Ecoute Moi Camarade* is taken, continues the journey, backed by the Cairo string orchestra and the madouthe of Hakim Mamadouthe.

16. I Love UFO – Wish (Record Makers)

Contact: Sinclair Godon (Sinclair@recordmakers.com)
 For those of the opinion that French rock is maybe too polite, we present I Love UFO, three young French men who sound positively unhinged, but in a good way. Supporters of their psychedelic punk pop rout include DJs Erol Alkan and Rob Da Bank.

17. Benjamin Moussu Trio – I Pleure Dans Mon Coeur (O+) Contact: Alexis Bianchart (contact@opius.org)

I Pleure Dans Mon Coeur, which sees the Benjamin Moussu Trio take on Debussy and score an admirable draw, is one of the highlights of the band's new album *Swimming Pool*. The band's languid, improvisational take on jazz has won them the admiration of France's highly-respected jazz scene.

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Charts 2006

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Compilations p20

WW's year-end charts round-up reports on a year in which sales faltered in a tough market, which was increasingly dominated by Universal and Sony BMG. By Ben Cardew

Market battles against challenging conditions

The market

You might deduce from the headlines of the past few weeks that the music industry is close to meltdown: HMV and Woolworths have issued profit warnings, while Music Zone has slumped into administration.

Examine the actual figures, however, and it is not quite as clear cut. While retail has undoubtedly suffered over the last 12 months, as CD prices have slipped forever downwards, inspired by the relentless price cutting of the supermarkets, unit sales in the UK have held up relatively well, particularly in comparison to other significant markets.

Indeed, sales of artist albums in the UK ended 2006 down just 1.40%, with 124.4m units sold compared to 125.21m in 2005 – a record year for CD sales. Such a figure may still be a cause for concern, given that such price cutting is driven by a desire to sustain volume sales, but is not necessarily a cause for panic.

And while the year's biggest-selling album – Universal's Snow Patrol album *Eyes Open* – may have sold a relatively low 1.51m units over the year, significantly less than last year's record-breaking number one – James Blunt's Warner-issued *Back To Bedlam*, which broke the sales record for a cal-

endar year with 2.37m units sold – six albums still sold more than 1m copies in 2006, compared to seven in 2005.

While Take That, Snow Patrol and Gnarls Barkley were the biggest acts who won out overall, corporately there was only one contender in 2006.

Overall, Universal claimed a 31.5% share of the albums market. Indeed, Lucian Grainger's team provided five of the Top 10 albums in the festive chart, including Christmas's biggest-selling album in the form of Take That's resurgent *Beautiful World*, as well as 15 of the 40 biggest artist albums of the year. It also had a share in a 16th title, Nina Simone's *The Very Best Of*, a joint venture release with Sony BMG.

Included among its 15 exclusively-controlled releases in 2006's overall Top 40 were the year's three biggest sellers, Snow Patrol's *Eyes Open*, Take That's *Beautiful World* and Scissor Sisters' *Ta-Dah*. All three albums come from the major's Polydor company, which enjoyed a stellar 12 months, topping the year-end market share for albums ahead of Sony BMG's RCA and Columbia. In addition, all three are UK-signed acts and, in a period that has seen the failure of many high-profile follow-up albums, it is notable that none of the releases is a debut.

Sony BMG also enjoyed a relatively strong



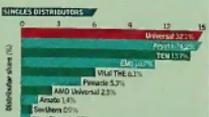
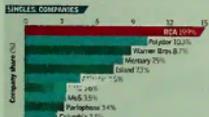
Gnarls Barkley: capitalised on new opportunities in a tough market

year, claiming a 21.2% share of 2006's albums market. This was slightly down on last year, when the major, in its first full year of operation, managed to close the gap on Universal from 5.9 to 4.2 percentage points as its big rival sputtered over the Christmas period. While the 2006 gap was 10.3 points, Sony BMG remains a reasonably robust performer nevertheless.

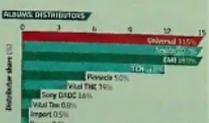
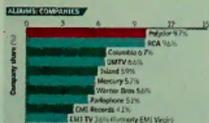
Sony BMG also provided 11 of the Top 40 releases in the year's overall albums chart (not including its share in the Nina Simone joint venture release), including three of the year's Top 10 titles via Oasis, Westlife and Pink. This was a fraction down on 2005, when it provided 12 of the 40 biggest sellers – and indeed none of Sony BMG's artist albums passed the 1m mark in 2006 – yet the major ended the year on a high note, with X Factor winner Leona Lewis's *A Moment Like This* topping the singles chart and releases from Westlife, Oasis and George Michael in the top five of the year's final albums chart. Overall, although *A Moment Like This* was the year's second biggest single, it could not prevent the major's share of the year's singles market slipping slightly to 21.7%, from 22.6% in 2005.

Between them, the two "super" majors provided 27 of the year's 40 top-selling albums and 30 of the year's 40 biggest singles, as well as dominating the festive charts – a very valid argument either for or against consolidation, depending on where you stand.

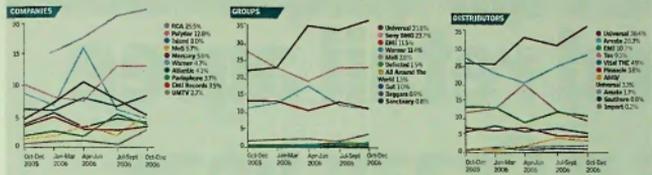
Singles 2006



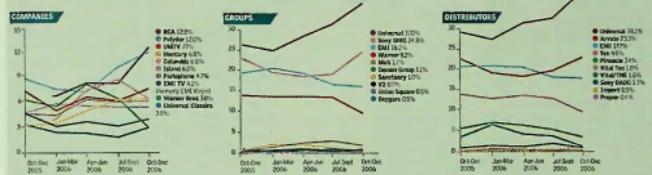
Albums 2006



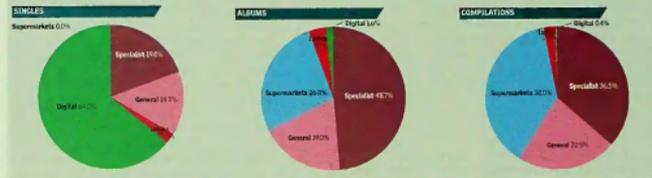
Singles Q4 2006



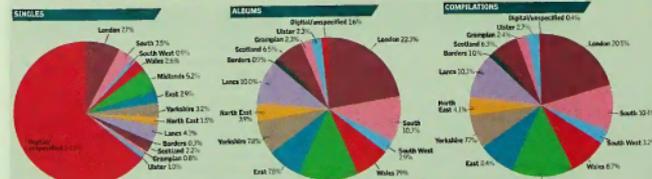
Albums Q4 2006



Sales breakdown by sector



Sales breakdown by region



Certainly, EMI and Warner will have been taking note of their rivals' impressive performances, as they continued their own strange, and much-delayed, courtship. For, against a background of frenzied merger talk, neither EMI nor Warner had a particularly successful 2006.

Indeed, scoring the year's biggest-selling single in Grant's Barkley's Crazy proved a rare highlight for Warner, in what was a difficult 12 months. Although the incredible success of that record helped it to increase its share of the singles market to 14.0%, up from 9.9% in 2005, overtaking EMI to third position on the way, the major's share of the albums market, which had grown to 13.1% in 2005 on the back of the runaway success of James Blunt's *Back To Bedlam*,

fell back to 11.9%. Worse, Warner's highest-selling artist album of 2006 – the Red Hot Chili Peppers' *Stadium Arcadium* – only made number 15 in the year-end chart, followed at 22 by James Blunt's two-year-old debut.

Despite this relatively poor showing, Warner will be able to draw solace from the 2006 breakthrough of Blunt in the US, where the singer's hit *You're Beautiful* was the fourth biggest single of the year, after topping the chart there in February. Blunt's debut album was also the seventh highest-selling album of 2006 over the Pond, with a fellow Warner UK-signed artist, Enya, claiming the number 35 slot with *Martini*. It was a similar story for EMI. In between the

relentless takeover talk, the major enjoyed a number of US triumphs in 2006, including the continued success of Gorillaz and the rise of KT Tunstall and Corinne Bailey Rae.

In the UK, however, where the previous year it provided three albums in the year-end five biggest sellers, EMI saw its share of the albums market slip 2.3 percentage points to 17.9%, with only one release – The Kooks' 1.1m selling *In/Inside Out* – within the Top 10 artist albums of 2006.

Also of concern for EMI was the relatively poor performance of Robbie Williams' Rudebox album, which limped to number 36 in the year-end chart – some 13 places behind the Fratellis' *Costello Music* – selling around 454,000 copies on the way. In contrast, Williams' previous album, *Intensive Care*, released in October 2005, sold 1.4m copies in the last 10 weeks of 2005 to become the year's third biggest-selling title.

EMI will be able to draw some comfort from its success with new acts, with The Kooks joined by Lily Allen and Corinne Bailey Rae. Its market-leading Now! compilation series, produced in collaboration with Universal, also maintained its high performance. However, the compilations market continued its disappointing performance in 2006, with sales down 6.60% at 30.61m units sold.

The year's three Now! releases – 63, 64 and 65 – sold 2.19m units between them, down on 2005's trio, which notched up total sales of 2.7m. In addition, Now!'s traditional three-way stranglehold at the top of the compilations year-end chart slipped: Now! 65 ended as the year's biggest seller, with 949,110 units sold, closely followed by Now! 64, but Now! 63 finished in fifth place, selling 473,987 copies, behind Sony BMG TV's *Radio One's Live Lounge* and Disney's EMI-handled runaway success *High School Musical*.

The development came despite newspapers' move away from cover-mounting CDs, with many retailers blaming the attractive pricing of artist albums and the popularity of downloading individual tracks for the compilations decline. The poor performance of the compilations market overall means that total album sales were down 2.48% overall.

Among the indies, Domino's Arctic Monkeys debut album *Whatever People Say I Am, That's What I'm Not*, which was released in January and led as the year's biggest album for much of 2006, ended up fourth overall with 1.1m units sold, after being overtaken by three Universal titles by the year's end. The album, which helped Domino claim its highest-yet annual albums market share of 1.0%, was the only fully-copyrighted independent release among the year's 40 biggest sellers, further reflecting a market dominated by the majors.

The year's strongest indie was Ministry Of Sound, which rode the dance mini-revival to become the highest-placed indie company in year-end albums and singles markets. In the albums chart, Ministry had a 2.2% market share, overtaking last year's highest-placed indie Sanctuary, which slipped 0.1 percentage points to 1.5%, just ahead of Demon. In the singles chart, buoyed by the success of Fedde Le Grand's *Put Your Hands Up For Detroit* and Beatfreakz' *Somebody's Watching Me* – numbers 20 and 42 respectively in the year-end charts – Ministry claimed a 2.5% share, ahead of All Around The World and Gut.

But, against these indie successes, it was a year in which the majors – most particularly Universal and Sony BMG – dominated like never before. Given the size and domination of these two "super" majors, the rest of the industry will really have its work cut out in 2007 trying to play catch-up.

Year-end charts

AIRPLAY CHART
TOPPERS 1996-2006
 1996 George Michael: *Fastlove*
 1997 No Doubt: *Don't Speak*
 1998 Britney: *I'm a Slave 4 U*
 1999 Madonna: *Ray of Light*
 2000 Alicia Keys: *Destiny Fulfilled*
 2001 Jay-Z: *The Black Album*
 2002 Beyoncé: *Destiny Fulfilled*
 2003 Beyoncé: *Destiny Fulfilled*
 2004 Beyoncé: *Destiny Fulfilled*
 2005 Beyoncé: *Destiny Fulfilled*
 2006 Beyoncé: *Destiny Fulfilled*

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 2003 Beyoncé: *Destiny Fulfilled*
 2004 Beyoncé: *Destiny Fulfilled*
 2005 Beyoncé: *Destiny Fulfilled*
 2006 Beyoncé: *Destiny Fulfilled*

2006 Gnarl's Barkley: *Crazy*
 2007 Beyoncé: *Destiny Fulfilled*
 2008 Beyoncé: *Destiny Fulfilled*
 2009 Beyoncé: *Destiny Fulfilled*
 2010 Beyoncé: *Destiny Fulfilled*
 2011 Beyoncé: *Destiny Fulfilled*
 2012 Beyoncé: *Destiny Fulfilled*
 2013 Beyoncé: *Destiny Fulfilled*
 2014 Beyoncé: *Destiny Fulfilled*
 2015 Beyoncé: *Destiny Fulfilled*
 2016 Beyoncé: *Destiny Fulfilled*
 2017 Beyoncé: *Destiny Fulfilled*
 2018 Beyoncé: *Destiny Fulfilled*
 2019 Beyoncé: *Destiny Fulfilled*
 2020 Beyoncé: *Destiny Fulfilled*

AIRPLAY TOP 100 BY CORPORATE GROUP
 Universal 35% (41.5%)
 Sony BMG 20% (24%)
 EMI 18% (6%)
 Warner 15% (14%)

Indices 12% (14.5%)

Figures in brackets show share of top 100 sales rankings for comparison

Gnarl's Barkley became the year's undisputed champions, with Scissor Sisters and Corinne Bailey Rae attracting huge audiences in a chart untouched by the X Factor. By Alan Jones

Radio and retail agree '06 was a crazy year

Although radio doesn't precisely echo singles sales success, its number one song of the year is usually one of the Top 10 sellers — in 2000, for example, its top choice Pure Shores was number two on sales, and in 2005 its elected representative was You're Beautiful by James Blunt, the number four top seller. Occasionally, the top airplay hit is from beyond the top tier of the sales chart, as in 2004, when Hey Ya! by Outkast was its champion despite ranking 25th on sales and, most memorably, in 2002 when Love At First Sight gave Kylie Minogue her second number one in consecutive years, despite languishing at number 55 on the all-year sales index.

But in 2006, for the first time, the airplay number one was also the sales number one, marking a notable double for Gnarl's Barkley's debut single, Crazy.

Generating an estimated listenership of 1.35bn from 48,440 plays across the 115 stations on the Music Control panel, Crazy had a 9.2% bigger audience than runner-up I Don't Feel Like Dancin' by Scissor Sisters (1.24bn, 46,361 plays) and a 10.7% larger reach than third-placed Corinne Bailey Rae's Put Your Records On (1.22bn, 46,213 plays). Although the average audience for the Top 100 records was down on 2005 by 2.8%, the top three all registered a higher audience in the year than James Blunt did in

winning the title a year earlier.

Crazy was a deserved winner of the radio airplay title and topped the chart for eight weeks in a row on its way to victory. Only six stations on the Music Control panel didn't air it at some point in the year, although it got only single digit support from Northsound 2 (one play), Kerrang! Digital (four), Xfm Manchester (five), Kerrang! 105.2 (five) and BBC Radio Scotland (six). At the opposite end of the spectrum, it was aired 1,105 times on DAB Station Core, 873 times apiece on Hallam FM and Rock FM and 808 times on Kiss 100. It was also the most-played song on Radio One (432 spins, 50 more than runner-up MyMyMy by Armand Van Helden) and fifth-most-aired song on Radio Two (166 plays).

The success of Crazy gave Warner Music its second straight year of supremacy on the airplay rankings, although, like fellow majors Universal and Sony BMG and the combined might of the indies, it had less success in getting airplay than in attracting sales. The reverse was true of EMI, which had just six singles in the Top 100 sellers of the year but managed to provide 18 of the year's 100 airplay hits.

Although many UK reality TV stars struggled for radio support, American Idol's first winner Kelly Clarkson had no such problems, with her biggest hit of the year, Because Of You, finishing

All airplay data © Music Control 2007. The charts cover the 52 weeks from December 31 2005 to December 31 2006. Peak position is for these 52 weeks only.

18th on the airplay list, despite a more modest 83rd slot on the sales chart. Polling 40,203 plays in total — one for every two singles sold — it was overwhelmingly the top song of the year on Heart 106.2, who aired it 1,711 times. Those Heart plays contributed a 13.9% share of Because Of You's 0.86bn audience, slightly less than the top contribution of 14.94% from 1,402 plays on Magic 105.4 FM. The record surprisingly received just seven plays apiece and a 1.15% audience contribution from the BBC's Radio One and Radio Two.

Despite its radio victory, Crazy ranks only fifth on the TV airplay chart, where its video was aired 6,052 times by contributing stations, way down on the 7,322 airings that earned Beep by Pussycat Dolls feat. Will.i.am top billing. A funny septet mouthing obscenities works far better on TV than on radio, where Beep was ranked just 82 for the year.

Rock and pop acts had their work out in getting equal exposure with R&B and hip hop acts on TV — the top 14 TV titles are all urban, with Meck and Leo Sayer's Thunder In My Heart the top dance disc in 16th place, followed in 16th slot by Scissor Sisters' pop/dance hit I Don't Feel Like Dancin'. Rock's top tune was Orson's No Tomorrow, back in 26th place, with 4,175 plays.

TV

| THE ARTIST/ TITLE LABEL | NO. OF PLAYS |
|---|--------------|
| 1 PUSSYCAT DOLLS FEAT WILLIAM BEEP A&M | 1342 |
| 2 BEYONCÉ FEAT SLIM THUG CHECK ON IT COLUMBIA | 680 |
| 3 RIHANNA S&S DEF JAM | 647 |
| 4 MELLY FURTADO FEAT TIMBALAND PROMISCUOUS GEFEN | 632 |
| 5 GNARL'S BARKLEY CRAZY WARNER BROS | 470 |
| 6 NE-YO SO SO COLD DEF JAM | 438 |
| 7 PUSSYCAT DOLLS FEAT SNOOP DOGG BUSTERS A&M | 510 |
| 8 LU CROOK FEAT JENNIFER LOPEZ CONTROL MYSELF DEF JAM | 526 |
| 9 SHARON BATES WHOLE HEART TIPS OF OUR TOPS GEM | 524 |
| 10 THE BLACK EYED PEAS FEEL IT DEF JAM | 524 |
| 11 CHRIS BROWN FEAT JUELZ SANTANA RUN IT LIVE | 523 |
| 12 JUSTIN TIMBERLAKE SCISSOR SISTERS | 504 |
| 13 NOTORIOUS B.I.G./DIDDY/NASTY GIRL DEF JAM | 504 |
| 14 MELLY FURTADO MANEATER GEM | 488 |
| 15 MELLY FURTADO SAVOR THE THUNDER IN MY HEART AGAIN WARRNER BROS | 488 |
| 16 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYGRAM | 460 |
| 17 RIHANNA FEEL IT DEF JAM | 460 |
| 18 MADONNA SCORRY WARNER BROS | 446 |
| 19 CHRISTINA AGUILERA AINT NO OTHER MAN RCA | 438 |
| 20 SUGARBEATS RED DRESS ISLAND | 430 |
| 21 CHRISTINA MILLAN FEAT YOUNG JEEZY SAY I DEF JAM | 410 |
| 22 BEYONCÉ FEAT JAY-Z CHECK ON IT COLUMBIA | 406 |
| 23 BEATBOMB SOLARBEAT'S WOODPECKER DEF JAM | 409 |
| 24 KANYE WEST FEAT LIL FUSCO TOUCH THE SKY ROCAWOLLA | 406 |
| 25 RED HOT CHILI PEPPERS DANI CALIFORNIA WARNER BROS | 428 |
| 26 ORSON NO TOMORROW DEF JAM | 418 |
| 27 SEAN PAUL TEMPERATE DEF JAM | 405 |
| 28 THE NOOKS SHE MOVES IN HER OWN WAY VISION | 405 |
| 29 INTERNAL REGIONS FEAT BEATBOMB DEF JAM | 403 |
| 30 PINK STUPID GIRLS GEM | 399 |

MTV

| THE ARTIST/ TITLE LABEL | NO. OF PLAYS |
|--|--------------|
| 1 CHRISTINA AGUILERA AINT NO OTHER MAN RCA | 176 |
| 2 MELLY FURTADO MANEATER GEM | 210 |
| 3 BEYONCÉ FEAT SLIM THUG CHECK ON IT COLUMBIA | 260 |
| 4 PUSSYCAT DOLLS FEAT WILLIAM BEEP A&M | 260 |
| 5 RIHANNA S&S DEF JAM | 262 |
| 6 JUSTIN TIMBERLAKE FEAT T.I. MY LOVE DEF JAM | 232 |
| 7 RED HOT CHILI PEPPERS DANI CALIFORNIA WARNER BROS | 232 |
| 8 JUSTIN TIMBERLAKE SCISSOR SISTERS | 232 |
| 9 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYGRAM | 128 |
| 10 GNARL'S BARKLEY CRAZY WARNER BROS | 102 |
| 11 MADONNA SCORRY WARNER BROS | 122 |
| 12 LILY ALLEN LOU REAL | 122 |
| 13 KEANE IS IT ANY WONDER? ISLAND | 122 |
| 14 LILY ALLEN SMILE REAL | 208 |
| 15 PINK STUPID GIRLS GEM | 187 |
| 16 THE STREETS WHEN YOU WANT IT F&M | 187 |
| 17 MADONNA GET TOGETHER WARNER BROS | 187 |
| 18 THE NOOKS NASTY VISION | 182 |
| 19 RIHANNA UNFATTORED DEF JAM | 178 |
| 20 CHRIS BROWN FEAT JUELZ SANTANA RUN IT LIVE | 178 |
| 21 FALL OUT BOY SUGAR WE'RE GOIN DOWN MEGALOX | 178 |
| 22 THE FEELING LOVE IT WHEN YOU CALL ISLAND | 172 |
| 23 RAZORLIGHT IN THE DEERLANDS DEF JAM | 172 |
| 24 BEYONCÉ FEAT JAY-Z CHECK ON IT COLUMBIA | 172 |
| 25 THE KILLERS BONES DEF JAM | 172 |
| 26 ORSON NO TOMORROW DEF JAM | 172 |
| 27 MELLY FURTADO FEAT TIMBALAND PROMISCUOUS GEFEN | 162 |
| 28 NE-YO SO SO COLD DEF JAM | 162 |
| 29 CHRIS STUART I WANT IT DEF JAM | 162 |
| 30 THE NOOKS SHE MOVES IN HER OWN WAY VISION | 162 |

RADIO ONE

| THE ARTIST/ TITLE LABEL | AUDIENCE (M) | NO. OF PLAYS |
|---|--------------|--------------|
| 1 GNARL'S BARKLEY CRAZY WARNER BROS | 294,000 | 432 |
| 2 ARMAND VAN HELDEN MYMYMY SOUTHENTRIST | 304,000 | 302 |
| 3 HIL JACK SAY SAY (WALTING 4 YOU) GEM | 287,000 | 310 |
| 4 JAY NEGRO MAKE A MOVE ON ME DATA | 284,000 | 305 |
| 5 MICKEL SÄBER THE RIDER IN MY HEART APOLLO RECORDS | 274,000 | 318 |
| 6 MCKENNA LEE FEEL YOUR HEARTS UP FOR DETROIT DEF JAM | 264,500 | 300 |
| 7 THE AUTOMATIC MONSTER 8 PRODUCTIONS | 252,000 | 300 |
| 8 BEB SINGHATSIYA UNUSUS UNUSUS PRODUCTIONS | 250,000 | 300 |
| 9 CHRISTINA AGUILERA AINT NO OTHER MAN RCA | 261,700 | 300 |
| 10 TAVIO GUETTA VS THE EDGE COURT LET ME GO GEM | 260,000 | 310 |
| 11 MELLY FURTADO MANEATER GEM | 260,000 | 312 |
| 12 CORINNE BAILEY RAE PUT YOUR RECORDS ON GEM | 252,000 | 300 |
| 14 KANYE WEST FEAT LIL FUSCO TOUCH THE SKY ROCAWOLLA | 248,000 | 300 |
| 15 THE NOOKS NASTY VISION | 242,000 | 300 |
| 16 THE RATTLERS CHELSEA RAGGER RAGGER | 242,000 | 299 |
| 17 SUPERMOM TELL ME WHY DATA | 240,000 | 298 |
| 18 GNARL'S BARKLEY SMILE FEELS WARNER BROS | 226,000 | 295 |
| 19 THE NOOKS SHE MOVES IN HER OWN WAY VISION | 220,000 | 290 |
| 20 MELLY FURTADO FEAT TIMBALAND PROMISCUOUS GEFEN | 220,000 | 290 |
| 21 JUSTIN TIMBERLAKE SCISSOR SISTERS | 215,000 | 290 |
| 22 BEATBOMB SOLARBEAT'S WOODPECKER DEF JAM | 210,000 | 285 |
| 23 RAZORLIGHT IN THE DEERLANDS DEF JAM | 210,000 | 281 |
| 24 FALL OUT BOY SUGAR WE'RE GOIN DOWN MEGALOX | 210,000 | 280 |
| 25 TIGER BROTHERS TODD000 CHILD TIG | 207,700 | 277 |
| 26 NOTORIOUS B.I.G./DIDDY/NASTY GIRL DEF JAM | 190,000 | 275 |
| 27 LILY ALLEN SMILE REAL | 208,000 | 271 |
| 28 ORSON NO TOMORROW DEF JAM | 208,000 | 270 |
| 29 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYGRAM | 207,000 | 269 |
| 30 BEYONCÉ FEAT JAY-Z CHECK ON IT COLUMBIA | 194,000 | 260 |

2006 Airplay Top 75

| WEEK | | ARTIST TITLE LABEL | | AIRPLAY | | WEEKS ON CHART | | |
|------|-------|-------------------------------|---|--------------------------|---------|----------------|-------|--|
| 1 | 2 | Artist | Title | Points | Label | 1 | 2 | |
| 1 | 43 | GNARLS BARKLEY | CRAZY (W/ANDER BROS) | 1,357,777 | 48,440 | 1 | 39 | |
| 2 | 17 | SCISSOR SISTERS | I DON'T FEEL LIKE DANCIN' (ROBERT) | 1,242,968 | 46,361 | 2 | 26 | |
| 3 | 39 | CORINNE BAILEY RAE | PUT YOUR RECORDS ON (EMI) | 1,226,454 | 46,213 | 41 | 27 | |
| 4 | 31 | THE KOOKS | SHE MOVES IN HER OWN WAY (VIRGIN) | 1,105,972 | 44,657 | 42 | 31 | |
| 5 | 35 | PINK | WHO KNEW (ARCADE) | 1,004,990 | 47,619 | 43 | 20/28 | |
| 6 | 10 | MECK FET. LEO SAYER | THUNDER IN MY HEART AGAIN (AVOLUNTES/303) | 957,004 | 38,593 | 44 | 5/24 | |
| 7 | 48 | ORSON | NO TOMORROW (MUSIC) | 937,051 | 37,348 | 45 | 1/21 | |
| 8 | 25 | MADONNA | SORRY (WARNER BROS) | 909,522 | 35,668 | 46 | 8/27 | |
| 9 | 28 | SNOW PATROL | CHASING CARS (NORTON) | 890,000 | 40,013 | 47 | 28/41 | |
| 10 | 52 | KELLY CLARKSON | BECAUSE OF YOU (RCA) | 862,147 | 40,203 | 48 | 18/24 | |
| 11 | 18 | RAZORLIGHT | AMERICA (WARNER) | 860,531 | 29,487 | 49 | 10/33 | |
| 12 | 22 | THE FEELING | NEVER BE LONELY (ISLAND) | 851,786 | 30,699 | 50 | 3/37 | |
| 13 | 30 | THE FEELING | FILL MY LITTLE WORLD (ISLAND) | 834,254 | 35,236 | 51 | 7/20 | |
| 14 | 23 | LILY ALLEN | SMILE (RCA) | 818,064 | 27,977 | 52 | 18/39 | |
| 15 | 20 | JAMES MORRISON | YOU GIVE ME SOMETHING (ROBERT) | 805,568 | 33,635 | 53 | 1/19 | |
| 16 | 34 | KEANE | IS IT ANY WONDER? (BLANCK) | 795,209 | 31,207 | 54 | 1/16 | |
| 17 | 34 | JAMES BLUNT | WISEMAN (BLANCK) | 789,948 | 34,443 | 55 | 4/18 | |
| 18 | 24 | THE ZITONS | VALERIE (ELECTRO) | 776,988 | 31,232 | 56 | 9/16 | |
| 19 | 37 | WILL YOUNG | WHO AM I? (SONY/BMG) | 775,911 | 34,575 | 57 | 12/18 | |
| 20 | 12 | WILL YOUNG | ALL THE TIME (SONY/BMG) | 764,878 | 34,072 | 58 | 2/22 | |
| 21 | 49 | RIHANNA | SOS (JIVE) | 759,390 | 30,540 | 59 | 20/4 | |
| 22 | 40 | JACK JOHNSON | BETTER THROUGH THE RAIN (ISLAND) | 740,597 | 31,104 | 60 | 13/20 | |
| 23 | 41 | BEVERLY KNIGHT | PIECE OF MY HEART (MCA) | 711,493 | 35,149 | 61 | 3/34 | |
| 24 | 32 | HI TACK SAY SAY | (WAITING 4 YOU) (SONY) | 708,677 | 26,122 | 62 | 8/16 | |
| 25 | 52 | SUGABABES | PUSH THE BUTTON (ISLAND) | 674,577 | 32,018 | 63 | 20/4 | |
| 26 | 28 | NELLY FURTADO | MANEATER (GEMINI) | 657,993 | 26,056 | 64 | 11/18 | |
| 27 | 25 | SNOW PATROL | YOU'RE ALL I HAVE (NORTON) | 642,110 | 27,270 | 65 | 14/22 | |
| 28 | 25 | DANIEL POWTER | BAD DAVEY (WARNER BROS) | 616,637 | 25,915 | 66 | 16/19 | |
| 29 | 43 | CRISTINA AGUILERA | AIN'T NO OTHER MAN (RCA) | 614,370 | 23,265 | 67 | 2/23 | |
| 30 | 37 | THE FEELING | SEWN (ISLAND) | 598,313 | 21,645 | 68 | 12/19 | |
| 31 | 27 | LEMAR | IT'S NOT THAT EASY (VINTAGE/IMPACT) | 582,699 | 18,359 | 69 | 12/19 | |
| 32 | 25 | JACK JOHNSON | UPSIDE DOWN (ISLAND) | 581,469 | 19,832 | 70 | 4/16 | |
| 33 | 35 | PINK | U & I (RCA) | 576,453 | 27,205 | 71 | 2/16 | |
| 34 | 16/22 | ARMAND VAN HELDEN | MYMMY (SONY/REPRISE) | 571,526 | 11,517 | 72 | 15/14 | |
| 35 | 15 | SUGABABES | FED DRESS (ISLAND) | 558,550 | 24,469 | 73 | 16/22 | |
| 36 | 15 | JAMES MORRISON | WONDERFUL WORLD (ROBERT) | 554,130 | 19,317 | 74 | 11/21 | |
| 37 | 8/25 | DAVID GUETTA | VS THE EGG LOU (DON'T LET ME GO) (GEMINI) | 545,506 | 17,454 | 75 | 5/13 | |
| 38 | 5/10 | PINK | STUPID GIRLS (ARCADE) | 532,590 | 19,010 | | | |
| 39 | 5/18 | BEATFREAKZ | SOMEBODY'S WATCHING ME (MCA) | 529,524 | 19,014 | | | |
| 40 | 2/26 | MADONNA | HUNG UP (WARNER BROS) | 525,329 | 25,456 | | | |
| 41 | 2/17 | RIHANNA | UNFAITHFUL (JIVE) | 522,229 | 20,176 | | | |
| 42 | 1/11 | TAKE THAT | PATIENCE (ROBERT) | 514,925 | 18,044 | | | |
| 43 | 10/28 | SHAKIRA FEAT. WYCLEF JEAN | HIPS DON'T LIE (Epic) | 510,055 | 24,648 | | | |
| 44 | 5/24 | JUSTIN TIMBERLAKE | SKYBACK (JIVE) | 509,948 | 14,916 | | | |
| 45 | 1/21 | SUGABABES | UGLY (ISLAND) | 507,431 | 21,753 | | | |
| 46 | 8/27 | NOTORIOUS B.I.G./DIDDY/NELLY | NASTY GIRL (RCA) | 503,825 | 13,962 | | | |
| 47 | 28/41 | KIT TUNSTALL | SUDDENLY I SEE (SONY/BMG) | 500,100 | 19,858 | | | |
| 48 | 18/24 | JOEY NEGRO | MAKE A MOVE ON ME (MCA) | 476,795 | 10,626 | | | |
| 49 | 10/33 | PHILO NUTINI | LAST REQUEST (ATLANTIC) | 491,075 | 18,865 | | | |
| 50 | 3/17 | ROBBIE WILLIAMS | ADVERTISING SPACE (COLUMBIA) | 489,081 | 26,093 | | | |
| 51 | 7/20 | NELLY FURTADO FEAT. TIMBALAND | PROM SCIOUS (GEMINI) | 486,955 | 13,254 | | | |
| 52 | 18/39 | NE-YO | SO SICK (JIVE) | 466,640 | 19,412 | | | |
| 53 | 1/19 | THE FEELING | LOVE IT WHEN YOU CALL (ISLAND) | 463,592 | 9,956 | | | |
| 54 | 1/16 | COLDPLAY | TALK A GOOD GAME (CAPITOL) | 460,303 | 18,233 | | | |
| 55 | 4/18 | RAZORLIGHT | IN THE MORNING (ROBERT) | 450,698 | 11,209 | | | |
| 56 | 9/16 | RED HOT CHILI PEPPERS | GANI CALIFORNIA (WARNER BROS) | 441,112 | 13,993 | | | |
| 57 | 12/18 | BOB SINCLAIR | FEAT. S EDWARDS | WORLD, HOLD ON (REPRISE) | 448,700 | 11,140 | | |
| 58 | 2/22 | RICHARD ASHCROFT | BREAK THE NIGHT WITH COLOUR (REPRISE) | 444,296 | 14,187 | | | |
| 59 | 20/4 | THE SOURCE FEAT. SAMI STATION | YOU GOT THE LOVE (ROBERT) | 443,158 | 16,764 | | | |
| 60 | 13/20 | GNARLS BARKLEY | CANDY FACES (WARNER BROS) | 438,754 | 12,107 | | | |
| 61 | 3/34 | NERINA PALTE | EVERYBODY'S GONE TO WAR (REPRISE) | 433,684 | 18,681 | | | |
| 62 | 8/16 | THE KOOKS | NAIVE (VIRGIN) | 427,014 | 13,524 | | | |
| 63 | 20/4 | ALL SAINTS | ROCK STEADY (REPRISE) | 421,066 | 13,355 | | | |
| 64 | 11/18 | FEDEE LE GRAND | PUT YOUR HANDS UP FOR DETROIT (MCA) | 412,467 | 8,332 | | | |
| 65 | 14/22 | THE AUTOMATIC MONSTER | BURGER (ROBERT) | 412,113 | 13,192 | | | |
| 66 | 16/19 | KANYE WEST FEAT. LILU FUSCO | TOUCH THE SKY (RCA/ARLINA) | 409,071 | 10,460 | | | |
| 67 | 2/23 | EMBRACE | NATURE'S LAW (REPRISE) | 408,422 | 9,510 | | | |
| 68 | 12/19 | COLDPLAY | THE HARDEST PART (REPRISE) | 406,268 | 14,884 | | | |
| 69 | 12/19 | ROUGE | TRADERS VODDIO CHILD (RCA) | 398,821 | 11,519 | | | |
| 70 | 4/16 | JAMIELLA | SOME THING ABOUT YOU (REPRISE) | 397,925 | 15,481 | | | |
| 71 | 2/16 | SIMON WEAR | NO WORRIES (SONY) | 396,790 | 14,571 | | | |
| 72 | 15/14 | JUSTIN TIMBERLAKE | FEAT. TI | MY LOVE (MCA) | 385,345 | 12,013 | | |
| 73 | 16/22 | THE KILLERS | WHEN WE WERE YOUNG (VIRGIN) | 384,750 | 11,276 | | | |
| 74 | 11/21 | THE FRATELLI | CHELSEA DRAGON (VALANT) | 384,480 | 9,225 | | | |
| 75 | 5/13 | THE PUSSYCAT DOLLS | STICKWIT (JIVE) | 382,766 | 19,959 | | | |

RADIO TWO

| WEEK | ARTIST TITLE LABEL | AIRPLAY | WEEKS ON CHART |
|------|--------------------|------------------------------------|----------------|
| 1 | CORINNE BAILEY RAE | PUT YOUR RECORDS ON (EMI) | 35,849 193 |
| 2 | SCISSOR SISTERS | I DON'T FEEL LIKE DANCIN' (ROBERT) | 29,413 192 |
| 3 | LILY ALLEN | SMILE (RCA) | 18,672 179 |
| 4 | RAZORLIGHT | AMERICA (WARNER) | 20,938 176 |
| 5 | GNARLS BARKLEY | CRAZY (W/ANDER BROS) | 34,945 166 |
| 6 | THE FEELING | LOVE IT WHEN YOU CALL (ISLAND) | 30,174 161 |
| 7 | EMBRACE | NATURE'S LAW (REPRISE) | 18,025 159 |
| 8 | JAMES MORRISON | YOU GIVE ME SOMETHING (ROBERT) | 18,301 156 |
| 9 | THE KOOKS | SHE MOVES IN HER OWN WAY (VIRGIN) | 16,679 156 |
| 10 | THE ZITONS | VALERIE (ELECTRO) | 16,726 156 |
| 11 | ORSON | NO TOMORROW (MUSIC) | 18,917 150 |
| 12 | THE FEELING | NEVER BE LONELY (ISLAND) | 14,952 145 |
| 13 | AMY WINEHOUSE | REHABILITATION (ISLAND) | 16,183 143 |
| 14 | THE FEELING | FILL MY LITTLE WORLD (ISLAND) | 14,819 143 |
| 15 | MADONNA | SORRY (WARNER BROS) | 17,088 138 |
| 16 | NELLY FURTADO | MANEATER (GEMINI) | 17,085 134 |
| 17 | KEANE | CRYSTAL BALL (BLANCK) | 15,829 134 |
| 18 | COLDPLAY | THE HARDEST PART (REPRISE) | 15,118 132 |
| 19 | TAKE THAT | PATIENCE (ROBERT) | 16,127 131 |
| 20 | KEANE | IS IT ANY WONDER? (BLANCK) | 15,029 129 |
| 21 | DIKIE CHICKS | NOT READY TO MAKE NOISE (COLUMBIA) | 17,066 129 |
| 22 | THE FEELING | SEWN (ISLAND) | 12,836 125 |
| 23 | RIHANNA | UNFAITHFUL (JIVE) | 13,170 124 |
| 24 | BREAKS CO-OP | OTHERS (REPRISE) | 12,719 124 |
| 25 | THE ROLLING STONES | HIGHEST HITS (RCA) | 11,027 121 |
| 26 | MASSIVE ATTACK | LOVE WITH THE BONES (GEMINI) | 10,243 121 |
| 27 | THE PIPETTES | FULL SHEPHERD (WARNER BROS) | 11,418 117 |
| 28 | RIHANNA | REHABILITATION (COLUMBIA) | 10,109 118 |
| 29 | BEVERLY KNIGHT | PIECE OF MY HEART (MCA) | 10,571 118 |
| 30 | NINA SIMONE | GROWN UNDER A COOL SUN (MCA) | 10,474 111 |

VIRGIN

| WEEK | ARTIST TITLE LABEL | AIRPLAY | WEEKS ON CHART |
|------|-----------------------|--|----------------|
| 1 | THE KOOKS | SHE MOVES IN HER OWN WAY (VIRGIN) | 40,752 147 |
| 2 | SNOW PATROL | CHASING CARS (NORTON) | 47,844 126 |
| 3 | ORSON | NO TOMORROW (MUSIC) | 40,075 126 |
| 4 | THE ZITONS | VALERIE (ELECTRO) | 39,624 122 |
| 5 | JACK JOHNSON | UPSIDE DOWN (ISLAND) | 40,513 109 |
| 6 | THE FEELING | NEVER BE LONELY (ISLAND) | 32,796 83 |
| 7 | THE KILLERS | WHEN WE WERE YOUNG (VIRGIN) | 55,764 82 |
| 8 | RAZORLIGHT | AMERICA (WARNER) | 40,238 82 |
| 9 | RED HOT CHILI PEPPERS | GANI CALIFORNIA (WARNER BROS) | 48,812 78 |
| 10 | THE FEELING | FILL MY LITTLE WORLD (ISLAND) | 38,029 74 |
| 11 | JACK JOHNSON | BETTER THROUGH THE RAIN (ISLAND) | 53,382 70 |
| 12 | KAISER CHIEFS | PRECIDAT A PLUT (BANGOR/REPRISE) | 51,766 69 |
| 13 | THE GOOD DOGS | TURKS (REPRISE) | 42,026 70 |
| 14 | GREEN DAY | WAKE UP (WHEN SEPTEMBER RAINS) (REPRISE) | 47,028 67 |
| 15 | RAZORLIGHT | AMERICA (WARNER) | 42,827 67 |
| 16 | KIT TUNSTALL | SUDDENLY I SEE (SONY/BMG) | 54,816 74 |
| 17 | SCISSOR SISTERS | SARE YOUR MAMA (ROBERT) | 48,817 68 |
| 18 | SNOW PATROL | YOU'RE ALL I HAVE (NORTON) | 45,043 66 |
| 19 | COLDPLAY | TALK A GOOD GAME (CAPITOL) | 48,819 61 |
| 20 | PRIMAL SCREAM | COUNTY GIRL (COLUMBIA) | 38,657 65 |
| 21 | JAMES BLUNT | WISEMAN (BLANCK) | 50,881 64 |
| 22 | GREEN DAY | SOUL SURFER (WHEN DREAMS SEEP) (REPRISE) | 47,013 65 |
| 23 | RAY LAMONTE | THE LIFE OF A KING (REPRISE) | 29,913 50 |
| 24 | THE FRATELLI | CHELSEA DRAGON (VALANT) | 34,104 50 |
| 25 | PHILO NUTINI | LAST REQUEST (ATLANTIC) | 24,443 50 |
| 26 | KATSEER CHIEFS | EVERYDAY (LIFE, BANGOR/REPRISE) | 41,614 58 |
| 27 | OASIS | THE IMPORTANCE OF BEING IDLE (ELECTRO) | 40,774 55 |
| 28 | GNARLS BARKLEY | CANDY FACES (WARNER BROS) | 38,013 53 |
| 29 | SCISSOR SISTERS | TAJARA (ROBERT) | 36,012 51 |
| 30 | THE KILLERS | SOMEBODY TOLD ME (VIRGIN) | 30,526 50 |

TLR

| WEEK | ARTIST TITLE LABEL | AIRPLAY | WEEKS ON CHART | |
|------|--------------------|------------------------------------|-----------------------|---------------|
| 1 | GNARLS BARKLEY | CRAZY (W/ANDER BROS) | 42,274 154/43 | |
| 2 | KELLY CLARKSON | BECAUSE OF YOU (RCA) | 48,645 151/12 | |
| 3 | PINK | WHO KNEW (ARCADE) | 40,100 157/30 | |
| 4 | CORINNE BAILEY RAE | PUT YOUR RECORDS ON (EMI) | 34,545 144/15 | |
| 5 | SCISSOR SISTERS | I DON'T FEEL LIKE DANCIN' (ROBERT) | 31,948 140/24 | |
| 6 | THE KOOKS | SHE MOVES IN HER OWN WAY (VIRGIN) | 46,189 142/17 | |
| 7 | JAMES BLUNT | WISEMAN (BLANCK) | 44,670 139/18 | |
| 8 | WILL YOUNG | WHO AM I? (SONY/BMG) | 44,737 135/19 | |
| 9 | SUGABABES | PUSH THE BUTTON (ISLAND) | 38,600 136/26 | |
| 10 | SNOW PATROL | CHASING CARS (NORTON) | 37,847 137/19 | |
| 11 | WILL YOUNG | ALL THE TIME (SONY/BMG) | 30,578 130/21 | |
| 12 | ORSON | NO TOMORROW (MUSIC) | 35,041 134/14 | |
| 13 | BEVERLY KNIGHT | PIECE OF MY HEART (MCA) | 34,895 131/18 | |
| 14 | THE FEELING | NEVER BE LONELY (ISLAND) | 34,218 132/12 | |
| 15 | MADONNA | SORRY (WARNER BROS) | 35,162 130/19 | |
| 16 | JACK JOHNSON | BETTER THROUGH THE RAIN (ISLAND) | 32,746 123/21 | |
| 17 | DANIEL POWTER | BAD DAVEY (WARNER BROS) | 37,448 125/14 | |
| 18 | JAMES MORRISON | YOU GIVE ME SOMETHING (ROBERT) | 31,131 119/29 | |
| 19 | RIHANNA | SOS (JIVE) | 49,113 120/18 | |
| 20 | THE FEELING | FILL MY LITTLE WORLD (ISLAND) | 37,048 127/16 | |
| 21 | THE FEELING | NEVER BE LONELY (ISLAND) | 36,246 126/19 | |
| 22 | KEANE | IS IT ANY WONDER? (BLANCK) | 30,857 124/24 | |
| 23 | SHAKIRA | FEAT. WYCLEF JEAN | HIPS DON'T LIE (Epic) | 50,234 124/15 |
| 24 | ROBBIE WILLIAMS | ADVERTISING SPACE (COLUMBIA) | 42,047 120/19 | |
| 25 | RAZORLIGHT | AMERICA (WARNER) | 42,736 123/14 | |
| 26 | HI TACK SAY SAY | (WAITING 4 YOU) (SONY) | 47,116 119/18 | |
| 27 | MADONNA | HUNG UP (WARNER BROS) | 44,114 124/15 | |
| 28 | THE ZITONS | VALERIE (ELECTRO) | 41,257 124/17 | |
| 29 | PINK | U & I (RCA) | 48,870 123/18 | |
| 30 | LILY ALLEN | SMILE (RCA) | 40,512 125/18 | |

BEST-SELLING SINGLES 1998-2006

1996: The Eagles
Karen Casey
1997: Elton John
Smoothing All
The Way You Look

Tinotti/Candle In
The Wind '97
1998: Cher: Believe
1999: Britney
Spear: Britney
More Time
2000: The Black
Bolter: Can We Fix
It?

2001: Shaggy feat.
Rakia: It Won't
Be
2002: Will Young:
Anything Is
Possible/Ferries
2003: The Black
Eyed Peas: Where Is
The Love?

2004: Band Aid 20:
Do They Know It's
Christmas?
2005: Tony Christie
feat. Peter Kay: It's
The Way To
Aman!/?
2006: Garth
Brooks: Crazy

**Total singles sales
to date: 66,897,334**
up 27.7%
(19,099,320) in
2005. Total
downloads: 869,661.
\$2.5m = up 49.7%
(£6.1m) in 2005.
Source: The Official

UK Charts Company.



THE OFFICIAL
UK SINGLES
CHART

2006 Singles Top 100



15. Cascada
A little-known
track by one-time
Milla Jovovich
vocalist Maggie
Reilly. Everytime
You Touch was a
US number 10 hit
for Angylo/Gemini
act Cascada and
reached number
two in the UK,
selling 210,000
copies.



20. Fedde Le Grand
Dutch house DJ
Fedde Le Grand's
club monster hit
Your Hands Up
For Detroit was
the biggest-selling
single of each of
2005 and 2006,
and a fairly
small contribution
of 9,340 to the
track's overall sale
of 184,000.



29/53/56. Beyoncé
Her Deja Vu duet
with Jay-Z topped
the chart, but still
sold fewer copies
(117,000) for
Beyoncé than
Check On It for
Christina Aguilera
(158,000), which
peaked at three
and four
respectively.

| Pos | Weeks in chart | Artist | Title | Label |
|-----|-------------------|-----------------------------------|---|---------------------|
| 1 | 1 | CNARLS BARKLEY | CRAZY | WEMMEBROS |
| 2 | 1 | LEONA LEWIS | A MOMENT LIKE THIS | STONES |
| 3 | 1 | SHAKIRA | FEAT. WYOLFE: JEAN HIPS DON'T LIE | OTC |
| 4 | 1 | SCISSOR SISTERS | I DON'T FEEL DANCAIN' | PROPER |
| 5 | 1 | SANDI THOM | I WISH I WAS A BUNK ROLLER | PROPER |
| 6 | 2 | INFERNAL | FROM PARIS TO BERLIN | ARVO/SIRESON |
| 7 | 1 | NELLY FURTADO | MANEATER | PICTURE |
| 8 | 1 | BEYONCÉ | TAKE THAT PATIENCE | PICTURE |
| 9 | 2 | RIHANNA | SOS | DEF JAM |
| 10 | 1 | JUSTIN TIMBERLAKE | SEXYBACK | DEF JAM |
| 11 | 1 | LILY ALLEN | SMILE | RECAL |
| 12 | 1 | ORSON | NO TOMORROW | MERKURY |
| 13 | 1 | NOTORIOUS B.I.G./DIDDY/NELLY | NASTY GIRL | PROPER |
| 14 | 6 | SNOW PATROL | CHASING CARS | PICTURE |
| 15 | 2 | CASCADA | EVERYTIME YOU TOUCH | ALL ABOUT THE WORLD |
| 16 | 2 | SHAYNE WARD | NO PROMISES | ESD MUSIC |
| 17 | 1 | RAZORLIGHT | AMERICA | VERTIGO |
| 18 | 1 | SHAYNE WARD | THAT'S MY GOAL | SABR MUSIC |
| 19 | 5 | THE KOOKS | NAIVE | VIRGIN |
| 20 | 1 | FEDDE LE GRAND | PUT YOUR HANDS UP FOR DETROIT | DATA |
| 21 | 1 | CNARLS BARKLEY | THE AUTOMATIC MONSTER | WEMMEBROS |
| 22 | 4 | MECK FEAT. RED SAYER | THUNDER IN MY HEART AGAIN | ARVO/SIRESON |
| 23 | 2 | RIHANNA | UNFAITHFUL | DEF JAM |
| 24 | 2 | CORINNE BAILEY RAE | PUT YOUR RECORDS ON | DEF JAM |
| 25 | 2 | JAMES MORRISON | YOU GIVE ME SOMETHING | PROPER |
| 26 | 1 | MY CHEMICAL ROMANCE | WELCOME TO THE BLACK PARADE | PROPER |
| 27 | 1 | AKON | FEAT. EMINEM: SMACK THAT | PROPER |
| 28 | 1 | ROYCE TRADERS | VOODOO CHILD | ARISTA |
| 29 | 2 | BEYONCÉ | IRREPRESSIBLE | COLUMBIA |
| 30 | 5 | PINK | WHO KNEW | LAFAYE |
| 31 | 4 | PUSSYCAT DOLLS | FEAT. WILL.I.A.M: BEEP | DATA |
| 32 | 1 | NE-YO | SO SICK | DEF JAM |
| 33 | 2 | CHRISTINA AGUILERA | AINT NO OTHER MAN | REX |
| 34 | 3 | THE BLACK EYED PEAS | PUMP IT | DATA |
| 35 | 2 | MARY J BLIGE & U2 | ONE | GETEM |
| 36 | 1 | GIRLS ALoud | SOMETHING KINDA OOOOH | RACQUETTES |
| 37 | 2 | NIZLOPOP | JOB SONG | FUEL |
| 38 | 1 | NELLY FURTADO | FEAT. TIMBALAND: PROMISCUOUS | GETEM |
| 39 | 7 | THE KOOKS | SHE MOVES IN HER OWN WAY | VIRGIN |
| 40 | 1 | CHAMILLIOLAIRE FEAT. KRAZYIE BONE | RIDIN' | SOBY ERG |
| 41 | 2 | PAOLO NUTINI | LAST REQUEST | ARLANDO |
| 42 | 3 | BREITFRAK | SOMEbody'S WATCHING ME | DATA |
| 43 | 2 | RED HOT CHILI PEPPERS | DANI CALIFORNIA | WEMMEBROS |
| 44 | 1 | PAOLO NUTINI | SORRY | WEMMEBROS |
| 45 | 5 | MADONNA | NATI'L LAST REQUEST | ARLANDO |
| 46 | 2 | DAVID GUETTA | VS THE EGG LOU: DON'T LET ME GO | ESD |
| 47 | 1 | THE KILLERS | WHEN YOU WERE YOUNG | REPRO |
| 48 | 2 | LIL LOU | G.F.EAT. JENNIFER LOPEZ: CONTROL MYSELF | DEF JAM |
| 49 | 5 | THE ORDINARY BOYS | BOYS WILL BE BOYS | B. JONES |
| 50 | 6 | CASSIE | ME & U | SOBY ERG |

| Pos | Weeks in chart | Artist | Title | Label |
|-----|-------------------|------------------------|--------------------------------------|--------------------|
| 51 | 1 | ARCTIC MONKEYS | WHEN THE SUN GOES DOWN | DOMINO |
| 52 | 2 | BEYONCÉ | RAY OF LIGHT: IN THE MORNING | VERTIGO |
| 53 | 2 | RYAN REAGAN | FEAT. SLIM THOMP: CHECK ON IT | COLUMBIA |
| 54 | 3 | BOB SINCLAIR & CUTIE B | ROCK THIS PARTY... | REPRO |
| 55 | 2 | JUST IN TIMBERLAKE | FEAT. TI: MY LOVE | DEF JAM |
| 56 | 2 | BEYONCÉ | FEAT. JAY-Z: DEJA VU | COLUMBIA |
| 57 | 2 | PUSSYCAT DOLLS | FEAT. SNOOP DOGG: BUTTONS | ALBM |
| 58 | 2 | WILL YOUNG | ALL TIME LOVE | SOBY ERG |
| 59 | 2 | CHRIS BROWN | FEAT. JUELZ SANTANA: RUN IT! | DEF JAM |
| 60 | 2 | SNOW PATROL | YOU'RE ALL I HAVE | REPRO |
| 61 | 4 | HETFIELD | SAY SAY SAY (WAITING U) | ESD |
| 62 | 1 | WESTLIFE | THE ROSE | NEWFACE |
| 63 | 4 | MADONNA | HUNG UP | WEMMEBROS |
| 64 | 1 | THE FEELING | FILL MY LITTLE WORLD | PICTURE |
| 65 | 5 | NE-YO | SEXY LOVE | DEF JAM |
| 66 | 2 | BOYOFRONT | FEAT. LUCIANA: YEAH YEAH | ESD INDUSTRIES/EMI |
| 67 | 4 | SUNLIGHT | I'LL BE READY | WEMMEBROS |
| 68 | 2 | THE ZIONICS | VALENTI | DELAGO |
| 69 | 1 | THE FEELING | NEVER BE LONELY | PICTURE |
| 70 | 1 | PINK | U & I: HAND | LAFAYE |
| 71 | 7 | THE SOURCE | FEAT. CANDI STONE: YOU GOT THE LOVE | PROPER |
| 72 | 2 | JOSE GONZALEZ | HEARTBEATS | PROPER |
| 73 | 2 | BOOTY LUV | BOOGIE 2NITE | REX |
| 74 | 3 | KEANE | IS ANY WONDER? | PROPER |
| 75 | 6 | THE BLACK EYED PEAS | MY HUMPS | ALBM |
| 76 | 1 | P DIDDY | FEAT. NICOLE SCHERZINGER: COME TO ME | PROPER |
| 77 | 4 | CHICAGO | FEAT. TOMI SWARTZ: I LOVE YOU | PROPER |
| 78 | 2 | KASABIAN | EMPIRE | REPRO |
| 79 | 1 | THE FRATELLI | CHelsea DAgGER | REPRO |
| 80 | 2 | THE FEELING | SEWN | PICTURE |
| 81 | 4 | EMBRACE | NATURE'S LAW | INDUSTRIAL |
| 82 | 4 | THE RAconteURS | STEADY, AS SHE GOES | JA |
| 83 | 1 | KELLY CLARKSON | BECAUSE OF YOU | PROPER |
| 84 | 2 | MUSE | SUPERMASSIVE BLACK HOLE | REPRO |
| 85 | 7 | AMY WINEHOUSE | REHAB | ESD |
| 86 | 1 | LIL CRIS | CHECKIN' IT OUT | REX |
| 87 | 4 | PINK | STUPID GIRLS | PICTURE |
| 88 | 1 | MCFLY | STAR GIRL | PICTURE |
| 89 | 1 | MCFLY | DON'T STOP ME NOW: PLEASE PLEASE | PROPER |
| 90 | 6 | THE SAINTS | ROCK STEADY | PROPER |
| 91 | 3 | FALL OUT BOY | WE'RE GOING DOWN | REPRO |
| 92 | 4 | KANYE WEST | FEAT. LURFE FIASCO: TOUCH THE SKY | PROPER |
| 93 | 1 | JAMES BLUNT | GOODBYE MY LOVER | PROPER |
| 94 | 1 | DAVID GUETTA | FEAT. BRITANY MURPHY: FASTER KILL | PROPER |
| 95 | 1 | JAY-Z & LINKIN PARK | NUMB/ENCORE | REX |
| 96 | 5 | DIRTY PRATTY THINGS | BANG BANG YOU'RE DEAD | VERTIGO |
| 97 | 1 | CNARLS BARKLEY | SIMPLY FACES | WEMMEBROS |
| 98 | 1 | DEAD OR ALIVE | YOU SPIN ME ROUND | REPRO |
| 99 | 5 | ARMAND VAN HELDEN | MYYMMY | COLUMBIA |



88/89 McFly
The two youngest-selling number ones of 2006 were both by McFly. Star Girl sold 85,000 copies and parts 88/89, a notch ahead of Don't Stop Me Now/Please, with total sales of 85,000.



96. Linkin Park/Jay-Z
Ineligible for the singles chart in 2006 after its physical deletion, Jay-Z & Linkin Park's 2004 re-visit Numb/Encore sold just 85 copies on CD but amassed a whopping 22,000 downloads, and ranks 96th for the year.



Michael Jackson
Michael Jackson charted 19 reissues in 2006, but they didn't do nearly as much business as Elvis of Elvis Presley in 2005. His sales of 231,000 sufficed for only 31st place in the artist rankings.

TOP 50 BEST-SELLING SINGLES ARTISTS OF 2006

| | | | | | | | | |
|----|-------------------|-------|----|---------------------|-------|----|-----------------------|-------|
| 1 | CNARLS BARKLEY | 0.95m | 18 | LILY ALLEN | 0.30m | 35 | MARY J BLIGE | 0.22m |
| 2 | LEONA LEWIS | 0.26m | 19 | INFERNAL | 0.25m | 36 | BEYONCÉ | 0.22m |
| 3 | SHAKIRA | 0.25m | 20 | THE BLACK EYED PEAS | 0.25m | 37 | WILL YOUNG | 0.22m |
| 4 | NELLY FURTADO | 0.24m | 21 | ORSON | 0.24m | 38 | THE KILLERS | 0.22m |
| 5 | RIHANNA | 0.24m | 22 | CASCADA | 0.23m | 39 | THE AUTOMATIC | 0.22m |
| 6 | PUSSYCAT DOLLS | 0.24m | 23 | NE-YO | 0.22m | 40 | CORINNE BAILEY RAE | 0.22m |
| 7 | BEYONCÉ | 0.23m | 24 | SUSANABABES | 0.22m | 41 | RED HOT CHILI PEPPERS | 0.22m |
| 8 | SCISSOR SISTERS | 0.23m | 25 | CASCADA | 0.22m | 42 | KELLY CLARKSON | 0.22m |
| 9 | SHAYNE WARD | 0.21m | 26 | NE-YO | 0.21m | 43 | AKON | 0.20m |
| 10 | SNOW PATROL | 0.20m | 27 | ARCTIC MONKEYS | 0.20m | 44 | AMY WINEHOUSE | 0.20m |
| 11 | THE KOOKS | 0.20m | 28 | ROBBIE WILLIAMS | 0.20m | 45 | MUSE | 0.19m |
| 12 | PINK | 0.19m | 29 | CHRISTINA AGUILERA | 0.19m | 46 | MY CHEMICAL ROMANCE | 0.19m |
| 13 | RAZORLIGHT | 0.19m | 30 | JAMES MORRISON | 0.19m | 47 | FEDDE LE GRAND | 0.19m |
| 14 | JUSTIN TIMBERLAKE | 0.19m | 31 | MICHAEL JACKSON | 0.19m | 48 | PAOLO NUTINI | 0.19m |
| 15 | SANDI THOM | 0.19m | 32 | MCFLY | 0.19m | 49 | KEANE | 0.19m |
| 16 | MADONNA | 0.19m | 33 | BOB SINCLAIR | 0.19m | 50 | 50 CENT | 0.18m |
| 17 | GIRLS ALoud | 0.19m | 34 | NOTORIOUS B.I.G. | 0.19m | | | |

BASED ON THE NUMBER OF SINGLES SELLING IN 2006. ARTISTS IN BRACKETS INDICATE SINGLES THAT WERE NOT IN THE CHART BUT WERE SELLING WELL. ARTISTS IN ITALICS WERE NOT IN THE CHART BUT WERE SELLING WELL.

TOP 100 BY TYPE OF ARTIST
Group/duo 50% (49%)
Female soloists 17% (22%)
Male soloists 33% (29%)

TOP 100 BY COUNTRY OF ORIGIN
UK 58% (54%)
US 33.25% (33.5%)
Rest of Europe 5.75% (5.5%)
Rest of World 3% (2%)

TOP 100 BY GENRE
Pop 21% (21%)
Rock 45% (29%)
Hip hop/R&B 17% (21%)
Dance 4% (4%)
Classical 4% (3%)
Country 1% (0%)

Jazz 1% (2%)
Folk 1% (0%)
MOR 6% (0%)
TOP 100 BY CORPORATE GROUP
Universal 35.25% (32.5%)

Sony BMG 28.25% (32%)
EMI 16% (0%)
Warner 12% (23%)
Indies 6.5% (8.5%)
TOP 100 BY CORPORATE GROUP

Company Top 100
Top 20-Top 40 Top 100
Universal 5-10-
Sony BMG 3-5-
11-17-28-25
EMI 1-3-7-16
Warner 0-1-5-12

Indies 1-1-5-8-5
(2005 figures in brackets)

Shares indicate number of titles in Top 100

In a year when a wealth of genres and debuts thrived, end-of-year honours fell to old hands Snow Patrol and Take That, more than a decade after their debuts. *By Alan Jones*

Chart veterans win the crown over class of '06

In a year when more albums (34) topped the chart than in any previous year, Snow Patrol's *Eyes Open* was the only album to climb to the top of a very volatile list three times and deservedly emerged as the biggest seller by a significant margin.

Debuting at number one in May and remaining in the Top 20 for 35 straight weeks, it spawned three Top 20 hits - You're All I Have, Chasing Cars and Set The Fire To The Third Bar - and ended the year with sales of 1,515,000. It fulfilled all the promise shown by the Irish/Scottish band's breakthrough set *Final Straw*, which was the ninth biggest album of 2004 when it sold 991,000 copies and has since increased its sales to 1,434,000.

Despite a very impressive performance which saw it top the chart for five weeks in a row at the end of the year, *Take That's* comeback album *Beautiful World* didn't have time to match *Eyes Open*, but its sales surpassed every other album in just 34 days.

Building on the success of first single *Patience*, *Beautiful World* opened strongly, selling 169,000 copies to debut at number one, but three consecutive weeks of Saturday night prime time ITV exposure for the band saw its sales increase exponentially. In the week ending December 23, it sold a massive 443,000 copies - the fourth highest one week tally ever, and the highest by an album not in its first week on the chart, shattering the old record of 429,000 set by The Beatles' 1 compilation exactly six years earlier.

Reaching its millionth sale after 27 days, a speed only bettered by three other records, it sold 1,145,000 copies by year's end. In doing so, it beat the fastest million sale by Take That alumna Robbie Williams, who was left to reflect on the somewhat less mercurial sales of his own 2006 offering *Rudebox*, which ranks 36th for the year with sales of 454,000, despite enjoying a five-week start on *Beautiful World*.

Scissor Sisters provided Polydor with its first number one album of the year in 2004, when their self-titled debut topped the list and helped the company to take all of the top three places in the rankings for the first time. In 2005, its sopho-



Million sellers: albums from (clockwise from above) Take That, Snow Patrol and Arctic Monkeys all broke the seven-figure barrier in 2006

more album *Tu-Dah* eased into third place at the month, with sales of 1,127,000.

Before *Take That's* late surge, the highest weekly sale in 2006 came courtesy of Arctic Monkeys' debut *Whatever People Say I Am, That's What I'm Not*, which exceeded the industry's highest expectations by selling a massive 364,000 copies on its first week in the shops in January, comprehensively beating the previous record for highest first week sales for a debut album, as set by Razor's *PopStars* album, which sold 307,000 copies on its release in April 2001.

Arctic Monkeys' album was number one for four weeks and remained atop the year-to-date chart until November, eventually selling 1,121,000 copies and defeating a late attempt by Brighton band The Kooks to secure the title of best-selling debut of the year with their introductory long player, *Inside In/Outside Out*. The album was home to six Top 40 singles and has sold 1,102,000 copies since its January 2006 release.

The sixth and last album to sell a million copies in 2006 was Razor's self-titled second album, which debuted at number one in July, spawned the number one single *American* in October and put together an unbroken run of 25 weeks in the Top 20, accumulating sales of 1,077,000 despite frequent rumours of friction among members of the Anglo-Swedish band.

The number of million sellers in the year was one down on 2005 and 2004, and equal with 2003 and 2002. In 2001, only three albums reached the target, while 2000 saw a record 12 albums reach seven figures.



Overall, artist album sales slipped by 1.4% year-on-year to 154,433,000, with 172 albums selling more than 100,000 copies; exactly the same number as in 2005.

Eleven artists had album sales of more than a million in 2006, with Snow Patrol's tally of 1,695,000 sales putting them top of the list, ahead of *Take That's* 1,546,000.

Perhaps the most surprising entry in the Top 10 artists list is the late Johnny Cash, who sold 1,188,000 albums throughout the year. Cash's impressive tally was doubtless given a major boost by the successful biopic *Walk The Line*, which helped his November 2005 compilation *Ring Of Fire* to sales of 319,000 in the year, earning it 64th place in the rankings. A further 63 albums by Cash were dotted around the Top 10,000 for the year, a tally no other artist came near to matching. Cash's nearest rivals were Elvis Presley (49 entries), Bob Dylan (45) and The Rolling Stones (42).

Cash was the only country artist to place an album in the year's Top 100, which, traditionally, sees pop and rock vying for dominance. They have swapped places at the top of the list five years in a row, but rock remains ahead this year, and gallops to a best-yet 24-point victory (45 entries to 21) over pop, three times its victory margin of 2005.

As most of the rock acts to succeed in 2006 were British, home domination continues strong, with UK acts providing 59 of the Top 100 albums - their highest tally in more than a decade - compared to a 32.5% share for the US and a meagre 9.5% for the rest of the world.

Top 10 weekly sales of 2006

| | |
|---------|---|
| 413,070 | TAKE THAT <i>Beautiful World</i> (30 Dec) |
| 363,735 | ARCTIC MONKEYS <i>Whatever People Say I Am... (1 Feb)</i> |
| 298,167 | SCISSOR SISTERS <i>Da-Da! (30 Sep)</i> |
| 268,946 | THE KILLS <i>Smile Train (14 Oct)</i> |
| 234,550 | WESTLIFE <i>The Love Album (20 Dec)</i> |
| 225,000 | TAKE THAT <i>Beautiful World</i> (23 Dec) |
| 222,290 | KEANE <i>Under The Iron Sea (24 Jun)</i> |
| 220,446 | WESTLIFE <i>The Love Album (2 Dec)</i> |
| 216,843 | JOURNEY SOUTH <i>Journey South (1 Dec)</i> |
| 213,289 | OKSLEY <i>Stop The Clock (2 Dec)</i> |

All sales data © The Official UK Charts Company 2006. All tables and analysis were compiled by Alan Jones. The charts cover the 52 weeks from December 31 2005 to December 31 2006.

BEST-SELLING ALBUMS 1996-2006
 1996 Alanis Morissette Jagged Little Pill
 1997 Cassy Be Here
 1998 The Corrs

Talk On Corners
 1999 Shania Twain Come On Over
 2000 The Beatles 1
 2001 Celine Dion
 2002 Robbie Williams
 2003 Escorpology

2003 Dido Life For Rent
 2004 Scissor Sisters
 2005 James Blunt
 2006 Snow Patrol Eyes Open

TOTAL ALBUM SALES IN 2006
 155,053,000
 down 2,495%
 (£156,000,000 on 2005)

Company data interpreted and calculated by Alan Jones



THE OFFICIAL UK ALBUMS CHART

2006 Albums Top 100



Zoe Lister-Jones
 Downside to sales of 909,000 in the last six weeks of the year while persisting 2-5-2-2-3-2-2. Stop The Clocks was the biggest-selling artist compilation of 2006, and is certain to become Oasis' fifth domestic million seller.



13. Corinne Bailey Rae
 2006's biggest-selling album by a new female artist and the number one eponymous release. Corinne Bailey Rae's album sold 763,000 copies and was also a success in America, where it sold over a million (771,000).



17. The Beatles
 With new set Love In The Way, The Beatles sold 599,000 albums in 2006, of their original releases. Set, however sold best (329,000), followed by The Beatles (270,000) and Revolver (25,947.5).

| Rank | Artist | Album | Label |
|------|--------|--|----------------|
| 1 | 1.35 | SNOW PATROL EYES OPEN | FRYDOL |
| 2 | 1.5 | TAKE THAT BEAUTIFUL WORLD | REPRISE |
| 3 | 1.18 | SCISSOR SISTERS 2-5-2-2-3-2-2 | REPRISE |
| 4 | 1.49 | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM... | 20TH |
| 5 | 2.49 | THE KOOKS INSIDE IN/WINSIDE OUT | VEENIE |
| 6 | 1.24 | RAZORLIGHT RAZORLIGHT | VERTIGO |
| 7 | 2.6 | OASIS STOP THE CLOCKS | IRS/DEF JAM |
| 8 | 1.6 | WESTLIFE THE LOVE ALBUM | SONY |
| 9 | 3.39 | PINK I'M NOT DEAD | LACAZE |
| 10 | 1.22 | JAMES MORRISON UNDISCOVERED | REPRISE |
| 11 | 1.52 | JACK JOHNSON IN BETWEEN DREAMS | REPRISE/ISLAND |
| 12 | 1.13 | THE KILLERS SAM'S TOWN | VERTIGO |
| 13 | 1.44 | CORINNE BAILEY RAE CORINNE BAILEY RAE | ISLAND |
| 14 | 1.29 | KEANE UNDER THE IRON SEA | EMM |
| 15 | 1.34 | RED HOT CHILI PEPPERS STADIUM ARCADIUM | UNIVERSAL |
| 16 | 1.9 | GIRLS ALoud THE SOUND OF - THE GREATEST HITS | REPRISE/SONY |
| 17 | 3.5 | THE BEATLES LOVE | APPLE |
| 18 | 1.7 | GEORGE MICHAEL TWENTY FIVE | REPRISE |
| 19 | 4.6 | U2 (Z2) SINGLES | REPRISE |
| 20 | 2.5 | IL DIVO SEMPRE | SONY MUSIC |
| 21 | 2.50 | THE FEELING TWELVE STOPS AND HOME | ISLAND |
| 22 | 1.52 | JAMES BLUNT BACK TO BEDLAM | ATLANTIC |
| 23 | 2.16 | THE FRATELLI COSTELLO MUSIC | REPRISE |
| 24 | 3.29 | PAULO NUTINI THESE STREETS | ATLANTIC |
| 25 | 2.22 | JUSTIN TIMBERLAKE JUSTIN/TIMBERLAKE/LOVESOUNDS | JIVE |
| 26 | 1.76 | MUSE BLACK HOLES & REVELATIONS | HELM/REPRISE |
| 27 | 1.8 | JAMM/ROOIAA HIGH TIMES - SINGLES 1992-2006 | COLUMBIA |
| 28 | 7.65 | PUSSYCAT DOLLS PCO | ARMY |
| 29 | 2.24 | LILY ALLEN ALRIGHT, STILL | REPRISE/SONY |
| 30 | 5.2 | KELLY CLARKSON BREAKAWAY | ARMY |
| 31 | 1.36 | GNARLS BARKLEY ST ELSEWHERE | UNIVERSAL |
| 32 | 5.2 | KATSER CHIEFS EMPLOYED | REPRISE/SONY |
| 33 | 2.45 | MASSIVE ATTACK COLLECTED - THE BEST OF | VEENIE |
| 34 | 3.52 | KY TUNSTALL EYE TO THE TELESCOPE | REPRISE |
| 35 | 1.37 | SHAYNE WARD SHAYNE WARD | SONY MUSIC |
| 36 | 1.10 | ROBBIE WILLIAMS RUDEBOX | CHRYSLER |
| 37 | 2.37 | THE ZUTONS Tired of Hanging Around | DELTA/SONY |
| 38 | 4.52 | WILL YOUNG KEEP ON | SONY BMG |
| 39 | 5.28 | NELLY FURTADO LOOSE | GEFFEN |
| 40 | 6.33 | NINA SIMONE THE VERY BEST OF | REPRISE |
| 41 | 3.6 | SUGARBABES OVERLOADED - THE SINGLES COLLECTION | ISLAND |
| 42 | 6.52 | GORILLAZ DEMON DAYS | REPRISE |
| 43 | 1.18 | KASABIAN EMPIRE | COLUMBIA |
| 44 | 1.41 | JOURNEY SOUTH JOURNEY SOUTH | SONY MUSIC |
| 45 | 6.35 | RIHANNA A GIRL LIKE ME | DEF JAM |
| 46 | 10.52 | MADONNA CONFESSIONS ON A DANCE FLOOR | REPRISE/SONY |
| 47 | 9.5 | FROM MALE VOICE CHOIR VOICES OF THE VALLEY | US2 |
| 48 | 8.33 | FEEDER THE SINGLES | SONY |
| 49 | 8.2 | COLDPLAY X&Y | PARLOPHONE |
| 50 | 7.15 | LEMAR THE TRUTH ABOUT LOVE | WHITE ROBERT |

| Rank | Artist | Album | Label |
|------|--------|---|----------------|
| 51 | 1.59 | HARD-FI STARS OF CCTV | ATLANTIC/SONY |
| 52 | 16.9 | TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION | REPRISE |
| 53 | 7.7 | PAUL WELLER HILL PARADE | REPRISE/SONY |
| 54 | 5.7 | KATHERINE JENKINS SERENADE | VEE |
| 55 | 8.52 | KATIE MELUA PIERCE BY PIERCE | REPRISE |
| 56 | 1.20 | CHRISTINA AGUILERA BACK TO BASICS | SONY |
| 57 | 2.7 | ANGELS ANGELS | REPRISE |
| 58 | 7.52 | JOHNNY CASH RING OF FIRE - THE LEGEND OF | SONY |
| 59 | 1.31 | ORSON BRIGHT IDEA | MERCURY |
| 60 | 4.43 | ANDREA BOCELLI AMORE | SONY/REPRISE |
| 61 | 10.52 | THE BLACK EYED PEAS MONKEY BUSINESS | ARMY |
| 62 | 3.15 | BEYONCÉ I'DYAT | COLUMBIA |
| 63 | 4.9 | ROD STEWART STILL THE SAME - GREAT ROCK CLASSICS... | J |
| 64 | 13.69 | JOHNNY CASH RING OF FIRE - THE LEGEND OF | COLUMBIA/SONY |
| 65 | 2.43 | ANDY ABRAHAM THE IMPOSSIBLE DREAM | SONY BMG |
| 66 | 7.50 | SIMON WEBBE SANCTUARY | REPRISE |
| 67 | 1.10 | MEAT LOAF RAT OUT OF HELL 3 - THE MONSTER IS LOOSE | REPRISE |
| 68 | 1.30 | SANDI THOM SAILIE IT CONFUSES PEOPLE | ARMY |
| 69 | 1.6 | AMY WINEHOUSE BLACK TO BLACK | ISLAND |
| 70 | 12.43 | SHAKIRA OJAL FIJACION VOL 2 | SONY |
| 71 | 17.52 | RICHARD ASHCROFT KEYS TO THE WORLD | REPRISE |
| 72 | 1.43 | THE KILLERS HOT RUSS | VEENIE |
| 73 | 1.43 | DAVID CILMOUR ON AN ISLAND | SONY |
| 74 | 5.25 | RAY LAMONTAGNE TROUBLE | JIVE/SONY |
| 75 | 2.46 | EDITORS THE BACK ROOM | KTC/REPRISE |
| 76 | 10.9 | LUTHER VANDROSS THE ULTIMATE | J |
| 77 | 2.10 | MY CHEMICAL ROMANCE THE BLACK PARADE | UNIVERSAL |
| 78 | 3.18 | BOB DYLAN MODERN TIMES | COLUMBIA |
| 79 | 17.50 | GREEN DAY AMERICAN IDIOT | REPRISE |
| 80 | 12.52 | FALL OUT BOY FROM UNDER THE CORK TREE | MERCURY |
| 81 | 2.13 | EVANESCENCE THE OPEN DOOR | WINDUP |
| 82 | 9.41 | BEVERLY KNIGHT VOICE - THE BEST OF | FURNACE |
| 83 | 15.44 | JACK JOHNSON CURIOUS GEORGE (OST) | REPRISE/ISLAND |
| 84 | 2.42 | RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION | SONY |
| 85 | 2.28 | FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS | REPRISE |
| 86 | 8.6 | CLIFF RICHARD TWOS COMPANY - THE DUETS | EMI |
| 87 | 16.52 | SUGARBABES TALKER IN BUREAU WAYS | ISLAND |
| 88 | 17.46 | PANIC! AT THE DISCO A FEVER YUL | REPRISE/SONY |
| 89 | 4.52 | EMINEM CURTAIN CALL - THE HITS | REPRISE |
| 90 | 7.52 | ROBBIE WILLIAMS GREATEST HITS | CHRYSLER |
| 91 | 16.52 | SCISSOR SISTERS SCISSOR SISTERS | REPRISE |
| 92 | 1.40 | EMBRACE THIS NEW DAY | INDISCREET |
| 93 | 12.52 | KAYE WEST LAKE REGISTRATION | SONY/REPRISE |
| 94 | 1.27 | LOST PROPHETS LIBERATION TRANSMISSION | VEENIE |
| 95 | 1.6 | ALL ANGELS ALL ANGELS | US2 |
| 96 | 2.33 | THE RANCIGERS BROKEN BOY SOLDIERS | SONY |
| 97 | 4.7 | DAMEN ICE 9 | REPRISE/SONY |
| 98 | 16.44 | NE-YO IN MY OWN WORDS | DEF JAM |
| 99 | 1.52 | THE STROKES FIRST IMPRESSIONS OF EARTH | REPRISE/SONY |
| 100 | 11.26 | BILLY JOEL PIANO MAN - THE VERY BEST OF | COLUMBIA |



22. James Blunt
 The number one album of 2005, Back To Bedlam sold a further 559,000 copies in 2006 to take its cumulative sales to 2,965,000. It is now 187 weeks away from replacing Dido's No Filter as the 21st century's biggest album.



28. Pussycat Dolls
 Now home to five Top 10 hits, Pussycat Dolls' debut PCO was the only album to claim a Top 75 place every week in 2006 and sold a further 536,000 copies to take its total to 1,110,000.



47. From Male Voice Choir
 Welsh classical music still flourishes thanks to Aled Jones, Katherine Jenkins, and surprisingly, From Male Voice Choir, whose debut album 29 years after their formation, sold 382,000 copies in just six weeks.

TOP 50 BEST-SELLING ALBUMS ARTISTS OF 2006

| | | | | | | | | | | | |
|----|------|-----------------------|-------|----|------|--------------------|-----|----|------|--------------------|-----|
| 1 | (3) | SNOW PATROL | 1,496 | 18 | (10) | IL DIVO | 656 | 35 | (3) | NINA SIMONE | 656 |
| 2 | (20) | TAKE THAT | 1,500 | 19 | (1) | JAMES MORRISON | 656 | 36 | (3) | PAULO NUTINI | 656 |
| 3 | (12) | JACK JOHNSON | 1,350 | 20 | (1) | GIRLS ALoud | 656 | 37 | (3) | THE FRATELLI | 656 |
| 4 | (4) | SCISSOR SISTERS | 1,320 | 21 | (20) | U2 | 656 | 38 | (3) | MEAT LOAF | 656 |
| 5 | (8) | WESTLIFE | 1,210 | 22 | (1) | MUSE | 656 | 39 | (40) | PUSSYCAT DOLLS | 656 |
| 6 | (3) | RAZORLIGHT | 1,190 | 23 | (1) | CORINNE BAILEY RAE | 656 | 40 | (3) | THE ZUTONS | 656 |
| 7 | (1) | JOHNNY CASH | 1,180 | 24 | (2) | MADONNA | 656 | 41 | (28) | WILL YOUNG | 656 |
| 8 | (9) | OASIS | 1,170 | 25 | (1) | SUGARBABES | 656 | 42 | (8) | GREEN DAY | 656 |
| 9 | (3) | ARCTIC MONKEYS | 1,170 | 26 | (1) | GEORGE MICHAEL | 656 | 43 | (27) | KATHERINE JENKINS | 656 |
| 10 | (1) | THE KOOKS | 1,170 | 27 | (14) | QUEN | 656 | 44 | (1) | KASABIAN | 656 |
| 11 | (88) | THE KILLERS | 1,090 | 28 | (1) | BOB DYLAN | 656 | 45 | (3) | LILY ALLEN | 656 |
| 12 | (1) | RED HOT CHILI PEPPERS | 1,090 | 29 | (1) | PAUL WELLER | 656 | 46 | (8) | GORILLAZ | 656 |
| 13 | (1) | PINK | 1,090 | 30 | (1) | JAMM/ROOIAA | 656 | 47 | (2) | COLDPLAY | 656 |
| 14 | (1) | THE BEATLES | 1,020 | 31 | (1) | JUSTIN TIMBERLAKE | 656 | 48 | (1) | CHRISTINA AGUILERA | 656 |
| 15 | (27) | ROD STEWART | 1,020 | 32 | (1) | THE FEELING | 656 | 49 | (1) | MASSIVE ATTACK | 656 |
| 16 | (3) | ROBBIE WILLIAMS | 1,020 | 33 | (1) | JAMES BLUNT | 656 | 50 | (1) | NELLY DIAMOND | 656 |
| 17 | (9) | KEANE | 1,020 | 34 | (1) | KELLY CLARKSON | 656 | | | | |

Chart compiled from data supplied by the music industry. *NON-POSITIVE IN SQUARES INDICATES ALBUMS IN 2005. TOP 50 AFTER 52 WEEKS.

Compilations

A record 69 compilations sold more than 100,000 copies in 2006, but that figure fell to 49 in 2005 and declined to 42 last year. Such decline can be attributed to a range of factors.

Compilations are generally excluded from the more severe price cutting that has helped the artist albums market to remain buoyant, and their position has further been undermined by the fact that consumers can now cherry-pick from a huge array of instantly available digital tracks at a fraction of the cost of a compilation on which most of the tracks are not to their tastes.

Now! That's What I Call Music remains the dominant force in the sector, but it has suffered because the catch-all nature of its approach is susceptible to digital alternatives. The three frontline Now! releases in 2006 - Now! 63, Now! 64 and Now! 65 - sold a combined 2,187,861 copies in the year, 19.4% fewer than their 2005 counterparts. The series still provided the year's two biggest sellers however - Now! 65 sold 949,110 copies and Now! 64 sold 764,764 copies - with Now! 63 ranking fifth for the year with sales of 473,957.

In 2006, two other compilations sold more than 500,000 copies. Radio One's Live Lounge sold 598,139 copies in the last 10 weeks of the year to take third place, and guarantee that further volumes will be released. Mixing unique, custom-recorded versions of hits with off-the-wall covers, the album clearly captured the imagination of record buyers.

Multiple screenings of High School Musical on The Disney Channel helped the album to sell a staggering 3,719,071 copies in the US, making it the biggest-selling album of the year. In the UK, it premiered on The Disney Channel on September 22 and sold 564,606 copies in 14 weeks, with a late surge facilitated by its BBC1 debut on 29 December.

Heartbeat, Lazy Town and Hannah Montanaave failed to four the number of TV soundtracks in the Top 100 albums of the year, but movie soundtracks had another poor year, with the only albums selling enough copies to make the list being the vintage Dirty Dancing and Ultimate Dirty Dancing sets.

Alan Jones

Downloads

Downloads again built in volume during 2006, as the digital business began to overtake the physical business in unit sales terms. Echoing the physical business, Gnarls Barkley's enduring hit Crazy top the year's biggest sellers list, some distance ahead of the second biggest single overall, Leona Lewis's X-Factor-driven A Moment Like This, which reached only seven in the downloads chart for the year.

The strength of tracks such as Crazy lie in their ability to continue selling well after their peak sales period, as reflected by the tracks' return to the singles chart this week as the result of new rules which mean that digital sales post-physical deletion count towards the overall countdown for the first time.

The Automatics' Monster, Snow Patrol's Chasing Cars, Nelly Furtado's Maneater and James Morrison's You Give Me Something are all recurrent hits which continue to sell digitally to this day, a fact which helps them land slots in the year-end Top 40.

What is particularly intriguing is the differentials between the download and overall singles charts for year-end. The list of tracks which underperform on downloads include digital darling Sandi Thom's I Wish I Was A Punk Rocker (11 on downloads, five overall), Take That's Patience (8 overall, 15 on downloads) and Notorious B.I.G.'s Nasty Girl (13 overall, 28 on downloads), while Shayne Ward scores two titles in the year's Top 20 biggest singles overall, but nothing in the Top 40 downloads.

The opposite is true of The Automatics' Monster (21 overall, 14 on downloads), Razorlight's America (17 overall, 10 on downloads) and Kooks, who score 19 and 39 in the overall chart with Naive and She Moves In Her Own Way, which register at 12 and 17 on the download chart.

The make-up of the download rankings also appears to confirm the concerns that independents face an even tougher task making an impact in the digital arena. The Top 40 includes only one independently released digital track, Fedde Le Grand's Put Your Hands Up For Detroit, through Ministry Of Sound's Data Imprint. In reality, the overall singles chart is only marginally more welcoming, however, with Nizlopi's JCB Song registering at 37 in the overall singles Top 40 chart alongside Fedde Le Grand at 200.

Martin Talbot

| Rank | Peak position | Downloaded copies | WEEKS IN TITLE | ARTIST/TITLE | Label |
|------|---------------|-------------------|---|-------------------|-------------------|
| 1 | 1 | 7 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 65 | EMI VIRGINILITY | EMI |
| 2 | 1 | 14 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 64 | EMI VIRGINILITY | EMI |
| 3 | 1 | 23 | VARIOUS RADIO 1'S LIVE LOUNGE | SONY BMG INT'L | SONY |
| 4 | 1 | 26 | ORIGINAL SOUNDTRACK HIGH SCHOOL MUSICAL | WALT DISNEY | WALT DISNEY |
| 5 | 1 | 37 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 63 | EMI VIRGINILITY | EMI |
| 6 | 1 | 46 | VARIOUS POP PARTY 4 | SONY BMG INT'L | SONY |
| 7 | 1 | 54 | VARIOUS FLOORFILLERS - CLUB CLASSICS | ARTISTWORK | ARTISTWORK |
| 8 | 3 | 64 | VARIOUS NME PTS THE ESSENTIAL BANDS | UNITE | UNITE |
| 9 | 2 | 77 | VARIOUS THE ANTHEMS | UNITE | UNITE |
| 10 | 1 | 79 | VARIOUS CLUBLAND 9 | ARTISTWORK | ARTISTWORK |
| 11 | 1 | 92 | VARIOUS CLUBLAND 10 | ARTISTWORK | ARTISTWORK |
| 12 | 2 | 95 | VARIOUS THE ANNUAL 2007 | MINISTRY OF SOUND | MINISTRY OF SOUND |
| 13 | 2 | 103 | VARIOUS THE VERY BEST OF POWER BALLADS | EMI VIRGIN | EMI |
| 14 | 1 | 101 | VARIOUS EMINEM PTS THE RE-UP | INFERNO | INFERNO |
| 15 | 1 | 107 | VARIOUS NOW THAT'S WHAT I CALL XMAS | EMI VIRGINILITY | EMI |
| 16 | 1 | 112 | VARIOUS CLASSIC EUROHITSA | MINISTRY OF SOUND | MINISTRY OF SOUND |
| 17 | 1 | 118 | VARIOUS DANCE MANIA | ARTISTWORK | ARTISTWORK |
| 18 | 4 | 120 | VARIOUS ULTIMATE BOY BANDS | UNITE | UNITE |
| 19 | 1 | 131 | VARIOUS BIG CLUB HITS | UNITE | UNITE |
| 20 | 1 | 144 | VARIOUS ULTIMATE BOY BANDS | SONY BMG INT'L | SONY |
| 21 | 3 | 165 | VARIOUS THE CLASSICAL ALBUM 2007 | SONY CLASSICAL | SONY |
| 22 | 3 | 166 | VARIOUS CHRISTMAS HITS | BMG RECORDS/SONY | SONY |
| 23 | 5 | 151 | VARIOUS NOW THAT'S WHAT I CALL NO 1'S | EMI VIRGINILITY | EMI |
| 24 | 1 | 120 | VARIOUS CLUBBERS GUIDE 2006 | MINISTRY OF SOUND | MINISTRY OF SOUND |
| 25 | 1 | 133 | VARIOUS FUNKY HOUSE SESSIONS 06 | MINISTRY OF SOUND | MINISTRY OF SOUND |
| 26 | 4 | 125 | VARIOUS ESSENTIAL R&B - SUMMER 2006 | SONY BMG INT'L | SONY |
| 27 | 1 | 127 | VARIOUS THE BEST COUNTRY ALBUM EVER | EMI VIRGINILITY | EMI |
| 28 | 3 | 180 | VARIOUS NME PTS THE ESSENTIAL BANDS | EMI VIRGINILITY | EMI |
| 29 | 1 | 133 | ORIGINAL TV SOUNDTRACK THE VERY BEST OF HEARTBEAT | EMI VIRGIN | EMI |
| 30 | 7 | 184 | VARIOUS HOUSEWORK SONGS | EMERSON | EMERSON |
| 31 | 3 | 191 | VARIOUS R&B CLASSICS | SONY BMG INT'L | SONY |
| 32 | 14 | 192 | VARIOUS THE R&B YEARBOOK 2006 | SONY BMG INT'L | SONY |
| 33 | 2 | 198 | VARIOUS MASSIVE R&B - SPRING COLLECTION 2006 | SONY BMG INT'L | SONY |
| 34 | 1 | 199 | ORIGINAL SOUNDTRACK ULTIMATE DIRTY DANCING | USA | USA |
| 35 | 1 | 200 | VARIOUS ENGLAND - THE ALBUM | EMERSON/SONY BMG | EMERSON |
| 36 | 3 | 204 | ORIGINAL TV SOUNDTRACK LAZY TOWN - THE ALBUM | SONY | SONY |
| 37 | 1 | 204 | VARIOUS ESSENTIAL SONGS | UNITE | UNITE |
| 38 | 2 | 226 | VARIOUS HED KANDI - THE MIX - SUMMER 2006 | HYPER | HYPER |
| 39 | 1 | 143 | VARIOUS MONSTERS OF ROCK | EMI VIRGIN | EMI |
| 40 | 18 | 215 | VARIOUS THE NO 1 DANCE HITS ALBUM | WALDISNEY | WALDISNEY |

| Rank | Peak position | Downloaded copies | WEEKS IN TITLE | ARTIST/TITLE | Label |
|------|---------------|-------------------|---|----------------|----------------|
| 1 | 1 | 1 | GNARLS BARKLEY CRAZY | WARRNER BROS | WARRNER BROS |
| 2 | 1 | 4 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | PIGTOOTH | PIGTOOTH |
| 3 | 1 | 2 | SHAKIRA HIPS DON'T LIE | SHAKIRA INC | SHAKIRA INC |
| 4 | 1 | 14 | SNOW PATROL CHASING CARS | PIGTOOTH | PIGTOOTH |
| 5 | 1 | 7 | NELLY FURTADO MANEATER | PIGTOOTH | PIGTOOTH |
| 6 | 1 | 10 | JUSTIN TIMBERLAKE SEXYBACK | JIVE | JIVE |
| 7 | 1 | 2 | LEONA LEWIS A MOMENT LIKE THIS | ISLAND | ISLAND |
| 8 | 2 | 6 | INFERNAL FROM PARIS TO BERLIN | INFERNO | INFERNO |
| 9 | 1 | 12 | ORSON NO TOMORROW | MERCURY | MERCURY |
| 10 | 1 | 17 | RAZORLIGHT AMERICA | MERCURY | MERCURY |
| 11 | 1 | 5 | SANDI THOM I WISH I WAS A PUNK ROCKER | PIGTOOTH | PIGTOOTH |
| 12 | 1 | 19 | THE KOOKS NAIVE | MERCURY | MERCURY |
| 13 | 1 | 9 | RHIANNA SOS | WARRNER BROS | WARRNER BROS |
| 14 | 1 | 21 | AUTOMATIC MONSTER | PIGTOOTH | PIGTOOTH |
| 15 | 1 | 8 | TAKE THAT PATIENCE | PIGTOOTH | PIGTOOTH |
| 16 | 1 | 23 | RHIANNA UNFAITHFUL | MERCURY | MERCURY |
| 17 | 1 | 39 | THE KOOKS SHE MOVES IN HER OWN WAY | MERCURY | MERCURY |
| 18 | 1 | 39 | CHRISTINA AGUILERA AIN'T NO OTHER MAN | USA | USA |
| 19 | 1 | 43 | RED HOT CHILI PEPPERS DANIEL CALIFORNIA | WARRNER BROS | WARRNER BROS |
| 20 | 1 | 38 | NELLY FURTADO PROMISCUOUS | PIGTOOTH | PIGTOOTH |
| 21 | 1 | 34 | CORINNE BAILEY RAE PUT YOUR RECORDS ON | BMG | BMG |
| 22 | 1 | 24 | BLACK EYED PEAS PUMP IT | PIGTOOTH | PIGTOOTH |
| 23 | 1 | 25 | JAMES MORRISON YOU GIVE ME SOMETHING | PIGTOOTH | PIGTOOTH |
| 24 | 1 | 20 | PINK WHO KNEW | PIGTOOTH | PIGTOOTH |
| 25 | 1 | 11 | LILY ALLEN SMILE | JIVE | JIVE |
| 26 | 1 | 31 | PUSSYCAT DOLLS FEAT. WILL I AM PEEP | RETAIL RECORDS | RETAIL RECORDS |
| 27 | 1 | 47 | THE KILLERS WHEN YOU WERE YOUNG | PIGTOOTH | PIGTOOTH |
| 28 | 1 | 13 | NOTORIOUS B.I.G./DIDDY/NELLY NASTY GIRL | MERCURY | MERCURY |
| 29 | 1 | 15 | CASCADA EVERYTIME WE TOUCH | ATLANTIC | ATLANTIC |
| 30 | 1 | 26 | MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE | ATLANTIC | ATLANTIC |
| 31 | 1 | 27 | AKON FT. EMINEM SMACK THAT | WARRNER BROS | WARRNER BROS |
| 32 | 1 | 29 | BEYONCE IRSECELEBRABLE | WARRNER BROS | WARRNER BROS |
| 33 | 1 | 28 | ROQUE TRADERS VOODOO DIRT | SONY MUSIC | SONY MUSIC |
| 34 | 1 | 20 | FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT | JIVE | JIVE |
| 35 | 1 | 53 | RAZORLIGHT IN THE MORNING | WARRNER BROS | WARRNER BROS |
| 36 | 1 | 69 | THE FEELING NEVER BE LOVELY | PIGTOOTH | PIGTOOTH |
| 37 | 1 | 115 | PAOLO NUTINI LAST REQUEST | ATLANTIC | ATLANTIC |
| 38 | 1 | 64 | SNOW PATROL YOU'RE ALL I HAVE | PIGTOOTH | PIGTOOTH |
| 39 | 1 | 14 | THE FEELING FILL MY LITTLE WORLD | ISLAND | ISLAND |
| 40 | 1 | 57 | PUSSYCAT DOLLS FEAT. SNOOP DOGG BUTTONS | PIGTOOTH | PIGTOOTH |

Club Charts 13.01.07

The Upfront Club Top 40

| Rank | Artist | Track | Label | Peak | Weeks on Chart |
|------|--|----------------------------|------------------|---------|----------------|
| 1 | ATRIUM | IN LOVE WITH YOU | Mercury | 1 | 1 |
| 2 | WIFI FEAT. MELANIE M | BE WITHOUT YOU | Mercury | 1 | 1 |
| 3 | TYKEN FEAT. WAVE EVERYWORD | | Mercury | 1 | 1 |
| 4 | MAISON VS. PRINCESS SUPERSTAR | PERFECT EXCUSE | Mercury | 1 | 1 |
| 5 | STONEISLAND SOS | | Mercury | 1 | 1 |
| 6 | CAT... GROOVE | WHY U WANNA DO ME WRONG | Mercury | 1 | 1 |
| 7 | DR FLASH & THE JOKER | IN THE AIR TONIGHT | Mercury | 1 | 1 |
| 8 | DANNI MINOUE | HE'S THE GREATEST DANCER | Mercury | 1 | 1 |
| 9 | SIMMONS & CHRISTOPHER FEAT. CLASS ACTION | WEEKEND | Mercury | 1 | 1 |
| 10 | ERICK E | THE BEAT IS ROCKIN' | Mercury | 1 | 1 |
| 11 | NAVO | AFRICAN GIRL | Mercury | 1 | 1 |
| 12 | ERIC PRYDZ | VS. FLOD | PROPER EDUCATION | Mercury | 1 |
| 13 | PUBLIC DOMAIN FEAT. LUCIA HOLM | I FEEL LOVE | Mercury | 1 | 1 |
| 14 | DEBRIUM FEAT. ISABEL BARRAKODJIAN | ANGELOUS | Mercury | 1 | 1 |
| 15 | STARZOOM BILLIE | JEAN PEOPLE ALWAYS TOLD ME | Mercury | 1 | 1 |
| 16 | CAMILLE | TONES THE CHEERS | Mercury | 1 | 1 |
| 17 | SHANIE | DON'T GIVE ME YOUR LIFE | Mercury | 1 | 1 |
| 18 | JUST JACK | STAY IN THEIR EYES | Mercury | 1 | 1 |
| 19 | ADOLFO | TUO LATE | Mercury | 1 | 1 |
| 20 | BEN MACKLIN FEAT. TOGER | LIVE FEEL TOGETHER | Mercury | 1 | 1 |
| 21 | FRIMSONS FEAT. SIEDAH GARRETT | RAIN DOWN LOVE | Mercury | 2 | 2 |
| 22 | DIDDY | THE REASON | Mercury | 2 | 2 |
| 23 | MIRA GARCÉ | KELLY | Mercury | 2 | 2 |
| 24 | MARK HODGSON FEAT. TANYA STEPHENS | DANCE 4 ME | Mercury | 2 | 2 |
| 25 | VANESSA HIGGINS | COME BACK TO ME | Mercury | 2 | 2 |
| 26 | SHARANI PATI | PARTY ALL THE TIME | Mercury | 2 | 2 |
| 27 | KASABIAN | ME PLUS ONE | Mercury | 2 | 2 |
| 28 | BIG BASS VS. MICHELLE MARINE | WHAT YOU DO (PLAYING...) | Mercury | 2 | 2 |
| 29 | BOOTY LUV | BOOGIE 2NITE | Mercury | 2 | 2 |
| 30 | SPACE DOWBOY FEAT. MADIA OH | MY EGYPTIAN LOVER | Mercury | 2 | 2 |
| 31 | KILAS VS. I AM FUNK | LOVE YOU | Mercury | 2 | 2 |
| 32 | QUEEN VS. THE MIAMI PROJECT | ANOTHER ONE BITES THE DUST | Mercury | 2 | 2 |
| 33 | EDDIE HONICK FEAT. BENGET LEWIS | DEEPER LOVE | Mercury | 2 | 2 |
| 34 | THE FEELING | LOVE IT WHEN YOU CALL | Mercury | 2 | 2 |
| 35 | DJ DISCIPLINE | WORK IT OUT | Mercury | 2 | 2 |
| 36 | BOOTY KAT FEAT. LUCIANA | YEAH YEAH | Mercury | 2 | 2 |
| 37 | NOMI | MARSH DO YOU FEEL LIKE | Mercury | 2 | 2 |
| 38 | KELLY LORENA | I WILL LOVE AGAIN | Mercury | 2 | 2 |
| 39 | VARIOUS | HAND RAISERS VOLUME 1 | SAMPLER | Mercury | 2 |
| 40 | OUTWORK FEAT. MR. GEE | ELECTRO | Mercury | 2 | 2 |

Atrium achieve double

Atrium move to the top of the tree on both the Upfront and Commercial Pop charts this week with *In Love With You*, giving Posiva a fine start to the new year.

Originally aimed in limited quantities on Toproom Records, it's been bubbling since last summer, and received early support as an Essential New Tune on Pete Tong's Radio One show, as well as Judge Jules' *Third & Trashed*.

Also been supported by Fiedle Le Grand, Joey Negro, Tom Noy, Oliver Lang, Michael Gray, Mark Moore, Herd & Fitz, Rednash and Vay O'U West, it is a collaboration between Paul Harris, who used to be in Dirty Vegas, and Steve Wala of Rhythm Masters fame. It has been described as having echoes of Donna Summer and Everything But The Girl - a description made all the more intriguing by the fact that the main rival for honours on the Commercial Pop chart was Public Domain's cover of a genuine Donna Summer classic, *I Feel Love*, which climbs 6-2 on the chart this week, ending up just 3% in arrears.

Atrium's Upfront Chart victory is by a much more comfortable 11% margin. Its runner-up, *Be Without You*, by *WIFI* is a dance re-remake of the *Mary J Blige* song which was a number 32 single a year ago. To promote Blige's single, an excellent house mix of *Be Without You* was prepared by *Moto Blanco*, and although this reached number seven on the Upfront Club Chart a year ago, Universal chose not to put it on the commercial release. Its lack of availability was duly noted by those crafty chaps at All Around The World, hence the *WIFI* re-mix.

Meanwhile, *Blige* herself scuttles 11-1 on the Urban Chart this week with *MJB Da MVP* following aside *Gwen Stefani's* three-week runner. Wind it up in a top five that, for the second time in a row, features only Universal artists.

Unlike the other top charts, both of which embrace eight new entries this week, the Urban Chart is off to a slow start in 2007, with the only new entry providing the return of *The Mac*, *Mark Morrison*, at number 29, with *Dance 4 Me* on its own *Motown* imprint.



Mary J Blige: credits to Urban Chart summit

TOP 10 UPFRONT CLUB BREAKERS

| Rank | Artist | Track | Label |
|------|-----------------|---------------------------|---------|
| 1 | MARY J BLIGE | MJB DA MVP | Mercury |
| 2 | MOTOWN CLASSICS | THE CLASSICS | Mercury |
| 3 | ESHALET | THE REAL ME ISM | Mercury |
| 4 | UPFRONT MOORE | JUST CAN'T GET IT THROUGH | Mercury |

#1 ON RNB & URBAN CHARTS

LYNN
an amply hybrid of crashing drums & razor sharp bass

#1 IN DJ PAGES BREAKS CHART

| Rank | Artist | Track | Label |
|------|-------------------------------|------------------|---------|
| 1 | ATRIUM | IN LOVE WITH YOU | Mercury |
| 2 | WIFI FEAT. MELANIE M | BE WITHOUT YOU | Mercury |
| 3 | TYKEN FEAT. WAVE EVERYWORD | | Mercury |
| 4 | MAISON VS. PRINCESS SUPERSTAR | PERFECT EXCUSE | Mercury |

MUSICWEEK

The Official UK Charts 13.01.07

SINGLES

| 1 | LEON LUIS A MOMENT LIKE THIS | Single | | | |
|----|--|----------------------|--|--|--|
| 2 | ERIC PRYDZ VS FLOYD PROPER EDUCATION | Dance/Pop | | | |
| 3 | TAKE THAT PATIENCE | Pop/Rock | | | |
| 4 | U2 WINDOW IN THE SKIES | Mercury | | | |
| 5 | AKON FEAT. EMINEM SMACK THAT | Urban/R&B | | | |
| 6 | BOOTY LUV BOOGIE 2NITE | Hot R&B | | | |
| 7 | CASCADA TRULY MADLY DEEPLY | All Around The World | | | |
| 8 | SHARAM PATT (PARTY ALL THE TIME) | Dance | | | |
| 9 | SNOW PATROL CHASING CARS | Fiction | | | |
| 10 | CHRIS CORNELL YOU KNOW MY NAME | Interscope | | | |
| 11 | GIRLS ALLOUD I THINK WE'RE ALONE NOW | Excelsior | | | |
| 12 | NELLY FURTADO ALL GOOD THINGS (COME TO AN END) | Parade | | | |
| 13 | RAZORLIGHT AMERICA | Vertigo | | | |
| 14 | P DIDDY FEAT. CHRISTINA AGUILERA TELL ME | Atlantic | | | |
| 15 | BEYONCÉ IRREPLACEABLE | Columbia | | | |
| 16 | FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT | Dot | | | |
| 17 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE | Jive | | | |
| 18 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | Pop/Rock | | | |
| 19 | GWEN STEFANI WIND IT UP | Interscope | | | |
| 20 | AMY WINEHOUSE REHAB | Island | | | |
| 21 | BOOBYRAX FEAT. LUCIANA YEAH YEAH | Epic/Interscope | | | |
| 22 | 10.10.10 LITTLE TOOT LATE | | | | |

THE PLAYLIST

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ALBUMS

| 1 | TAKE THAT BEAUTIFUL WORLD | Island | | | |
|----|---|---------------|--|--|--|
| 2 | AMY WINEHOUSE BACK TO BLACK | Fiction | | | |
| 3 | SNOW PATROL EYES OPEN | Vertigo | | | |
| 4 | RAZORLIGHT RAZORLIGHT | Pop/Rock | | | |
| 5 | JAMES MORRISON UNDISCOVERED | Fiction | | | |
| 6 | THE FRATELLIS COSTELLO MUSIC | Apple | | | |
| 7 | THE BEATLES LOVE | Capitol | | | |
| 8 | PINK I'M NOT DEAD | Island | | | |
| 9 | PAOLO NUTINI THESE STREETS | Atlantic | | | |
| 10 | OASIS STOP THE CLOCKS | Big Brother | | | |
| 11 | KASABIAN EMPIRE | Columbia | | | |
| 12 | U2 U218 SINGLES | Mercury | | | |
| 13 | GIRLS ALLOUD THE SOUND OF - THE GREATEST HITS | Excelsior | | | |
| 14 | LILY ALLEN ALRIGHT STILL | Regal | | | |
| 15 | SCISSOR SISTERS TA-DAH | Pop/Rock | | | |
| 16 | THE KILLERS SAM'S TOWN | Vertigo | | | |
| 17 | TAKE THAT NEVER FORGET - ULTIMATE COLLECTION | RCA | | | |
| 18 | THE KOONS INSIDE IN/INSIDE OUT | Vega | | | |
| 19 | THE FEELING TWELVE STOPS AND HOME | Island | | | |
| 20 | WESTLIFE THE LOVE ALBUM | | | | |
| 21 | GEORGE MICHAEL TWENTY FIVE | Atlantic/Sony | | | |

The best tracks of 2006.

Check out this weeks at

Check out this weeks at
www.musicweek.com/playlist

COMPILATIONS

- 1 **RADIO 1'S LIVE LOUNGE** See: 6, 13, 15
- 2 **HIGH SCHOOL MUSICAL** Walt Disney
- 3 **NOW THAT'S WHAT I CALL MUSIC! 65** BMG/Universal
- 4 **CLUBBERS GUIDE 2007** Ministry of Sound
- 5 **HELTER SKELTER V/A INDIANCE HARDCORE 2007** Ministry of Sound
- 6 **INME P.T.S THE ESSENTIAL BANDS** Universal TV
- 7 **EMINEM PRESENTS THE RE-UP** Interscope
- 8 **HANNAH MONTANA** Walt Disney
- 9 **THE ANNUAL 2007** Ministry of Sound
- 10 **CLUBLAND 10** UMF/AVM
- 11 **PUT YOUR HANDS UP** Ministry of Sound
- 12 **POP PARTY 4** Sony BMG TWENTY
- 13 **CLUBMIX 2007** UMF/AVM
- 14 **CLUBLAND XTREME HARDCORE 3** UMF/AVM
- 15 **ESSENTIAL SONGS** Universal TV
- 16 **THE ANTHEMS** Universal TV
- 17 **THE VERY BEST OF HEARTBEAT - THE ALBUM** BMJ Virgin
- 18 **NOW THAT'S WHAT I CALL NO.1'S** BMG/Universal
- 19 **THE R&B YEARBOOK 2006** Sony BMG TWENTY
- 20 **THE NO.1 R & B CLASSICS ALBUM** Destiny

FORTHCOMING

- KEY SINGLES RELEASES**
- RED HOT CHILI PEPPERS DEGRADATION SMILE FEB 12
 - WARRIORS FEB 12
 - THE FLEMING ROSE ISLAND FEB 12
 - THE KILLERS BORN TO RISE FEB 12
 - WESTLIFE THE ROCK FEB 12
 - JAY-Z THE MENTALITY FEB 5
 - KASABIAN WE PULS THE ROCK FEB 26
 - KEANE BAD DREAMS FEB 26
 - MY CHEMICAL ROMANCE FANCLUB LAST WORDS FEB 26
 - THE VINEYARD MOUNTAIN FEB 26
 - VILLAGES GOLDEN SIKENS SUNDAY FEB 12
 - NORAH JONES THINKING OF YOU FEB 12
 - PAUL SIMONE FEB 12
 - THE GOOD THE BAD AND THE QUEEN KINGDOM FEB 5
 - OF DOOM PARADISE FEB 5
 - THE VIEW FROM THE TOWER FEB 5
 - AMY WINEHOUSE IN MY ROOBY ISLAND FEB 5
- KEY ALBUMS RELEASES**
- GARBAGE ABSOLUTE GARBAGE MARCH 19
 - THE WOODS OCTOBER VIRGIN MARCH 19
 - LAURA PEREZ THE WARRIORS MARCH 12
 - LUCKE SILVA'S THE SAME SIDE MERCURY MARCH 12
 - X FACTOR WINNER THE ROCK MARCH 12
 - CIARA THE EVOLUTION RCA MARCH 12
 - INFERNAL FROM PARIS TO BERLIN ISLAND FEB 26
 - WICHITA FEB 12
 - WICHITA FEB 12
 - FALL OUT BOY INFINITY ON HIGH MERCURY FEB 5
 - NORAH JONES HOT TIDY LATE PARADISE JAN 29
 - THE GOOD THE BAD AND THE QUEEN THE GOOD THE BAD AND THE QUEEN PARADISE JAN 29
 - THE VIEW FROM THE TOWER FEB 5
 - THIRTEEN SENSES CONTACT MERCURY JAN 29

- 20 **AMY WINEHOUSE REHAB** Island
- 21 **BODYROX FEAT. LUCIANA YEAH YEAH** Epic Intertainment
- 22 **JOJO TOO LITTLE TOO LATE** Motown
- 23 **THE FEELING LOVE IT WHEN YOU CALL** Island
- 24 **RAZORLIGHT BEFORE I FALL TO PIECES** Motown
- 25 **MCFLY SORRY'S NOT GOOD ENOUGH** Universal
- 26 **IRON MAIDEN DIFFERENT WORLD** EMI
- 27 **BIG BASS VS MICHELLE MARINE WHAT YOU DO...** Agfish Recordings
- 28 **GIRLS ALoud SOMETHING KINDA 0000H** Foxcatcher
- 29 **MY CHEMICAL ROMANCE ... THE BLACK PARADE** Reprise
- 30 **CNARLS BARKLEY CRAZY** Warner Brothers
- 31 **SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE** Epic
- 32 **50 CENT YOU DON'T KNOW** Interscope
- 33 **THE AUTOMATIC MONSTER** B Universal/Phydar
- 34 **JUSTIN TIMBERLAKE SEXYBACK** A&M
- 35 **LIT! CHRIS GETTIN' ENOUGH** RCA
- 36 **JAMELIA BEWARE OF THE DOG** Parlophone
- 37 **CAST OF HIGH SCHOOL MUSICAL BREAKING FREE** Walt Disney
- 38 **NELLY FURTADO MANEATER** Geffin
- 39 **THE KOOKS SHE MOVES IN HER OWN WAY** Virgin
- 40 **AMY WINEHOUSE YOU KNOW I'M NO GOOD** Island



LEONA LEWIS: NUMBER ONE RUN EXTENDS ANOTHER WEEK

- 7 **WESTLIFE THE LOVE ALBUM** Island
- 10 **GEORGE MICHAEL TWENTY FIVE** Reprise/Phydar
- 20 **SUGABABES OVERLOADED - SINGLES COLLECTION** Island
- 30 **MOUSE BLACK HOLLES & REVELATIONS** Meridian 3/Entertainment
- 24 **JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS** A&M
- 25 **BEYONCÉ** Columbia
- 26 **JAMIROQUAI HIGH TIMES SINGLES 1992-2006** Columbia
- 27 **FROM MALE VOICE CHOIR VOICES OF THE VALLEY** U2
- 28 **WESTLIFE UNBREAKABLE - THE GREATEST HITS VOL. 1 & 2** Island
- 29 **ROD STEWART THE STORY SO FAR - VERY BEST OF** Warner Bros
- 30 **IL DIVO SEMPRE** Sony Music
- 31 **NELLY FURTADO LOOSE** Geffin
- 32 **MY CHEMICAL ROMANCE THE BLACK PARADE** Warner Brothers
- 33 **KATHERINE JENKINS SERENADE** U2
- 34 **LEMAR THE TRUTH ABOUT LOVE** Walt Disney/RCA
- 35 **PUSSYCAT DOLLS F&D** A&M
- 36 **JAMES BLUNT BACK TO BEDLAM** Abscise
- 37 **PAUL WELLER HIT PARADE** Island/Phydar
- 38 **THE KILLERS HOT FLUSS** Virgin
- 39 **ELO ALL OVER THE WORLD - THE VERY BEST OF** Epic
- 40 **AKON KONVICTED** Universal



TAKE THAT: FANTASTIC START TO THE NEW YEAR

| | | |
|----|---|-----|
| 5 | ROCKY HINDS IS ALL | Hot |
| 6 | UNDER THE INFLUENCE OF GARYS MYASS ROOM | Hot |
| 7 | HEADLINERS FEAT. MARY ONIZING THE GOT A FEELING | Hot |
| 8 | JAMIE JACK (DUB: HE'S INSIDE) | Hot |
| 9 | RAMONER CHANGE SOUND OF FEARS | Hot |
| 10 | RAMONER CHANGE SOUND OF FEARS | Hot |
| 11 | RAMONER CHANGE SOUND OF FEARS | Hot |
| 12 | RAMONER CHANGE SOUND OF FEARS | Hot |

PRE-RELEASE AIRPLAY TOP 20

| | | |
|----|--|-----|
| 1 | RAMONER PERFECT EXPLODES | Hot |
| 2 | PREDAVERS FEAT. SIBELIUM GARDNER TRAIN DOWN LOVE | Hot |
| 3 | JAMIE T DOLBY UNDER THE INFLUENCE | Hot |
| 4 | THE GUNZ FEAT. RICE | Hot |
| 5 | JUST JACK SHINE IN THE EYES | Hot |
| 6 | SOUL MAN TALKIN | Hot |
| 7 | BERMUDA TRIANGLE FEAT. THERIA FEEL TOGETHER | Hot |
| 8 | NASH (PART 2) (DUB) | Hot |
| 9 | SPICE COMBOS FEAT. GEMINI UNDER | Hot |
| 10 | THE CHEMICAL BROTHERS | Hot |
| 11 | BURTON PATTY | Hot |
| 12 | THE ALABAMA QUINCY SONS | Hot |
| 13 | TYRONE JAY LARRY WOOD | Hot |
| 14 | RAMONER FEAT. SIBELIUM GARDNER TRAIN DOWN LOVE | Hot |
| 15 | EMINEM (DUB: TALKIN) | Hot |
| 16 | STREET FIGHTER | Hot |
| 17 | DEATH MARCH FEAT. THE DEAD END DANCER | Hot |
| 18 | THE CHEMICAL BROTHERS | Hot |
| 19 | THE CHEMICAL BROTHERS | Hot |
| 20 | THE CHEMICAL BROTHERS | Hot |

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COOL CUTS CHART

| | | |
|----|-----------------------|-----|
| 1 | THE CHEMICAL BROTHERS | Hot |
| 2 | THE CHEMICAL BROTHERS | Hot |
| 3 | THE CHEMICAL BROTHERS | Hot |
| 4 | THE CHEMICAL BROTHERS | Hot |
| 5 | THE CHEMICAL BROTHERS | Hot |
| 6 | THE CHEMICAL BROTHERS | Hot |
| 7 | THE CHEMICAL BROTHERS | Hot |
| 8 | THE CHEMICAL BROTHERS | Hot |
| 9 | THE CHEMICAL BROTHERS | Hot |
| 10 | THE CHEMICAL BROTHERS | Hot |
| 11 | THE CHEMICAL BROTHERS | Hot |
| 12 | THE CHEMICAL BROTHERS | Hot |
| 13 | THE CHEMICAL BROTHERS | Hot |
| 14 | THE CHEMICAL BROTHERS | Hot |
| 15 | THE CHEMICAL BROTHERS | Hot |
| 16 | THE CHEMICAL BROTHERS | Hot |
| 17 | THE CHEMICAL BROTHERS | Hot |
| 18 | THE CHEMICAL BROTHERS | Hot |
| 19 | THE CHEMICAL BROTHERS | Hot |
| 20 | THE CHEMICAL BROTHERS | Hot |

URBAN TOP 30

| | | |
|----|------------------|-----|
| 1 | MARY J BLIGE | Hot |
| 2 | ANGEL FARRINGTON | Hot |
| 3 | ANGEL FARRINGTON | Hot |
| 4 | ANGEL FARRINGTON | Hot |
| 5 | ANGEL FARRINGTON | Hot |
| 6 | ANGEL FARRINGTON | Hot |
| 7 | ANGEL FARRINGTON | Hot |
| 8 | ANGEL FARRINGTON | Hot |
| 9 | ANGEL FARRINGTON | Hot |
| 10 | ANGEL FARRINGTON | Hot |
| 11 | ANGEL FARRINGTON | Hot |
| 12 | ANGEL FARRINGTON | Hot |
| 13 | ANGEL FARRINGTON | Hot |
| 14 | ANGEL FARRINGTON | Hot |
| 15 | ANGEL FARRINGTON | Hot |
| 16 | ANGEL FARRINGTON | Hot |
| 17 | ANGEL FARRINGTON | Hot |
| 18 | ANGEL FARRINGTON | Hot |
| 19 | ANGEL FARRINGTON | Hot |
| 20 | ANGEL FARRINGTON | Hot |

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Music DVD

dominated the albums charts in the lead up to Christmas, so 1 boy band led the audio-visual success too.

units of their reunion tour DVD, Gary, Mark, Jason and Howard and Richard's own Pink Floyd live release, from the Pulse tour sold 154,000 units. Behind them was Take That's former band members, who sold 131,000 units of his 10-year live retrospective volume, 2006's biggest sellers paint a mixed picture. A total of 100,000 units last year, compared to just two in 2005 (Now! Live 8, 119,000) and one in 2004 (Live Aid, 255,000).

also saw only 18 sell 50,000 or more, compared to 16 in 2004. Indeed, the 50th biggest seller of 2006, Girls Aloud's sold 23,000 compared to 2005's 50th seller U2 at Slane 24,000 and 2004's 40th biggest seller Abba in Concert, 18,000. The rise out of the box success continued to make an impact in the quiz DVD. While Now! Quiz 1 led the way last Christmas follow-up more than halved to 107,000 units in 2006 but sold an additional 56,000 units in 2006. The brand competitors by some way though. The only other titles to make zero Universal Pictures' Beat The Intro 3, UMTV's Pop Party 3 & Quiz disc (which each sold around 24,000 units). Long been the main driver of the DVD market and 2006 was no top 10, only the Now! Quiz 2 DVD was not a live disc, with the ers of the rest of the Top 40 dominated by live or stage sets. A common theme of music DVDs also continued in 2006, with her a significant part in the biggest sellers of the year. Of the Top 10 by artists from the Seventies and before, including Status Bob Dylan, Pink Floyd, The Who, Led Zeppelin and ELO.

Martin Talbot

| | |
|---|--------------------|
| HAT THE ULTIMATE TOUR | UNIVERSAL PICTURES |
| LOYD PULSE - 2010/94 | EMI |
| WILLIAMS AND THROUGH IT ALL - LIVE 1997/2006 | CAPITOL |
| BLOUNT CHASING TIME - THE BECLAM SESSIONS | ATLANTIC/COLUMBIA |
| IS NOW THAT'S WHAT I CALL A MUSIC QUIZ 2 | UNIVERSAL PICTURES |
| EL FLATLEY CELTIC TIGER | UNIVERSAL PICTURES |
| IVE LIVE AT WEMBLEY | EMI |
| IVE LIVE AT THE GREEK THEATRE | UNIVERSAL PICTURES |
| RICHARD HERR AND NOW - LIVE | UNIVERSAL PICTURES |
| RAYNE/CAST RECORDING: THE WAR OF THE WORLDS - LIVE | UNIVERSAL PICTURES |
| ODONNELL THE BEST OF - ON FILM | ROCKET |
| IS NOW THAT'S WHAT I CALL A MUSIC QUIZ | UNIVERSAL PICTURES |
| IAL CAST RECORDING: ACDORN ANTIQUES - THE MUSICAL | EMERALD 4 DVD |
| FAREWELL TOUR - LIVE FROM MELBOURNE | WARNER MUSIC GROUP |
| CORDING DREAM CAST - LES MISERABLES IN CONCERT | WCI |
| HELL FREEZES OVER | COLUMBIA TRISTAR |
| LIVE AT WEMBLEY STADIUM | EMI |
| Y CASH THE MAN IN BLACK - HIS EARLY YEARS | EMI |
| IS BEAT THE INTRO 3 | UNIVERSAL PICTURES |
| RESLEY LEGENDS IN CONCERT - THE EARLY YEARS | EMI |
| CHTERS HYDE PARK/SKIN & BONES - LIVE | RCA |
| LOYD THE WALL | SAN COLUMBIA |
| OM - LIVE | WARNER |
| PEELIN THE SONG REMAINS THE SAME | WARNER MUSIC GROUP |
| RESLEY ELVIS '56 | WARNER |
| SLAN NO DIRECTION HOME | PROLIFE/EMI |
| LICA THE VIDEOS 1989-2004 | SONY |
| IS LIVE 8 - JULY 2ND 2005 | UNIVERSAL |
| QUO JUST DOIN' IT - LIVE | WARNER MUSIC GROUP |
| EMERGENCY LOVER OF LIFE SINGER OF SONGS | WARNER |
| ENCORE | WARNER |
| HO LIVE AT THE ISLE OF WIGHT FESTIVAL 1970 | EMERALD |
| 33 6 18 BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE | WARNER |
| 34 - 8 VARIOUS THE POP PARTY GAME | EMERALD |
| 35 2 8 TAKE THAT FOR THE RECORD | SONY MUSIC TV |
| 36 11 8 VARIOUS 0 - THE ESSENTIAL MUSIC QUIZ | DECA/SONY |
| 37 7 2 ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT | EMI |
| 38 7 6 PINK LIVE IN EUROPE | EMERALD |
| 39 1 8 MADONNA I'M GOING TO TELL YOU A SECRET | WARNER MUSIC GROUP |
| 40 5 7 GIRLS ALOUD THE GREATEST HITS - LIVE FROM WEMBLEY | SONY MUSIC |

| | | | |
|----|-----|--|--------------------|
| 33 | 202 | GORILLAZ GORILLAZ | UNIVERSAL PICTURES |
| 34 | 205 | CHRISTINA AGUILERA STRIPPED | RCA |
| 35 | 216 | WESTLIFE UNBREAKABLE - THE GREATEST HITS - VOL 1 | EMI |
| 36 | 219 | NIRVANA NEVERMIND | EMI |
| 37 | 221 | KATE BUSH THE WHOLE STORY | EMI |
| 38 | 223 | GREEN DAY INTERNATIONAL SUPERHITS | SONY MUSIC |
| 39 | 229 | DAMIAN RICE O | COLUMBIA TRISTAR |
| 40 | 230 | THE BEACH BOYS THE VERY BEST OF | CAPITOL |

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| Chart | Artist | Track | Genre | Label |
|-------|--------------------------|------------------------|------------|------------|
| 7 | BRAND NEW HEAVENS | DOIT RAIN WMY LOVE YOU | CHR | CR |
| 8 | SOPHIE ELKS SEKTOR | CHUCKY YOU | Electronic | Electronic |
| 9 | SHIRLEY ALLEN | USE ME ON TO DANCE | Pop/Rock | Pop/Rock |
| 10 | ADAMUS IN LOVE | VITRO | Pop/Rock | Pop/Rock |
| 11 | FATMIGLIA | MY LOVE WATERS | Pop/Rock | Pop/Rock |
| 12 | SUPREMACY | THE SINGLES | Pop/Rock | Pop/Rock |
| 13 | WINDY | THE SINGLES | Pop/Rock | Pop/Rock |
| 14 | THE REDACT BROTHER TRIBE | THE SINGLES | Pop/Rock | Pop/Rock |
| 15 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 16 | WYFEE | WYFEE | Pop/Rock | Pop/Rock |
| 17 | TOM ANDERSON | THE SINGLES | Pop/Rock | Pop/Rock |
| 18 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 19 | THE KNIFE | THE SINGLES | Pop/Rock | Pop/Rock |
| 20 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 21 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 22 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 23 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 24 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 25 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 26 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 27 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 28 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 29 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 30 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 31 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 32 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 33 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 34 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 35 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 36 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 37 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 38 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 39 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 40 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 41 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 42 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 43 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 44 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 45 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 46 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 47 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 48 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 49 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |
| 50 | REBECCA DAVY | JUSTICE | Pop/Rock | Pop/Rock |

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| Chart | Artist | Track | Genre | Label |
|-------|----------------|----------------|----------|----------|
| 1 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 2 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 3 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 4 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 5 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 6 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 7 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 8 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 9 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 10 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 11 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 12 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 13 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 14 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 15 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 16 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 17 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 18 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 19 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 20 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 21 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 22 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 23 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 24 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 25 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 26 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 27 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 28 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 29 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 30 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 31 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 32 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 33 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 34 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 35 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 36 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 37 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 38 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 39 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 40 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 41 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 42 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 43 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 44 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 45 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 46 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 47 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 48 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 49 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |
| 50 | THE GO FATHERS | THE GO FATHERS | Pop/Rock | Pop/Rock |

Catalogue

Helped by a renewed advertising campaign to tie in with their successful *Bigger Bang* tour, The Rolling Stones' 2002 compilation *Forty Licks* sold 181,000 copies in 2006 (taking its career total sales to 1,107,000) and storms to the top of the catalogue chart for the year.

Focusing on albums no less than two years old at the start of the survey period, the chart was dominated in 2006 as never before by compilations, which occupied 27 of the Top 40 slots. This is partly due to the introduction of "cheap charts" in shops such as Asda and Woolworths, which concentrate consumer attention and purchases on a small elite of titles, many of which are former frontline compilations with big reductions in price.

The success of these campaigns means that although genuine catalogue releases of classic albums such as Sgt. Pepper's Lonely Hearts Club Band (Beatles) and OK Computer (Radiohead) saw their sales last year continue at much the same level as the previous year, they were overhauled by many hits-heavy sets and disappear from the list. The 40th-placed album on the catalogue chart was ranked 230th in the overall artist album rankings for 2006 with sales of 77,000, compared to 254th with sales of 71,000 in 2005, indicating that the bar has been raised considerably.

Record companies are also learning that a good compilation can be reactivated by advertising and not necessarily superseded. Universal provided an excellent example of this with its Best Of Neil Diamond compilation, which was issued in 1996 but sold 160,000 copies in 2006 to claim fourth place in the catalogue chart.

Sandwiched between The Stones and Diamond in the chart, fellow superstars Madonna and Fleetwood Mac take second and third place with vintage compilations *The Immaculate Collection* (1990) and *Greatest Hits* (1988) on sales of 174,000 and 162,000, respectively.

Of regular album releases, the top two titles were provided by Jack Johnson. New fans continue to catch up on his catalogue, providing him with fifth and seventh slot in the overall list with *On And On* (2003) and *Brushfire Tales* (2001), on sales of 159,000 and 154,000.

Alan Jones

Music DVD

Just as *Take That* dominated the albums charts in the lead up to Christmas, so the newly reformer by band led the audio-visual releases too.

Selling 199,000 units of their reunion tour DVD, Gary, Mark, Jason and Howard piped David, Nick and Richard's own *Pink Floyd Live* release, from the Pulse tour of 1994, which topped 154,000 units. Behind them was *Take That's* former bandmate Robbie Williams, who sold 131,000 units of his 10-year live retrospective.

In terms of sales volume, 2006's biggest sellers paint a mixed picture. A total of six releases topped 100,000 units last year, compared to just two in 2005 (Now! Quiz 2, 1384,000, and Live 8, 119,000) and one in 2004 (Live Aid, 255,000). However, 2006 also saw only 13 sell 60,000 or more, compared to 16 in 2005 and 11 in 2004. Indeed, the 50th biggest seller of 2006, Girls Aloud's *Live* hits package, sold 23,000 compared to 2005's 50th seller *U2* at Slane Castle which sold 24,000 and 2004's 40th biggest seller *Abba In Concert*, which sold 25,000.

Last year's surprise out of the box success continued to make an impact in 2006, in the form of the quiz DVD. While *Now! Quiz 1* led the way last Christmas, the sales of its follow-up more than halved to 107,000 units in 2006 (although the original sold an additional 56,000 units in 2006). The brand continued to lead its competitors by some way though. The only other titles to make the year's Top 40 were Universal Pictures' *Beat The Intro 3*, UMTV's *Pop Party Game* and *Demons & Q* Quiz Disc (which each sold around 24,000 units). Live footage has long been the main driver of the DVD market and 2006 was no exception. Of the Top 10, only the *Now! Quiz 2* DVD was not a live disc, with the almost three-quarters of the rest of the Top 40 dominated by live or stage sets.

The other traditional theme of music DVDs also continued in 2006, with heritage artists playing a significant part in the biggest sellers of the year. Of the Top 40, around half were by artists from the Seventies and before, including Status Quo, Elvis Presley, Bob Dylan, Pink Floyd, The Who, Led Zeppelin and ELO.

Martin Talbot

| Rank | Album/Single | Artist | Label |
|------|--------------|--|---------------|
| 1 | 106 | ROLLING STONES FORTY LICKS | VERVO/RECCA |
| 2 | 114 | MADONNA THE IMMACULATE COLLECTION | SIRE |
| 3 | 110 | FLEETWOOD MAC GREATEST HITS | WARNER BROS |
| 4 | 110 | NEIL DIAMOND THE BEST OF | UMTV |
| 5 | 119 | JACK JOHNSON ON AND ON | SPRINGFIELD |
| 6 | 120 | JAM SNAP | PARLOF |
| 7 | 121 | JACK JOHNSON BRUSHFIRE FAIRYTALES | SPRINGFIELD |
| 8 | 126 | ROD STEWART THE STORY SO FAR - THE VERY BEST OF | WALTON BRIS |
| 9 | 132 | QUEEN GREATEST HITS | IMP/IMPRES |
| 10 | 133 | RED HOT CHILI PEPPERS GREATEST HITS | WALTON BRIS |
| 11 | 140 | FLEETWOOD MAC THE VERY BEST OF | WARNER BROS |
| 12 | 141 | ROD STEWART THE BEST OF | WALTON BRIS |
| 13 | 142 | SNOW PATROL FINAL STRAW | FISHER |
| 14 | 147 | DAVID BOWIE BEST OF BOWIE | EMI |
| 15 | 149 | REM IN TIME - THE BEST OF 1988-2003 | IMPRES/IMPRES |
| 16 | 150 | LIONEL RICHIE & THE COMMODORES THE DEFINITIVE COLLECTION | UMTV |
| 17 | 152 | WHITNEY HOUSTON THE GREATEST HITS | ARISTA |
| 18 | 159 | ELVIS PRESLEY THE COMPLETE GREATEST HITS | UMTV |
| 19 | 159 | MICHAEL JACKSON NUMBER ONES | EPIC |
| 20 | 163 | STONE ROSES THE VERY BEST OF | SOLAR/IMPRES |
| 21 | 166 | PINK FLOYD THE DARK SIDE OF THE MOON | EMI |
| 22 | 167 | QUEEN LIVE AT WEMBLEY '86 | IMPRES/IMPRES |
| 23 | 168 | FRANK SINATRA MY WAY - THE BEST OF | IMPRES |
| 24 | 169 | ROD STEWART IF WE FALL IN LOVE TONIGHT | WALTON BRIS |
| 25 | 178 | THE SMITHS THE VERY BEST OF | IMPRES |
| 26 | 176 | THE VERVE URBAN HYMNS | IMPRES |
| 27 | 188 | THE KINKS THE ULTIMATE COLLECTION | SANCTUARY |
| 28 | 189 | BOB JOVI CROSS ROAD - THE BEST OF | MCA/IMPRES |
| 29 | 193 | EVANESCENCE FALLEN | IMPRES/IMPRES |
| 30 | 194 | ABBA GOLD - GREATEST HITS | IMPRES |
| 31 | 197 | MUSE ABSOLUTION | IMPRES |
| 32 | 198 | LED ZEPPELIN FOUR SYMBOLS | IMPRES |
| 33 | 202 | GORILLAZ GORILLAZ | IMPRES |
| 34 | 203 | CHRISTINA AGUILERA STRIPPED | IMPRES |
| 35 | 215 | WESTLIFE UNBREAKABLE - THE GREATEST HITS - VOL. 1 | IMPRES |
| 36 | 219 | NIRVANA NEVERMIND | IMPRES |
| 37 | 221 | KATE BUSH THE WHOLE STORY | IMPRES |
| 38 | 223 | GREEN DAY INTERNATIONAL SUPERHITS | IMPRES |
| 39 | 229 | DAMIAN RICE O | IMPRES |
| 40 | 230 | THE BEACH BOYS THE VERY BEST OF | UMTV |

| Rank | Album/Single | Artist | Label |
|------|--------------|--|--------|
| 1 | 1 | TAKE THAT THE ULTIMATE TOUR | IMPRES |
| 2 | 10 | PINK FLOYD LIVE - 2010/94 | EMI |
| 3 | 27 | ROBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1997/2006 | IMPRES |
| 4 | 28 | JAMES BLUNT CHASING TIME - THE BEFLAM SESSIONS | IMPRES |
| 5 | 4 | VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ 2 | IMPRES |
| 6 | 4 | VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ 2 | IMPRES |
| 7 | 4 | MICHAEL FLATLEY CREEK TIGER | IMPRES |
| 8 | 5 | WESTLIFE LIVE AT THE GREEK THEATRE | IMPRES |
| 9 | 5 | CLIFF RICHARD HERE AND NOW - LIVE | IMPRES |
| 10 | 8 | JEFF WAYNE/CAST RECORDING THE WAR OF THE WORLDS - LIVE | IMPRES |
| 11 | 8 | DANIEL O'DONNELL THE BEST OF - ON FILM | IMPRES |
| 12 | 8 | VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ | IMPRES |
| 13 | 8 | ORIGINAL CAST RECORDING ADORN ANTIQUES - THE MUSICAL | IMPRES |
| 14 | 6 | EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE | IMPRES |
| 15 | 6 | CAST RECORDING DREAM CAST - LES MISERABLES IN CONCERT | IMPRES |
| 16 | 7 | EAGLES HELL FREEZES OVER | IMPRES |
| 17 | 5 | QUEEN LIVE AT WEMBLEY STADIUM | IMPRES |
| 18 | 5 | JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS | IMPRES |
| 19 | 4 | VARIOUS BEAT THE INTRO 3 | IMPRES |
| 20 | 4 | ELVIS PRESLEY LEGENDS IN CONCERT - THE EARLY YEARS | IMPRES |
| 21 | 5 | PO FIGHTERS HYDE PARK/SKIN & BONES - LIVE | IMPRES |
| 22 | 8 | PINK FLOYD THE WALL | IMPRES |
| 23 | 24 | ELO ZOOM - LIVE | IMPRES |
| 24 | 25 | LED ZEPPELIN THE SONG REMAINS THE SAME | IMPRES |
| 25 | 4 | ELVIS PRESLEY ELVIS '54 | IMPRES |
| 26 | 4 | BOB DYLAN NO DIRECTION HOME | IMPRES |
| 27 | 4 | METALLICA THE VIDEOS 1989-2004 | IMPRES |
| 28 | 4 | VARIOUS LIVE 8 - JULY 2ND 2005 | IMPRES |
| 29 | 4 | STATUS QUO JUST DOIN' IT - LIVE | IMPRES |
| 30 | 7 | FREDDIE MERCURY LOVER OF LIFE SINGER OF SONGS | IMPRES |
| 31 | 5 | IL DIVO ENCORE | IMPRES |
| 32 | 5 | THE WHO LIVE AT THE ISLE OF WIGHT FESTIVAL 1970 | IMPRES |
| 33 | 6 | BARRY WHITE LEGENDS IN CONCERT - LARGER THAN LIFE | IMPRES |
| 34 | 6 | VARIOUS THE POP PARTY GAME | IMPRES |
| 35 | 6 | TAKE THAT FOR THE RECORD | IMPRES |
| 36 | 11 | VARIOUS Q - THE ESSENTIAL MUSIC QUIZ | IMPRES |
| 37 | 2 | ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT | IMPRES |
| 38 | 7 | PINK LIVE IN EUROPE | IMPRES |
| 39 | 6 | MADONNA I'M GOING TO TELL YOU A SECRET | IMPRES |
| 40 | 5 | GIRLS ALOUD THE GREATEST HITS - LIVE FROM WEMBLEY | IMPRES |

The collapse of Music Zone and a profit warning from HMV paint a bleak picture for retailers

Life on the high street looks tough

EDITORIAL MARTIN TALBOT



Many will attribute the collapse of Music Zone last week to its efforts to expand too quickly. While its bold move to acquire 41 MVC stores exactly a year ago might now be viewed as ill-conceived, it would also be myopic not to read between the lines.

The dramatic collapse of the UK's biggest independent retail chain highlights not only how tough indies are finding it in today's market, but how specialist retailers as a whole are struggling to keep their head above water.

This week, HMV will issue its own trading statement on 2006, having attempted to manage expectations with a profit warning just before Christmas. It is probably fair to expect that it will not paint a pretty picture of life on the high street.

Virgin is, for now, remaining mum on its performance over the Christmas period. But you can be sure that it, too, has faced challenges.

It is true that the final unit sales figures for 2006, which OCC will unveil this week, remain pretty respectable.

A decline of a percentage point or two is no cause for huge alarm given what we have seen over the past five years – the continued growth in the UK and the

massive slump in the global music economy.

But what the figures hide is the huge decline in value. Depending on your perspective, value is down by anything up to 10% or 12%. And, while music suppliers feel only limited immediate impact, retail is where greatest pain is felt.

It feels slightly late for New Year's wishes, but given that luxury, I would be included to pray that this year is the year when music suppliers realise the danger of cutting adrift the specialist music retail community.

Many have already waved goodbye to much of the independent retail sector which, 10 years ago, accounted for 15% of albums, but now claim 6%. They have done so without emotion or apparent concern.

There is no going back on that now. But music suppliers would do well not to cooperate in selling specialist retail as a whole – the last remaining indies, as well as the chains – down the same road.

That would not be a shame. It would be an utter disaster.

And it is a very clear and distinct probability, unless the business reassesses its priorities.

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DOOLEY'S DIARY



Tourette swears never to go on BB

Remember where you heard it: Dooley is as pleased as you to see Donny Tourette injecting some rock'n'roll swagger into the *Big Brother* franchise, but did you know the Buckinghamshire bad boy once vowed he would never appear on the programme? They're like monkeys in that house and they've got organ grinders telling them what to do and treating them like idiots," he told the *NME* a while back. It was a year of Brits breakthroughs in the States in 2006, what with the likes of James

Blunt, KT and Corinne doing the business, but one useful promotional door is about to close forever: Sinc department favourite *The OC*, which has helped countless acts across the Pond, is being axed by Fox after season four finishes screening next month... Still no further word on his plan to return with a new music TV show, but former *TOTP* bigwig Chris Cowley is back on national telly as a judge for the second series of ITV's *Sooty* *Superstar*. Going by his previous experiences, newly-gonged BPI stalwart Derek Varnals must be relieved that the postal service was reliable enough in November to deliver him a letter, informing him he was being considered for an MBE.

When the former studio engineer was nominated for a *Grammy* for the *Moody Blues* album *To Our Children's Children's Children* back in 1970, a postal strike meant he only ended up receiving his invite several days after the ceremony had ended. When Dooley asked him if he was surprised and honoured, he laughed, "It's only an MBE, it's the lowest rank you know!" *Snow Patrol* bigger than *The Beatles*? Yes, according to Virgin Radio listeners who, a year ago, voted a John Lennon solo offering and two Fab Four tracks as their three greatest tracks of all time, but have now completely changed their minds. In a dramatic change of order in the "all-time" rankings not seen since Radio One listeners very briefly redoned *Bros* had recorded the greatest song ever back in the late Eighties, Virgin listeners have now opted for *Chasing Cars*. *The Go Go Dolls' Iris* and *U2's One* as their three favourite-ever tunes... If you're feeling a bit bloated from the excesses of the festive season all off with a bit of five-a-side football AND raise some money for charity? HMV is holding its ninth annual five-a-side tournament in March 7 and is inviting entries. Budding Darren Huckerby should contact Zina Crose (zina.crose@hmv.co.uk) 020 7432 2020. Of course, if you like football, but I can't really handle all the running around, you could just go to the HMV Nordoff Robbins Football Extravaganza dinner, to be held at the Grosvenor House Hotel on Tuesday, March 20, 2007. But that won't help get rid of the love handles.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: Like Sir Cliff, whose Caribbean villa the Blairs used for their summer break, Back member Robin Gibb has put pressure on the Government to change the copyright laws, causing a furore among Blair critics. Was the invitation his reward for highlighting the music industry's copyright last year? God, no!
THURSDAY: Dooley is baffled to learn that Mick Jagger signed up for a Orb-style bill-post on US comedy sketch show *Knights of Prosperity*. The bizarre show sees Mick prepare for a warm yoghurt bath, before bathing four dogs in his swimming pool. But, after a change of heart, he called the ABC show's producers to pull his starts before it aired. They demurred, renamed the slot Let's Rob Mick Jagger and continued to ignore the funny guy's cries.
Friday: Danny McNamara celebrated his birthday last week and Dooley was among the crowd at his weekly club night last Thursday. Fortunately for the *Enhance* frontman, the police left his right. Another Music = Another Kitchen at Candler's Proud galleries, also.
To read the full entries on Dooley's weblog, go to www.musicweek.com



Twenty-five years ago Vince Power was a young upstart preparing to open his first club in Harlesden, but look where a quarter century in live music has got him. The Mean Fiddler founder is now *Vince Power CBE* and was presented with the honour by culture secretary Tessa Jewell in recognition of his contribution to the music industry. How no longer part of Mean Fiddler, after selling his stallie for a cool £39m, he now owns the *Vince Power Music Group* and says in a printed statement, "I hope I will continue to contribute to the British music industry in the years to come."

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Contact: Maria Edwards, Music Week Group Sales, CMP Information, 3rd Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR
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JOBS

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For more information, please contact:
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The leading indie label whose diverse roster includes Royce The Marine, Soutwan, Ang Fisher, Tig, Iain Archer, Infadale, Little Barrie, Rowland & The Makara and Sky Child among others, are looking to fill three new positions.

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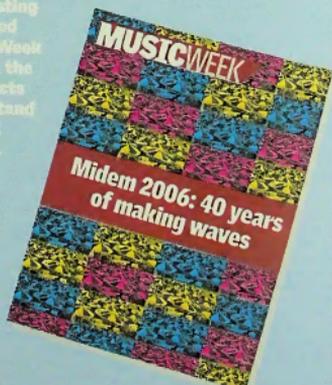
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Club Charts 2006

2006 UPFRONT CLUB TOP 100

| | | |
|----|--|----------------------|
| 1 | SOLU MUSIC FEAT. KIMBLEE FADE (GRANT NELSON ETC MIXES) | Hot 100 |
| 2 | FEDDE LE GRAND PUT YOUR HANDS UP (FOR DETROIT) (MIXES) | CHR |
| 3 | BODYROX FEAT. LUCIANA YEAH YEAH (D. RAMIREZ ETC MIXES) | Top 100 |
| 4 | FREEMASONS FEAT. AMANDA WILSON WATCHIN' (FREEMASONS ETC MIXES) | Hot 100 |
| 5 | JOEY NEGRO MAKE A MOVE ON ME (JOEY NEGRO/MARK KNIGHT ETC MIXES) | Z100 |
| 6 | ROB BOSKAMP IN THE EVENING (MARK SIMMONS/ROCKAFELLER/3 BALL MIXES) | Hot 100 |
| 7 | SHAPESHIFTERS INCREDIBLE (SHAPESHIFTERS ETC MIXES) | Hot 100 |
| 8 | DAVID GUETTA VS. THE EGG DONT LET ME GO (WALKING AWAY) (MIXES) | Hot 100 |
| 9 | MISH MASH SPEECHLESS (MISH MASH/SOUL AVENGER/SANDY RIVERA ETC MIXES) | Hot 100 |
| 10 | BOOTH LU BU BOOGIE 2NITE (SEAMUS HAJI/BOU BOLAVERD ETC MIXES) | Hot 100 |
| 11 | DEEP DISH FEAT. STEVIE NICKS DREAMS (DEEP DISH ETC MIXES) | Hot 100 |
| 12 | HAJI & EMANUEL TAKE ME AWAY (HAJI & EMANUEL ETC MIXES) | Hot 100 |
| 13 | DIRTY OLD ANN TURN ME ON (PAPERFACE/MORJAC/KING UNLIVE ETC MIXES) | Hot 100 |
| 14 | STUDIO B C'MON GET IT ON (STUDIO B/FREEMASONS/DAMIEN J. CARTER ETC MIXES) | Hot 100 |
| 15 | LOLEATTA HOLLOWAY LOVE SENSATION (HI, TACK/DEAD STEREO ETC MIXES) | Hot 100 |
| 16 | ARMAND VAN HELDEN MY MY MY (STONEBRIDGE/FUNKTULARY MIXES) | Hot 100 |
| 17 | ROUTE 33 FEAT. ALEX JAMES LOOKING BACK (ORIGINAL ETC MIXES) | Hot 100 |
| 18 | MADONNA SORRY (MAN WITH GUITAR/RADIO MIXES) | Hot 100 |
| 19 | MECK THUNDER IN MY HEART AGAIN (MECK/MIAMI CALLING/HOT 22 ETC MIXES) | Hot 100 |
| 20 | MASON EXCEEDER (ORIGINAL/MARTIN TEN VELDENDI/F.E.X. ETC MIXES) | Hot 100 |
| 21 | SUPERMODE TELL ME WHY (SUPERMODE/2 ELEMENTS/RAUL RINCON MIXES) | Hot 100 |
| 22 | SARA JORGE BEAUTIFUL WORLD (ISOLASOVIY/FACTORA/URUGUA ETC MIXES) | Hot 100 |
| 23 | TILL WEST & DJ DELICIOUS SAME MAN (ORIGINAL/SHARAJEY ETC MIXES) | Hot 100 |
| 24 | BEATFREAK SOMEBODY'S WATCHING ME (HI, TACK/JAN CAREY ETC MIXES) | Hot 100 |
| 25 | SUPER JUPITER YOU KNOW (LYS/APITTER ACE/KOSMETTO/MHC MIXES) | Hot 100 |
| 26 | PORNO MUSIC POWER (PAUL WOODFORD/SYKE & SUGARSTAR ETC MIXES) | Hot 100 |
| 27 | AURORA SUMMER SON (AURORA/F&W/KILLAZ MIXES) | Hot 100 |
| 28 | HI, TACK SAY SAY (WAITING 4 U) (HI, TACK/TGADISCO ETC MIXES) | Hot 100 |
| 29 | JUSTIN TIMBERLAKE MY LOVE (POKER FACE/PAUL JACKSON MIXES) | Hot 100 |
| 30 | FILTERFUNK S.O.S. (MESSAGE IN A BOTTLE V.I.H.I. TACK/FILTERFUNK ETC MIXES) | Hot 100 |
| 31 | KELLY LORENA NOBODY LIKE YOU (HERO & FTZ ETC MIXES) | All Around the World |
| 32 | MICHAEL GRAY/SHELLEY POOLE BORDERLINE (MICHAEL GRAY ETC MIXES) | Hot 100 |
| 33 | SONIQUE TONIGHT (HAJI & EMANUEL/ROUS MAVERICK MIXES) | Hot 100 |
| 34 | EDDIE THONEIK FEAT. BERGET LEWIS DEEPER LOVE (RUFF/BIG ROOM MIXES) | Hot 100 |
| 35 | TEAMSTERS FEELS LIKE LOVE (TEAMSTERS/MORJAC/KING UNLIVE ETC MIXES) | Hot 100 |
| 36 | ROGUE TRADERS 10000 CHAD (ROGUE TRADERS/TOM NEVILLE ETC MIXES) | Hot 100 |
| 37 | EDDIE THONEIK & ROUD MAVERICK LOVE SENSATION (EDDIE THONEIK ETC MIXES) | Hot 100 |
| 38 | ENERGY 52 CAPE DEL MAR 2006 (RAUL RINCON/TALL PAUL ETC MIXES) | All Around the World |
| 39 | GABRIEL & DRESDEN/NANCY TRACKING TREASURES DOWN GABRIEL & DRESDEN ETC MIXES) | Hot 100 |
| 40 | CHRIS LAKE FEAT. LAURA V CHANGES (CHRIS LAKE/FUNKAGENDA ETC MIXES) | Hot 100 |
| 41 | SUGABABES EASY (SEAMUS HAJI & PAUL EMANUEL MIXES) | Hot 100 |
| 42 | ONE HIT WONDERS GRACE OF GOD (RAUL RINCON/RHYTHM CODE ETC MIXES) | Hot 100 |
| 43 | CHOCOLATE PUMA ALWAYS AND FOREVER (CHOCOLATE PUMA ETC MIXES) | Hot 100 |
| 44 | CHANEL MY LIFE (M-FACTOR/FONZERELLI/GRANT NELSON ETC MIXES) | Hot 100 |
| 45 | DEEPROOF FASCINATED (DEEPROOF/PETE FRITZCHARD/DEMIXER MIXES) | Hot 100 |
| 46 | SKYE LOVE SHOW (TOM NOVVY MIXES) | Hot 100 |
| 47 | QUEEN VS. THE MIAMI PROJECT ANOTHER ONE BITES THE DUST (CEDRIC GERVAS ETC MIXES) | Hot 100 |
| 48 | MADONNA JUMP (JACQUES LE CONT/AXWELL/LUNIVOR/SANCHEZ MIXES) | Hot 100 |
| 49 | CASS FOX TOUCH ME (SPENCER & HILLX/PROSS 2/TOM NEVILLE/TOM ELMHURST MIXES) | Hot 100 |
| 50 | BIMBO JONES HARLEM ONE STOP (ORIGINAL/DEAD STEREO MIXES) | Hot 100 |

2006 POP TOP 40

| | | |
|----|--|----------------------|
| 1 | INFERNAL FROM PARIS TO BERLIN (ORIGINAL/INFERNAL ETC MIXES) | Europe |
| 2 | MADONNA SORRY (MAN WITH GUITAR/RADIO MIXES) | Waterford |
| 3 | NELLY FURTADO MANEATER (MIXES) | Top 100 |
| 4 | FREEMASONS FEAT. AMANDA WILSON WATCHIN' (FREEMASONS/WALKEN MIXES) | Hot 100 |
| 5 | JUSTIN TIMBERLAKE SKYBACK (MIXES) | Hot 100 |
| 6 | MECK THUNDER IN MY HEART AGAIN (MECK/MIAMI CALLING/HOT 22 ETC MIXES) | Hot 100 |
| 7 | JOEY NEGRO MAKE A MOVE ON ME (JOEY NEGRO/MARK KNIGHT ETC MIXES) | Z100 |
| 8 | FEDDE LE GRAND PUT YOUR HANDS UP (FOR DETROIT) (MIXES) | Hot 100 |
| 9 | BEATFREAK SOMEBODY'S WATCHING ME (HI, TACK/JAN CAREY ETC MIXES) | Hot 100 |
| 10 | KELLY LORENA NOBODY LIKE YOU (HERO & FTZ/RIFFS & RAYS ETC MIXES) | All Around the World |
| 11 | SUPERMODE TELL ME WHY (SUPERMODE/2 ELEMENTS/RAUL RINCON MIXES) | All Around the World |
| 12 | SCISSOR THINGERS I DON'T FEEL LIKE DANCIN' (PAPER FACES/INLUS LOVES MIXES) | Hot 100 |
| 13 | BOOTH LU BU BOOGIE 2NITE (SEAMUS HAJI/BOU BOLAVERD ETC MIXES) | Hot 100 |
| 14 | SUNBLOCK FEAT. ROBIN BECK FIRST TIME (SUNBLOCK ETC MIXES) | Hot 100 |
| 15 | SHAPESHIFTERS INCREDIBLE (SHAPESHIFTERS ETC MIXES) | Hot 100 |
| 16 | GINA G TONIGHT'S THE NIGHT (ORIGINAL/KUTA MIXES) | Hot 100 |
| 17 | DEEP DISH FEAT. STEVIE NICKS DREAMS (DEEP DISH/MIAMI CALLING/HOT 22 ETC MIXES) | Hot 100 |
| 18 | SOLU MUSIC FEAT. KIMBLEE FADE (GRANT NELSON/SOLID STATE ETC MIXES) | Hot 100 |
| 19 | ARMAND VAN HELDEN MY MY MY (STONEBRIDGE/FUNKTULARY MIXES) | Hot 100 |
| 20 | HI, TACK SAY SAY (WAITING 4 U) (HI, TACK/TGADISCO ETC MIXES) | Hot 100 |
| 21 | STUDIO B C'MON GET IT ON (STUDIO B/FREEMASONS ETC MIXES) | Hot 100 |
| 22 | JUSTIN TIMBERLAKE MY LOVE (POKER FACE/PAUL JACKSON MIXES) | Hot 100 |
| 23 | FERGIE LONDON BRIDGE (MIXES) | Hot 100 |
| 24 | CHRISTINA AGUILERA AINT NO OTHER MAN (JAKE'S FUNKED UP MIX) | All Around the World |
| 25 | LIZ MCCLARNAN WOMAN IN LOVE (DANCING DJS ETC MIXES) | All Around the World |
| 26 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS/MANEATER (RALPH BISHARDI ETC MIXES) | Hot 100 |
| 27 | BLAZE FEAT. BARBARA TUCHER MOST PRECIOUS LOVE (FREEMASONS MIXES) | Hot 100 |
| 28 | ROGUE TRADERS 10000 CHAD (ROGUE TRADERS/TOM NEVILLE ETC MIXES) | Hot 100 |
| 29 | GIRLS ALoud SOMETHING KINDA GOOD (TUBE CITY/TONY LAMEZMA ETC MIXES) | Hot 100 |
| 30 | JEALOUSY LUCY LIVE SAVER/KLASS/JAN BLUESTONE MIXES) | Hot 100 |
| 31 | RIHANNA SOS (INTO BANGBANG NEVINIS MIXES) | Hot 100 |
| 32 | ASHLEE SIMPSON BOYFRIEND (EDDIE BAEZ/GARCIA & PAGE/CHRIS YOUNG MIXES) | Hot 100 |
| 33 | MADONNA GET TOGETHER (JACQUES LU/CONT ETC MIXES) | Hot 100 |
| 34 | MISH MASH SPEECHLESS (MISH MASH/SOUL AVENGER/SANDY RIVERA ETC MIXES) | Hot 100 |
| 35 | SUPAFY INC MOVING TO DANCE (NORTHWEST/FREEMASONS/JAN CAREY ETC MIXES) | Hot 100 |
| 36 | STRIKE IT SURE DO (ANGEL CITY/TALL PAUL/SMAX & GOLD ETC MIXES) | Hot 100 |
| 37 | QUEEN VS. THE MIAMI PROJECT ANOTHER ONE BITES... (CEDRIC GERVAS ETC MIXES) | Hot 100 |
| 38 | BEYONCE FEAT. JAY-Z DEJA VU (FREEMASONS/MAUJICE JOSHUA MIXES) | Hot 100 |
| 39 | PARIS HILTON STARS ARE BLIND (ORIGINAL/TRACY DOES PARIS ETC MIXES) | Hot 100 |
| 40 | LOLEATTA HOLLOWAY LOVE SENSATION (HI, TACK/DEAD STEREO ETC MIXES) | Hot 100 |

2006 URBAN TOP 40

| | | |
|----|---|---------|
| 1 | T-PAIN I'M SPRING/IT'M N LUV (WIT A STRIPPER) | Hot 100 |
| 2 | BUSTA RHYMES TOUCH IT | Hot 100 |
| 3 | CHRIS BROWN YO (EXCUSE ME MISS) | Hot 100 |
| 4 | JAMIE FOXX FEAT. LUDACRIS UNPREDICTABLE | Hot 100 |
| 5 | NELLY FURTADO FEAT. TIMBALAND PROMISCUOUS | Hot 100 |
| 6 | NOTORIOUS B.I.G. FEAT. DIDDY/NELL... NASTY GIRL/SPLIT YOUR GAME | Hot 100 |
| 7 | BEYONCE FEAT. JAY-Z DEJA VU | Hot 100 |
| 8 | LL COOL J FEAT. J LO CONTROL MYSELF | Hot 100 |
| 9 | P. DIDDY FEAT. NICOLE COME TO ME | Hot 100 |
| 10 | CASSIE ME & I | Hot 100 |
| 11 | CHRISTINA MILLIAN FEAT. YOUNG JEEZY SAY I | Hot 100 |
| 12 | PUSSYCAT DOLLS FEAT. BIG SNOOP DOGG BUTTONTZ | Hot 100 |
| 13 | NE-YO SO SICK | Hot 100 |
| 14 | SEAN PAUL TEMPERATURE | Hot 100 |
| 15 | CHRIS BROWN FEAT. JUELZ SANTANA RUN IT! | Hot 100 |
| 16 | JUSTIN TIMBERLAKE SKYBACK | Hot 100 |
| 17 | CHRISTINA AGUILERA AINT NO OTHER MAN | Hot 100 |
| 18 | KELIS FEAT. TO SHORT BOSSY | Hot 100 |
| 19 | NELLY FEAT. PAUL WALL, ALI & GIPP GRILLZ | Hot 100 |
| 20 | BUSTA RHYMES I LOVE MY CHICK | Hot 100 |
| 21 | GNARLS BARKLEY CRAZY | Hot 100 |
| 22 | JUSTIN TIMBERLAKE FEAT. T.I. MY LOVE | Hot 100 |
| 23 | JANET & NELL CALL ON ME | Hot 100 |
| 24 | FERGIE LONDON BRIDGE | Hot 100 |
| 25 | NE-YO SEXY LOVE | Hot 100 |
| 26 | THREE 6 MAFIA STAY FLY | Hot 100 |
| 27 | KANYE WEST FEAT. LUPE FIASCO TOUCH THE SKY | Hot 100 |
| 28 | DALL LAFFY TUFFY | Hot 100 |
| 29 | MARIAH CAREY FEAT. SNOOP DOGG SAY SOMETHIN' | Hot 100 |
| 30 | CHAMILLIONAIRE FEAT. KRAVITZ BONE RIDIN' | Hot 100 |
| 31 | BOW WOW FEAT. CIARA LIKE YOU | Hot 100 |
| 32 | RIHANNA SOS | Hot 100 |
| 33 | T.I. WHY YOU WANNA | Hot 100 |
| 34 | MARY J. BLIGE ENOUGH CRYIN' | Hot 100 |
| 35 | THE PUSSYCAT DOLLS BEEP | Hot 100 |
| 36 | CHAMILLIONAIRE GROWN AND SEXY | Hot 100 |
| 37 | BEENIE MAN GIRLS | Hot 100 |
| 38 | BEYONCE/DESTINY'S CHILD CHECK ON IT/POKERFACE MEGA MIX | Hot 100 |
| 39 | INDIA ARIE I AM NOT MY HAIR | Hot 100 |
| 40 | AKON FEAT. EMINEM SMOACK THAT | Hot 100 |

Datafile

Britain's most comprehensive charts service

Week 01

Upfront p28 > TV & radio airplay p31 > New releases p34 > Singles & albums p36

FAST CHART

SINGLES

NUMBER ONE
LEONA LEWIS A MOMENT LIKE THIS (SyCo Music)

A third week at number one for Leona Lewis' debut single makes it the first by a female British solo artist to spend more than a fortnight in pole position since fellow reality TV star Michelle McManis' All The Time three years ago.

ARTIST ALBUMS

NUMBER ONE
TAKE THAT BEAUTIFUL WORLD (Polydor)

Beautiful World's reign stretches to six weeks, the longest for a new album (as opposed to compilation) by a British group since 1998, when The Verve's Urban Hymns survived six weeks on its second stint at number one, following an earlier five-week residency.

COMPILATIONS

NUMBER ONE
VARIOUS RADIO ONE'S LIVE LOUNGE On its 12th week in the chart, after four straight weeks at number two, Radio One's Live Lounge decapies six-week topdog Now! 65, even though its own sales are off 56.5% week-on-week to 21,000.

RADIO AIRPLAY

NUMBER ONE
U2 WINDOW IN THE SKIES (Mercury)
A remarkable week for Universal, which occupies 10 of the top 11 slots on the airplay chart, with U2 taking pole position. The only record preventing Universal from a clean sweep of the Top 10 is Hed Kandi's Booty Lou single Boogie 2Me, with its real majors - EMI, Sony, BMG and Warner Music - nowhere to be seen.

THE SCHEDULE

ALBUMS

THIS WEEK
Gruff Rhys Candyland (Rough Trade); Gear Beyond Hell (DRT)

JANUARY 15
Rose Kemp A Hand Full of Hurricanes (The Little Island); Luke Slater Fabric 23 (Fabric)

JANUARY 22
Jamie T White Socks Black Shoes (Virgin); Field Music Tons of Town (Merch's Industries); The View Hats Off To The Buckers (1965); The Good, The Bad And The Queen The Good, The Bad And The Queen (Parlophone); Blood Brothers Young Machines (Wichita); Mira Calix Eyes Set Against The Sun (Wira)

JANUARY 29
Norah Jones No To Late (Parlophone); Just Jack Overtones (Mercury); Battle Breaks The Banks (Warner Bros)

The Market

Christmas hangover dulls sales

By Alan Jones
Two weeks ago, a sale of 29,639 would have sufficed only for a number 47 slot on the albums chart, but this week it is enough to see Take That's comeback album Beautiful World a sixth straight week at number one. It is a vivid illustration of how dramatically the market declines between the week prior to Christmas and the first of the new year.

Beautiful World, you will recall, turned in a stunning sale of 443,070 a fortnight ago, the best to date by any album outside the first week, but its sale last week was the lowest for a number one album since 2002, when The Doves' Last Broadcast topped the list for the second and last time with sales of just 23,437.

Of the Top 75 artist albums, the only ones to post week-on-week gains are Ray Lamontagne's Trouble and The Zutons' Tired Of Hanging Around.

How much they gained and how much the rest declined, one can't say, for the simple reason that the weighting process, used by Millward Brown (OCC's number cruncher) to estimate sales for the last week of 2006, over-estimated the size of the market by up to 5%. As this affects all titles differently, the



The Zutons: only act, other than Ray Lamontagne, to post week-on-week gains

data for week 52 will be re-run later this week, and it is likely that sales of every title will be adjusted downwards, and some chart positions - weekly and annual - may also be affected.

What we can say about combined album sales last week is that at 2,738,751 they were 6.5% below the same week in 2006. Meanwhile, singles sales were up 63.1% year-on-year at 1,459,139, and new chart rules meaning tracks don't have to be available physically have been implemented. The most visible result is the re-entry of four recent-but-discontinued Top 40, most notably Chasing Cars by Snow Patrol, which resumes its

chart career after a seven-week interruption by re-entering at number nine.

Altogether, there are 11 re-entries to the Top 75 while 13 tracks more than 10 years old return to the 76-200 segment of the chart, with Don't Stop Me Now by Queen (from 1979) leading the way at number 76, followed by The Ecclafrenetics' 1998 hit I'm Gonna Be (500 Miles) at number 92, Survivor's 1980 chart-topper Eye Of The Tiger at number 123, Auld Lang Syne by Gay Gordon & The Mince Pies - a minuscule 1996 hit - at number 140, and Sweet Child Of Mine by Guns N' Roses (1998) at number 146.

KEY INDICATORS

SINGLES

Sales versus last week: the Year to date versus last year: the

| MARKET SHARES | |
|---------------|-------|
| Universal | 46.2% |
| Sony BMG | 17.6% |
| EMI | 11.9% |
| Warner | 6.7% |
| Others | 6.7% |

ARTIST ALBUMS

Sales versus last week: -48.1% Year to date versus last year: -9.1%

| MARKET SHARES | |
|---------------|-------|
| Universal | 48.7% |
| Sony BMG | 26.3% |
| EMI | 12.6% |
| Warner | 12.4% |

COMPILATIONS

Sales versus last week: -49.8% Year to date versus last year: -5.6%

| MARKET SHARES | |
|-------------------|-------|
| Universal | 36.6% |
| Ministry Of Sound | 23.6% |
| EMI | 23.3% |
| Sony BMG | 15.2% |
| Others | 1.3% |

RADIO AIRPLAY

| MARKET SHARES | |
|---------------|-------|
| Universal | 58.1% |
| Sony BMG | 10.0% |
| Warner Music | 11.2% |
| EMI | 8.0% |
| Others | 10.1% |

CHART SHARE

Origin of singles sales (Top 75): UK 50.0% US: 41.9% Other: 8.3%
Origin of album sales (Top 75): UK 70.7% US: 28.0% Other: 1.3%

For fuller listings, see musicweek.com

Ludacris Runaway Love (Mercury)

JANUARY 29
Kasabian Me Plus One (RCA); Nick Lachey What's Left Of Me (RCA); Roger Sanchez Lost (Island)

FEBRUARY 5
Get Cape Wear Cape Fly I Spy (Atlantic); Jay-Z The (Mercury); The Magic Numbers This Is A Song (EMI)

FEBRUARY 12
30 Seconds To Mars The Kill (Virgin); Corinne Bailey Rae I'd Like To (EMI); The Feeling Rise (Island); Kelly Little Star (Virgin); The Red Hot Chili Peppers Desecration Smile (Warner's); Thrills Nothing Changes Round Here (Virgin); WestLife Top (RCA)

FEBRUARY 19
Badly Drawn Boy A Journey From A To B (EMI); Beyonce Tico (RCA); Captain Keep An Open Mind (EMI)

NEW ADDITION



Mark Ronson's highly anticipated covers album, titled The Version, has finally hit the Columbia release schedule. The album, which features Ronson's distinctly beat-driven and funk-up covers of contemporary hits from Kaiser Chiefs, Coldplay and Britney Spears, to name a few, will be released this April.

SINGLES

THIS WEEK
Pilot by The River (Wenington Recordings); Amy Winehouse I'm No Good (Island); The Automatic Raib (B Unit); DJ Shadow This Time (I'm Gonna Try It My Way) (Island); Towers Of London Im A Rat (TVT)

JANUARY 15
Norah Jones Thinking Of You (Parlophone); The God The Bad And The Queen Kingdom Of Doom (Parlophone); Klaxons Golden Stars (Polydor); Battle Demos (Warner's); Gillyflowers Amie, Let's Not Wait (Polydor); Has Hij Hay Is Dead (Polydor); The View Same Jeans (Columbia)

JANUARY 22
Keane Bad Dream (Island); My Chemical Romance Famous Last Words (Warner Bros); Fall Out Boy To (Mercury)

Sovereign aims for UK crown

The Plot

UK rapper aims to consolidate UK success on these shores with a brace of downloads

LADY SOVEREIGN PUBLIC WARNING (ISLAND)
Island is looking at the groundwork made in the US last year as a launchpad for Lady Sovereign's UK career. In advance of her debut album *Public Warning*, released on February 5.

The album by the self-appointed "biggest midget in the game" was released by Island Def Jam in the US, where it entered the charts at number 48 last autumn and became the highest debut by a British artist on the Billboard R&B and Rap charts last year. The video for *Public Warning's* lead single *Love Me Or Hate Me*—released in the UK on January 29—also became the first track by a UK artist to top MTV's Total Request Live countdown.

Island producer manager Tom March says the US activity has helped fuel global awareness of

the rapper. To capitalise on interest, the album was released on import here to coincide with its US release. "The imports we brought into the UK around the Def Jam release sold out in days," he says.

March also points to Lady Sovereign's active online presence as another area where Island believes it can capitalise on interest. "She regularly writes her own MySpace blog, as well as updating a certified blog in the members section of her website, which we are now also looking to exploit in the mobile arena," he adds.

As part of its online strategy, Island decided to take advantage of newly-relaxed regulations for downloads in the UK singles chart by digitally releasing new remixes and versions of *Love Me Or Hate Me* ahead of its January 29 physical release. One of the remixes features Missy Elliott, a guest appearance that March believes will help boost the star's audience outside of the core teen demographic.

The video for *Love Me Or Hate Me* has been available to buy since December 18, selling more than 30,000 downloads via



mobile and online during its first two weeks of release.

A spy in a national advertising campaign for Verizon Mobile played a key role in the launch strategy for Lady Sovereign in the US and, while the campaign will not be rolled out in the UK, Island is planning equally eye-catching ads for UK television to take advantage of the track's appeal. "We are making sure our TV and radio ads are unique and will stand out from the crowd," he says.

A live date at London's Scala on February 7 will help to reacquaint Sovereign with her home crowd, while a full UK tour to support the album's second single will kick off in April.

CAMPAIGN SUMMARY
MANAGEMENT: Zak Beldu
PRESS: Sophie Williams, Sam Friendly
MARKETING: Tom March, Island
TV: Dylan White, Anglo-Plugging
NATIONAL RADIO: Craig McClintock, Anglo
Plugging
REGIONAL RADIO: Stephen Nixon, Anglo
Plugging
NEW MEDIA: Glenn Cooper, Island

Teachers undertake a re-education in Prydz Vs Floyd's gritty promo

Promo focus

A gritty housing estate shot in black and white, a bunch of surly schoolkids, a ringleader clutching a big stick - the opening scene of Marcus Adams' video for Eric Prydz Vs Floyd's *Proper Education* suggests the worst.

But all is not as it seems. Once the kids have broken into a man's flat, they swap the lightbulbs for an energy saver, stick a brick in the toilet cistern and turn down the heating. They are part of an eco-warrior gang spreading the wasteful practices of the older generations.

Director Adams says his main priority was to update the original video in much the same way Prydz adapted the music to Another Brick In The Wall Part II.

"The original video was really Victorian. The idea of teachers leaving the kids alone - well it's the other way round now," he explains.

Engaging the help of environmental charity Global Cool, Prydz and Adams sought to



show the kids using legitimate techniques to combat the energy use and wastage of their elders. At the same time, the charity ensured the CD and video were carbon neutral, planting trees at the Te Aitapu forest regeneration scheme in New Zealand to offset the project's energy consumption. "We wanted symbolic vignettes. It's about the kids telling us it's their future, not ours," says Adams.

As the promo ends, the legend appears across the black screen: "You Don't Need An Education To Save The Planet."

"We are speaking to the 14-to-18-year-olds without being preachy and patronising," says Adams. "It's thinking about the environment from a teenage perspective."

This is an extract from an article in the current edition of *Promo*.
<http://www.pronews.co.uk>

TASTEMAKERS TIPS of Montreal

Hissing Fauna, Are You The Destroyer? (Polydivyl)

ALEX NEEDHAM, THE GUARDIAN

"Of Montreal have been around for the best part of 10 years, but I only discovered

them on their last album *The Sunlandic Twins*, particularly the brilliantly euphoric song *The Party's Crashing Us*. I'm delighted to hear that the band has continued in that direction with this new album. The production and songwriting remind me a bit of Brian Eno in his *Here Come The Warm Jets* glam period - it's quite tiny, very pop and full of straggly, lo-fi sounds and arrangements. I love Brian Ayres' voice as well, which goes from classic indie to Brian Wilson falsetto, but is always full of his own personality."

THE INSIDER

Blag magazine

blag
Blag magazine was born out of a small,

dedicated art and music fanzine, first set up in 1992. Since then, the brand has continued and, under the leadership of co-founders Sally and Sarah Edwards, has grown into a respected quarterly read that now reaches an international audience of more than 30,000 people.

Now entering its 10th year as a full-gloss quarterly, *Blag* still enjoys hands-on involvement from the Edwards sisters, with Sally designing and art directing the publication and Sarah taking on responsibility for most of the

Depeche Mode

Everything Counts (Oliver Huntemann & Stephan Bodzin remix) (Mute)

MISTRESS DE FUNK, BBC 1XTRA

"This is an unbelievable remix of a classic Depeche Mode track by two of the most amazing producers around. I love the way this track goes from being one of the toughest, darkest, techiest tracks in my CD wallet to having one of the most beautiful, ambient breakdowns I've ever heard. Total hands in the air, telling total strangers you love them stuff! It absolutely destroys the dancefloor when that breakdown just kicks in from nowhere. Amazing!"

Ayo

Joyful (Polydor)

JOHNNY PITTS, BLUES & SOUL
"Ayo's self-penned debut album *Joyful* is a soulful affair tinged

photography, with both writing. Sarah says the key to *Blag's* success has been holding on to the principles of their original fanzine, while co-owning, producing and editing the quarterly.

With an editorial policy that restricts *Blag's* pages to artists, designers and musicians deemed "credible and interesting" by the duo, Edwards says they make a conscious effort to avoid the glossy format of other music magazines, concentrating instead on informative articles with stylish photography and artwork.

"Intelligence is a real buzzword for the media these days, it's funny that it has become so hip," says Edwards.

RADIO PLAYLISTS

RADIO 1

- A LIST**
Any Whereas You Know I'm No Good, Booby Lou Dooie 2001s, Eric Prydz Vs Floyd Proper Education, James Morrison The Pieces Don't Fit Anymore, Jamie T Can't Open Myself, Justin Timberlake My Love, Keane A Bad Dream, Maseia Vs Princess Superstar Perfect, Fall Out Boy This Ain't A Scene, It's An Arms Race, Freemasons Piss Down Love, Gullanes Asias Let's Not Walk, Gwen Stefani Wind It Up, Mury J Blige MUD Da MAFY, Mika Grace Kelly.
- B LIST**
Big Bass 02, Michelle Marlowe What You Do (Pricing With Standards), Glee Party The Prayer, Fall Out Boy This Ain't A Scene, It's An Arms Race, Freemasons Piss Down Love, Gullanes Asias Let's Not Walk, Gwen Stefani Wind It Up, Mury J Blige MUD Da MAFY, Mika Grace Kelly.

- Nas Real, Will.i.am Iko Hoo Is Dead? I Didn't feat. Christina Aguilera, J. Me, Snow Patrol Open Your Eyes, Take That Palace. The Come Let's Bite
- C LIST**
2Pac feat. Adambill Puff Life, Aion feat. SNOOP Diddy I Wanna Love You, Ben Motkile feat. Tiger Lily Get Together, ERIC6 The Good Is Back, Jodie Too Little Too Late, Kater Clubz Ruby, Red Hot Chili Peppers Description Style, Snipe Ama Fallin', Space Cowboys feat. NASTI Oh No Equations Love, The Feeling Store.
- 1UPFRONT**
Dannan Rice Rostroses Tree, Abbie Chase Puff Love, Lady Sovereign Love Me Or Hate Me, Little Miss Too Sexy So Layin
- RADIO 2**
- A LIST**
Any Whereas You Know I'm No Good, DJ Shadow This Time (The Gorilla Ty II Is My World), Gullanes Asias Let's Not Walk, Keane A Bad Dream, Madeline Peyroux A Little Bit, Mika Grace Kelly, Nerina Pallot Learning & Growth.



Singles

Animal Collective
People (FatCat CD/DFAT06)
It is a mark of Animal Collective's own peculiar brilliance that an EP of unreleased material, recorded around the same time as their acclaimed album *Feels*, should be such a triumph. Lead track *People* - which also appears in a live version - is a hypnotic swell of a song, bouncing along on skittering percussion and rolling piano reminiscent of (very) early Mercury Rev.

Bonnie 'Prince' Billy
Lay & Love (Domino RUG246)
The next single from the highly-praised album *The Letting Go* is a haunting, melodic tribute to a lover, with beautiful vocal accompaniment from Pann Fables' Dawn McCarthy. Will Oldham plays on the atmosphere with an off-kilter drum loop and an out-of-key vocal harmony. The release will be supported by a UK tour.

Chingy
Dern Jeans (Capitol CDC1884)
This highly accessible pop/hip hop workout from the St. Louis rapper comes with a polished production by Jermain Dupri and L'Ron. Laden with hooks and delivered with style, it is taken from Chingy's Hoodstar album, which is the follow-up to his four million-selling debut.

The Hours
Back When You Were Good (A&M 1721009)
A priority release for the regenerated A&M label, this second single from 'The Hours' debut album *Narcissus Road* - released Feb 6 - finds the band in fine form. A sweet midtempo indie ballad with a memorable chorus pushes all the right buttons and is currently finding favour at Xfm and Radio One. The band play a headline show at London's ICA on January 30th.

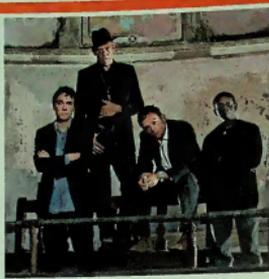
Jibbs
Chain Hang Low (Geffen 1709267)
The 15-year-old St. Louis rapper has already started making waves in the US with this track, which incorporates a playground song in

SINGLE OF THE WEEK

Klaxons

Golden Skans

Rise/Polydor RINSE002CD
Quite possibly unfairly tagged with the ridiculous "no-nerf" label, this new single - and taster for Klaxons' week's debut album *Myths of the Near Future* - should lay some myths to rest. Melodic and wide open, it actually conjours up the idea of golden sunshine, as in California, so maybe it should be pigeonholed as nu-pschedelia. Given their sell-out live shows and already huge popularity, 2007 looks like being Klaxon time, and deservedly so.



My Chemical Romance
Famous Last Words (Reprise W754CD)
Ominous whispers start what an explosive chorus finishes in the second single from My Chemical Romance's 250,000-selling album *The Black Parade*. With characteristic vigour, singer Gerard Way brandishes his trademark vocal in this thoroughly-charged, redemptive anthem. Skillful rock production from Reprise senior VP Rob Carvello means the emotive *Famous Last Words* should fit well within the Top 10.

The Shins
Phantom Limb (Transgressive PRO16185)
Taken from The Shins' third album *Winning The Night Away*, this is a swinging, fuzz-toned epic which has already received considerable radio support from Phil Jupitus' BBC Music Breakfast Show and Xfm's Evening playlist. The band are also taking part in the influential *Shockwaves NME Awards* show in February.

Amon Tobin
Bloodstone (Ninja Tune ZENDLS190)
This taster for Tobin's new album *Foley Room* sees the Ninja Tune star return in a thoughtful frame of mind, building songs around found sounds and other odd source material. It has been delayed - notably by Matthew Herbert - but Tobin brings a twisted sense of humour to the game.

Albums

Blood Brothers
Young Machesita (Wichita WEBS ZCD)
Blood Brothers return with a diverse offering that pushes the melodic side of their music while maintaining their famed chaotic approach. The Seattle-based five-piece have once again teamed up with their debut album's producer Joby Borgstrom while also enlisting Fugazi's Guy Piccolotto to bring new energy and confidence to the album. First single will be Set Fire To The Face On Fire.

Mira Calix
Eyes Set Against The Sun (Warp WARPDD150)
This wonderful ambient album from Warp's former press officer sees Calix experiment with sounds of the forest, school choirs and a lone violinist. Although an acquired taste, this "more soundscape than tune" approach can be quite beguiling at times and the production is excellent, but only the very dedicated would actually be turned on.

Clipse
Hell Hath No Fury (Zomba 82876521192)
For the still-ubiquitous Neptunes, working on Clipse records represents an opportunity to let their hair down, relatively free from commercial pressures. As a result, *Hell Hath No Fury* is one of the fiercest, strangest and - naturally - brilliant hip hop records for some time, all droning synths and diamond-hard percussion, entirely free of R&B/pop hooks, and represents a fittingly brilliant start to the year.

The Cooper Temple Clause
Make This Your Own (Segue/Sanctuary SEQDD001)
After a criminally overlooked second album and the loss of a member to Carl Barât's camp, this is a crucial album for both a band and a label that could do with a hit. In truth, it is good but not great, with the electro-punk leanings of yore replaced with a more mature sound, rich in melody. It is accessible enough to enable them to connect with a brand new audience, although older fans will miss their former urgency.

Janie T
Panic Prevention (Virgin CDV3023)
Thanks largely to his distinctive voice, the young bard of Wimbledon is a man who tends to polarise audiences, but even those yet to warm to his sound would be hard pressed to deny a considerable talent is at play on this debut. Coming on like a Plan B you could take home to mum, the sound is angular yet muscular and the lyrics are by turns playful and affecting, making it a hugely likeable album that is sure to build and build in 2007.

ALBUM OF THE WEEK

The Good, The Bad & The Queen

The Good, The Bad & The Queen
Parlophone 3730672

Damon Albarn continues apace with yet another project, this time with a grim look at London life. It is bleak, beautifully stylised and comes across like an older, wiser Parklife, but Albarn's songwriting elevates the gritty soundscapes into something quite magical. Not a classically resounding commercial success, this nevertheless is an enormously absorbing album.

Jojo
The High Road (Mercury 1713769)
The second album by the US teen star - the youngest artist yet to score a Billboard #1 - finds the JoJo working with the likes of Swizz Beatz, Scott Storch, Diane Warren, Sean Garrett, Soulshock and legendary Eighties writer Billy Steinberg, who has turned one of the songs of his career in *How To Touch A Girl*. Other highlights are the single *Too Little Too Late* and Diane Warren's Exceptional.

Various
The Original Disco Selection - 30 Essential Dancefloor Classics (The Original Selection OSEL005)
Expertly compiled by dance fanatic Ian Dewhurst, this 30-track two-CD set covers the classic period of mid-to-late Seventies disco and includes artists such as Jean Carn, First Choice, Gloria Gaynor, Teddy Pendergrass and the queen herself Loleatta Holloway. A truly remarkable collection.

Various
Hits Off To The Buskers (Defected DEFURB01CD)
According to those in the know, the next big dance scene is apparently urban house. Born out of Leeds and Manchester and swiftly spreading to North London, the scene is showcased in this two-CD set by Fish Go Mar!, Wahoo, Wookiee and Craig L.

The View
Hits Off To The Buskers (1965 OLIVECD018)
After a spirited brace of singles, young Dundonian The View unleash their debut album and a feisty number it is too. While not quite the classic that some quarters will undoubtedly claim it to be - it could do with a shade more variety - *Hits Off To The Buskers* is nonetheless highly impressive, channelling the spirit of *The Libertines* via restless teenage Scotland. Which can only be a good thing. Definitely an album to keep an eye on.

This week's reviewers: Anita Ward, Adam Blyth, Jimmy Brown, Benoit, Stuart Clarke, Jim Larkin, Owen Lovatt, Nick Tesco and Simon Ward.

Take That's reign comes to an end as U2 storm to the chart summit, while Keane and Amy Winehouse advance into the Top 10 and Madeleine Peyroux adds the most plays

The UK Radio Airplay

RADIO ONE

| Pos | Artist/Title | Ref. | Last | Weeks | Points |
|-----|---|------|------|-------|--------|
| 1 | ERIC PRYDZ VS FLOYD PROPER EDUCATION DATA/STATISTIA | 21 | 23 | 23 | 2315 |
| 2 | BOOITY LUV BOOGIE 2NITE (REKEMAM) | 16 | 22 | 2015 | |
| 3 | SHARAM PATT (PARTY ALL THE TIME) DATA | 17 | 22 | 1905 | |
| 4 | THE ORDINARY BOYS I LUV YOU (BANDULI/PRODIGE) | 9 | 18 | 1876 | |
| 5 | THE AUTOMATIC KIDOLU (BONES) VERBODEN | 10 | 17 | 1794 | |
| 7 | ACON FEAT. EMINEM SMACK THAT (UNIVERSAL) | 18 | 17 | 1653 | |
| 9 | AMY WINEHOUSE YOU KNOW I'M NO GOOD (ISLAND) | 6 | 17 | 1632 | |
| 10 | THE VIEW SAME JEANS (PISS) | 4 | 16 | 1610 | |
| 8 | U2 WINDOW IN THE SKIES (VERBODEN) | 10 | 16 | 1576 | |
| 16 | MASON PERFECT (EXCEEDER) DATA/STATISTIA | 9 | 16 | 1505 | |
| 11 | KEANE A BAD DREAM (ISLAND) | 5 | 15 | 1433 | |
| 11 | MUSE KNIGHTS OF CYDONIA (REKEMAM) W/AFER BROS | 10 | 15 | 1426 | |
| 15 | RAZORLIGHT BEFORE I FALL TO PIECES (VERBODEN) | 8 | 15 | 1297 | |
| 11 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE) | 10 | 14 | 1210 | |
| 20 | FREEMANS FEAT. SIDHAR GARETT RAIN DOWN LOVE (CORO) | 7 | 14 | 1004 | |
| 16 | THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT) | 9 | 13 | 1034 | |
| 16 | JUST JACK SHARZ IN THEIR EYES (VERBODEN) | 9 | 13 | 1048 | |
| 16 | JAMIE T CALM DOWN (DEARST) (VERBODEN) | 7 | 13 | 1048 | |
| 16 | NAS HIP HOP IS DEAD (VERBODEN) | 9 | 13 | 1047 | |
| 10 | MY CHEMICAL ROMANCE FAMOUS LAST WORDS (REPERE) | 6 | 12 | 1047 | |
| 8 | RED HOT CHILLI PEPPERS SHOW MEY OH (WARRNER BROS) | 8 | 12 | 1037 | |
| 20 | SHAKA FEAT. WENDY WILSON WIND UP (UNIVERSAL) | 8 | 12 | 1040 | |
| 16 | TAKE THAT PATIENCE (POLYDOR) | 9 | 12 | 1027 | |
| 23 | JAMES MORRISON THE PIECES DON'T FIT ANYMORE (POLYDOR) | 8 | 11 | 1039 | |
| 10 | THE GAME 121'S RIDE (POLYDOR) | 3 | 11 | 1027 | |
| 16 | MARY J. BLIGE KUBRA (MVP) (GEMINI) | 2 | 11 | 1028 | |
| 10 | BIG PARTY THE PRAYER (VERBODEN) | 4 | 11 | 1027 | |
| 10 | THE FEELING LOVE IT WHEN YOU CALL (ISLAND) | 6 | 10 | 1028 | |
| 20 | LEONA LEWIS A MOMENT LIKE THIS (SYNCHRO) | 8 | 9 | 1027 | |
| 20 | BEN MACKLIN FEAT. TIGER LUV FEEL TOGETHER (FALLOUT) | 2 | 9 | 1030 | |
| 21 | THE KILLERS BONES (VERBODEN) | 9 | 9 | 1002 | |
| 10 | JOJO TOO LITTLE TOO LARGE (VERBODEN) | 3 | 9 | 1049 | |
| 20 | MIKA GRACE KELLY GAMBAL (VERBODEN) | 4 | 9 | 1033 | |
| 5 | JAY-Z SHOV ME WHAT YOU GOT (ROCA-FELLA) | 8 | 9 | 1051 | |

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INDEPENDENT LOCAL RADIO

| Pos | Artist/Title | Last | Weeks | Points |
|-----|---|------|-------|--------|
| 1 | TAKE THAT PATIENCE (POLYDOR) | 200 | 250 | 3472 |
| 2 | SNOW PATROL CHASING CARS (FISCHER) | 160 | 160 | 3076 |
| 3 | RAZORLIGHT AMERICA (VERBODEN) | 152 | 145 | 2940 |
| 3 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (REKEMAM) | 160 | 160 | 2944 |
| 5 | THE KOOKS SHE MOVES IN HER OWN WAY (VERBODEN) | 140 | 130 | 2813 |
| 6 | THE FEELING LOVE IT WHEN YOU CALL (ISLAND) | 139 | 132 | 1835 |
| 8 | NELLY FURTADO ALL GOOD THINGS COME TO AN END (GEMINI) | 125 | 108 | 1619 |
| 9 | JAMES MORRISON WONDERFUL WORLD (POLYDOR) | 125 | 107 | 1577 |
| 9 | PINK U & I (R&B) (LANCE) | 120 | 105 | 1863 |
| 11 | THE FEELING NEVER BE LONELY (ISLAND) | 116 | 102 | 1829 |
| 12 | LEONA LEWIS A MOMENT LIKE THIS (SYNCHRO) | 101 | 105 | 1666 |
| 10 | BOOITY LUV BOOGIE 2NITE (REKEMAM) | 105 | 101 | 1828 |
| 15 | U2 WINDOW IN THE SKIES (VERBODEN) | 100 | 105 | 1380 |
| 13 | RAZORLIGHT BEFORE I FALL TO PIECES (VERBODEN) | 99 | 102 | 1281 |
| 14 | JAMIELLA BEWARE OF THE DOG (FALLOUT) | 97 | 100 | 1842 |
| 16 | THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT) | 76 | 90 | 1842 |
| 17 | ALL SAINTS ROCKSTEADY (REKEMAM) | 104 | 93 | 1477 |
| 16 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE) | 80 | 89 | 1292 |
| 18 | BEYONCÉ IRISPRELUCE (COLUMBIA) | 76 | 84 | 1518 |
| 20 | PINK WIND UP (UNIVERSAL) | 60 | 89 | 1636 |
| 20 | SHAKA FEAT. WENDY WILSON RIPS DOWN LIE (GEMINI) | 57 | 76 | 1792 |
| 20 | LILY ALLEN LITTLEST THINGS (UNIVERSAL) | 70 | 83 | 1525 |
| 23 | JAMES MORRISON THE PIECES DON'T FIT ANYMORE (POLYDOR) | 103 | 84 | 1578 |
| 24 | RED HOT CHILLI PEPPERS SHOW MEY OH (WARRNER BROS) | 62 | 84 | 1529 |
| 25 | LEMAR SOMEONE SHOULD TELL YOU (WARRNER BROS) | 74 | 80 | 1471 |
| 26 | PERSON NO TOMORROW (VERBODEN) | 50 | 87 | 1017 |
| 27 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (REKEMAM) | 63 | 83 | 1248 |
| 28 | ERIC PRYDZ VS FLOYD PROPER EDUCATION DATA/STATISTIA | 52 | 87 | 1409 |
| 29 | PAOLO NUTINI REWIND (LANCE) | 63 | 86 | 1030 |
| 30 | THE KILLERS BONES (VERBODEN) | 69 | 82 | 1078 |

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| Pos | Artist/Title | Last | Weeks | Points |
|-----|---|------|-------|--------|
| 1 | U2 WINDOW IN THE SKIES (VERBODEN) | 1094 | 9 | 5243 |
| 2 | TAKE THAT PATIENCE (POLYDOR) | 2088 | 3 | 4965 |
| 3 | KEANE A BAD DREAM (ISLAND) | 234 | 43 | 3943 |
| 4 | AMY WINEHOUSE YOU KNOW I'M NO GOOD (ISLAND) | 274 | 58 | 3895 |
| 5 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (REKEMAM) | 1573 | -7 | 3697 |
| 6 | BOOITY LUV BOOGIE 2NITE (REKEMAM) | 1113 | -3 | 3542 |
| 7 | MIKA GRACE KELLY GAMBAL (VERBODEN) | 578 | 44 | 3485 |
| 8 | RAZORLIGHT BEFORE I FALL TO PIECES (VERBODEN) | 1082 | -5 | 3442 |
| 9 | SNOW PATROL CHASING CARS (FISCHER) | 1844 | 8 | 3349 |
| 10 | RAZORLIGHT AMERICA (VERBODEN) | 1679 | 5 | 3182 |
| 11 | THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT) | 1010 | 10 | 3182 |
| 12 | ERIC PRYDZ VS FLOYD PROPER EDUCATION DATA/STATISTIA | 645 | 15 | 3162 |
| 13 | THE FEELING LOVE IT WHEN YOU CALL (ISLAND) | 1363 | -8 | 3089 |
| 14 | THE VIEW SAME JEANS (PISS) | 343 | 24 | 3028 |
| 15 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE) | 879 | 10 | 2913 |
| 16 | AKON FEAT. EMINEM SMACK THAT (UNIVERSAL) | 382 | 20 | 2898 |
| 17 | SHARAM PATT (PARTY ALL THE TIME) DATA | 450 | -11 | 2796 |
| 18 | GUILLEMETT ANNIE, LET'S NOT WAIT (EMERALD/CAPITOL) | 287 | 64 | 2793 |
| 19 | LILY ALLEN LITTLEST THINGS (REKEMAM) | 803 | 13 | 2702 |
| 20 | THE KOOKS SHE MOVES IN HER OWN WAY (VERBODEN) | 3426 | 3 | 2694 |
| 21 | NELLY FURTADO ALL GOOD THINGS (COME TO AN END) (GEMINI) | 1277 | -5 | 2594 |
| 22 | THE ORDINARY BOYS I LUV YOU (BANDULI/PRODIGE) | 413 | 60 | 2539 |
| 23 | RED HOT CHILLI PEPPERS SNOW (HEY OH) (WARRNER BROS) | 703 | 10 | 2516 |
| 24 | PINK U & I (R&B) (LANCE) | 1171 | -9 | 2423 |
| 25 | THE FEELING NEVER BE LONELY (ISLAND) | 1139 | 5 | 2402 |

■ Highest Top 50 Entry ■ Biggest increase in sales ■ RadioOne source ■ Highest Top 40 Chart ■ Biggest increase in plays ■ RadioOne increase of 50% or more

L U2 The Saints Are Coming - U2's charity collaboration with Green Day - climbed to number two on the airplay chart. Their follow-up, Window In The Skies, debuts at number four on sales this week while completing its climb to the top of the airplay chart. With support from 75 radio stations last week, according to 1,094 plays, it pulled an audience of 52.42m, with 10 plays equal number two on sales but received very little radio support, peaking at number 43 on the airplay chart. Their follow-up, Window In The Skies, debuts at



You want Music Ve

number 104 on sales last year, but didn't capture the imagination of radio programmers.

have done any harm at all to Mika, whose upcoming Grace Kelly single rockets 10-7 on the airplay chart. The Lebanese/British singer's first single Relax/Take It Easy reached number 104 on sales last year, but didn't capture the imagination of radio programmers.

GCAP

| Pos | Artist/Title | Last |
|-----|---|------|
| 1 | SNOW PATROL CHASING CARS (FISCHER) | 1 |
| 2 | TAKE THAT PATIENCE (POLYDOR) | 2 |
| 3 | RAZORLIGHT AMERICA (VERBODEN) | 3 |
| 4 | THE KOOKS SHE MOVES IN HER OWN WAY (VERBODEN) | 4 |
| 5 | RAZORLIGHT BEFORE I FALL TO PIECES (VERBODEN) | 5 |
| 6 | U2 WINDOW IN THE SKIES (VERBODEN) | 6 |
| 7 | ALL SAINTS ROCK STEADY (REKEMAM) | 7 |
| 8 | JAMES MORRISON WONDERFUL WORLD (POLYDOR) | 8 |
| 9 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (REKEMAM) | 9 |
| 10 | THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT) | 10 |

CHRYSALIS

| Pos | Artist/Title | Last |
|-----|--|------|
| 1 | BOOITY LUV BOOGIE 2NITE (REKEMAM) | 1 |
| 2 | BEYONCÉ IRISPRELUCE (COLUMBIA) | 2 |
| 3 | AKON FEAT. EMINEM SMACK THAT (UNIVERSAL) | 3 |
| 4 | BIG BASS VS MICHELLE HUNTE WHAT YOU DO (REKEMAM) | 4 |
| 5 | CHRISTINA AGUILERA HURT (ISLAND) | 5 |
| 6 | MASON PERFECT (EXCEEDER) DATA/STATISTIA | 6 |
| 7 | PINK U & I (R&B) (LANCE) | 7 |
| 8 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE) | 8 |
| 9 | CASSIN LONG WAY 2 GO (REKEMAM) | 9 |
| 10 | JOJO TOO LITTLE TOO LARGE (VERBODEN) | 10 |

New releases

L30107

REVIEWS DVD

Buddy Rich
Live In 78
(Jazz Icons DWVV-JBR)



One of nine simultaneous DVD releases of live performances by jazz legends, made available for purchase for the first time on Jazz Icons, the remainder being concert recordings by Ella Fitzgerald (see below), Louis Armstrong, Art Blakey, Count Basie, Quincy Jones, Thelma Houston, Dizzy Gillespie and Chet Baker. Perhaps the most well known drummer in jazz history, the ubiquitous Buddy Rich is captured here in front of an enthusiastic audience at Den Haag in The Netherlands, leading his band through a 75-minute set. Tackling standards like Birdland and Round Midnight, Rich manages to make his drumming the focal point of every piece, without overshadowing his band — except, perhaps, in the extraordinary Channel One video, where his opening solo exceeds 40 seconds before anyone else chips in at all, and his skin-bashing dominates the full, 25-minute piece. To his credit, however he nor it flags visibly, neither.

Ella Fitzgerald
Live In '57 And '63
(Jazz Icons DWVV-JFF)

The first lady of jazz is in fine fettle in a pair of concert performances from Europe. In the first, recorded in Belgium in 1957, grainy picture quality is more than compensated for by Fitzgerald's effortlessly staccato execution of standards such as Love For Sale, April in Paris and I Don't Mean A Thing (If It Ain't Got That Swing). Set two, filmed in Sweden in 1963, has higher technical standards and an almost entirely different set list — just One Of Those Things is the only overlap — with Fitzgerald producing perfect interpretations of Georgia On My Mind, Hallelujah I Love Her So and Mack The Knife, to the delight of an extremely appreciative audience.

Albums

FRONTLINE RELEASES

CLASSICAL
SATIE: ENIGMA (CD) WARNERS CLASSICALS (EM) ENIGMA 2001 SRD

DANCE
DANCE: MEXICO DEL ESTE ACACAHUATLAN (CD) NIPPON 120 VTIME
DIA ALEXANDER (CD) 4.4 (CD) GRAMMY 2001 VTIME
GALLET HOUSE OF DRUMS (CD) T-1 (CD) NIPPON 120 P
FULL TUNE PRODUCTIONS (CD) MCA/SONY Music (M) MCA 12003 SRD
GARY VALENTI (CD) 4.4 (CD) GRAMMY 2001 VTIME
JAZZ: MAMA BELLE (CD) Sonolite (CD) 55 11103 VTIME
MORRIS: MALE (CD) MCA/SONY Music (M) MCA 12002 P
ROBERTS: ANTHONY (CD) THE POWER TO CHANGE YOUR LIFE Collective (CD) 4300001 ADD
SALAR: STONE (CD) MCA/SONY Music (M) MCA 12004 VTIME
VAUGHAN: FRANK (CD) LKS, SLATER (CD) (CD) NIPPON 120 VTIME
VAUGHAN: BET OF BOWERS (CD) (CD) NIPPON 120 VTIME
VAUGHAN: BEST OF BUREY, ZUPPERHEIM, TRINITY (CD) Universal (CD) 10 121 SRD
VAUGHAN: GUN (CD) 4.4 (CD) GRAMMY 2001 VTIME
VAUGHAN: GUN (CD) 4.4 (CD) GRAMMY 2001 VTIME
VAUGHAN: GUN (CD) 4.4 (CD) GRAMMY 2001 VTIME
ZINN: I AM THE GROUND HERO IN THE CITY OF DOPS (CD) 4.4 (CD) NIPPON 120 VTIME

JAZZ
DITTA: DANISH (CD) NIPPON 120 SRD
DITTA: DANISH (CD) NIPPON 120 SRD

OTHER
JANTHON: ISABELLE (CD) NIPPON 120 SRD

POP
DITTA: DANISH (CD) NIPPON 120 SRD
DITTA: DANISH (CD) NIPPON 120 SRD

ROCK
AMERSON: UNUSUAL (CD) NIPPON 120 SRD
FLEET: UNUSUAL (CD) NIPPON 120 SRD
CONSTRUCTION: UNUSUAL (CD) NIPPON 120 SRD
HE IS LEGEND (CD) NIPPON 120 SRD
TRUMP: FUNKY (CD) NIPPON 120 SRD
WARRIOR: JAZZ (CD) NIPPON 120 SRD

ROOTS
BRYANT: UNUSUAL (CD) NIPPON 120 SRD
DITTA: DANISH (CD) NIPPON 120 SRD

SOUNDTRACK
VAUGHAN: UNUSUAL (CD) NIPPON 120 SRD

URBAN
DITTA: DANISH (CD) NIPPON 120 SRD
DITTA: DANISH (CD) NIPPON 120 SRD

CATALOGUE & REISSUES

AMERSON: UNUSUAL (CD) NIPPON 120 SRD
AMERSON: UNUSUAL (CD) NIPPON 120 SRD

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Singles

130107
Top 75
1st Qual
NO PHYSICAL NEEDED

Eric Prydz Vs Floyd and U2 are the highest new entries in a chart which sees X Factor winner Leona Lewis maintaining her position at the top

The Official UK

TOP 20 DOWNLOADS

| Chart | Artist/Title | Genre |
|-------|---|---------------------|
| 1 | LEONA LEWIS A MOMENT LIKE THIS | SING |
| 2 | TAKE THAT PATIENCE | POP/R&B |
| 3 | AKON FEAT. EMINEM SMACK THAT | UNIVERSAL |
| 4 | SNOW PATROL CHASING CARS | PITON |
| 5 | THE POGUES FEAT. KIRSTY MACCOLL FAIRYTALE OF NEW YORK | WARNER BROS |
| 6 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POLYGRAM |
| 7 | RAZORLIGHT AMERICA | VEVO/G |
| 8 | BOOZY LUV BOOGIE 2NITE | RED KNOX |
| 9 | NELLY FURTADO ALL GOOD THINGS (COME TO AN END) | SONY |
| 10 | MARIAH CAREY ALL I WANT FOR CHRISTMAS IS YOU | COLOMBIA |
| 11 | BEYONCÉ IRREPLACEABLE | COLUMBIA |
| 12 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE | JIVE |
| 13 | CHRIS CORNELL YOU KNOW MY NAME | INTERSCOPE |
| 14 | P. DIDDY FEAT. CHRISTINA AGUILERA TELL ME | BAD BOY |
| 15 | CASCADA TRULY MADLY DEEPLY | ALL ABOUT THE WORLD |
| 16 | GIRLS ALoud SOMETHING KINDA OOOOH | DISCANTION |
| 17 | OWEN STEFANI WIND IT UP | INTERSCOPE |
| 18 | FEDEE LE GRAND PUT YOUR HANDS UP FOR DETROIT | MINISTRY OF SOUND |
| 19 | GIRLS ALoud I THINK WE'RE ALONE NOW | DISCANTION |
| 20 | AMY WINEHOUSE REHAB | ISLAND |

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TOP 20 REALTONES

| Chart | Artist/Title | Label |
|-------|---|-------------|
| 1 | LEONA LEWIS A MOMENT LIKE THIS | SING |
| 2 | AKON FEAT. EMINEM SMACK THAT | UNIVERSAL |
| 3 | TAKE THAT PATIENCE | POLYGRAM |
| 4 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POLYGRAM |
| 5 | FEDEE LE GRAND PUT YOUR HANDS UP 4 DETROIT | DMA |
| 6 | P. DIDDY FEAT. CHRISTINA AGUILERA TELL ME | BAD BOY |
| 7 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE | JIVE |
| 8 | BOOZY LUV BOOGIE 2NITE | RED KNOX |
| 9 | BEYONCÉ IRREPLACEABLE | COLUMBIA |
| 10 | GIRLS ALoud I THINK WE'RE ALONE NOW | DISCANTION |
| 11 | THE POGUES FEAT. KIRSTY MACCOLL FAIRYTALE OF NEW YORK | WARNER BROS |
| 12 | RAZORLIGHT AMERICA | VEVO/G |
| 13 | MARIAH CAREY ALL I WANT FOR CHRISTMAS | COLOMBIA |
| 14 | SNOW PATROL CHASING CARS | PITON |
| 15 | OWEN STEFANI WIND IT UP | INTERSCOPE |
| 16 | GIRLS ALoud SOMETHING KINDA OOOOH | DISCANTION |
| 17 | LAZY TOWN BING BANG TIME TO DANCE | GVY |
| 18 | RAZORLIGHT BEFORE I FALL TO PIECES | VEVO/G |
| 19 | BOB SINCLAIR AND GUYE A ROCK THIS PARTY (EVERYBODY DANCE NOW) | DEFLECTED |
| 20 | KATIE PRICE & PETER ANDER A WHOLE NEW WORLD | ASP RECORDS |

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TOP 20 EUROPEAN DOWNLOADS

| Chart | Artist/Title | Company |
|-------|---|-----------|
| 1 | LEONA A MOMENT LIKE THIS | SONY BMG |
| 2 | TAKE THAT PATIENCE | UNIVERSAL |
| 3 | NELLY FURTADO ALL GOOD THINGS (COME TO AN END) | UNIVERSAL |
| 4 | SNOW PATROL CHASING CARS | UNIVERSAL |
| 5 | BEYONCÉ IRREPLACEABLE | SONY BMG |
| 6 | RAZORLIGHT AMERICA | UNIVERSAL |
| 7 | AKON FEAT. EMINEM SMACK THAT | UNIVERSAL |
| 8 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE | SONY BMG |
| 9 | CHRIS CORNELL YOU KNOW MY NAME | UNIVERSAL |
| 10 | CHRISTINA AGUILERA HEART | UNIVERSAL |
| 11 | RED HOT CHILI PEPPERS SHOW ME (OH) | UNIVERSAL |
| 12 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | UNIVERSAL |
| 13 | OWEN STEFANI WIND IT UP | UNIVERSAL |
| 14 | BOOZY LUV BOOGIE 2NITE | ELITE |
| 15 | P. DIDDY FEAT. CHRISTINA AGUILERA TELL ME | WARNER |
| 16 | JAMES MORRISON YOU GIVE ME SOMETHING | UNIVERSAL |
| 17 | JUSTIN TIMBERLAKE SEXYBACK | SONY BMG |
| 18 | DOWNER LET ME OUT | VEVO |
| 19 | THE POGUES FEAT. KIRSTY MACCOLL FAIRYTALE OF NEW YORK | WARNER |
| 20 | PINK 19 | SONY BMG |

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1. Leona Lewis All about dipping 60.6% week-on-week, Leona Lewis' debut hit A Moment Like This... 39,600 sales last week was 70.6% ahead of new runners-up Eric Prydz & Floyd, and takes its three-week haul to 738,000. That's already way in excess of the 200,000 copies of first X Factor winner Steve Brookstein's Against All Odds, but 21.5% behind same stage sales of second X Factor winner Shayne Ward's That's My Goal, which had sold upwards of 928,000 copies by this time last year, a tally since increased to nearly 1,070,000.



Eric Prydz Vs Floyd Number one for five weeks exactly 27 years since The Prodigy's another Brick In The Wall provides all the vital samples for Eric Prydz Vs Floyd's Proper Education, which rockets 77.2 this week on sales of nearly 23,000. Sweden's Prydz's only previous UK Top 40 hit, Call On Me, sampled Steve Winwood's Valerie and topped the chart in 2004. Pink Floyd's previous single, High Hopes/Keep Talking, peaked at number 26 in 1994, while guitarist David Gilmour's Arnold Layne tribute to Floyd legend Syd Barrett peaked at number 19 last week.

| Chart | Artist/Title | Company |
|-------|---|---------------------|
| 1 | LEONA LEWIS A MOMENT LIKE THIS | SING |
| 2 | ERIC PRYDZ VS FLOYD PROPER EDUCATION | WARNER BROS |
| 3 | TAKE THAT PATIENCE | POLYGRAM |
| 4 | U2 WINDOW IN THE SKIES | UNIVERSAL |
| 5 | AKON FEAT. EMINEM SMACK THAT | UNIVERSAL |
| 6 | BOOZY LUV BOOGIE 2NITE | RED KNOX |
| 7 | CASCADA TRULY MADLY DEEPLY | ALL ABOUT THE WORLD |
| 8 | SHARAM PAT (PARTY ALL THE TIME) | DISCANTION |
| 9 | SNOW PATROL CHASING CARS | PITON |
| 10 | CHRIS CORNELL YOU KNOW MY NAME | INTERSCOPE |
| 11 | GIRLS ALoud I THINK WE'RE ALONE NOW | DISCANTION |
| 12 | NELLY FURTADO ALL GOOD THINGS (COME TO AN END) | SONY |
| 13 | RAZORLIGHT AMERICA | VEVO/G |
| 14 | P. DIDDY FEAT. CHRISTINA AGUILERA TELL ME | BAD BOY |
| 15 | BEYONCÉ IRREPLACEABLE | COLUMBIA |
| 16 | FEDEE LE GRAND PUT YOUR HANDS UP FOR DETROIT | DMA |
| 17 | JUSTIN TIMBERLAKE FEAT. TI MY LOVE | JIVE |
| 18 | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' | POLYGRAM |
| 19 | OWEN STEFANI WIND IT UP | INTERSCOPE |
| 20 | AMY WINEHOUSE REHAB | ISLAND |
| 21 | BODYROX FEAT. LUCIANA YEAR YEAH | EMERSON |
| 22 | JUO TOO LITTLE TOO LATE | STONY |
| 23 | THE FEELING LOVE IT WHEN YOU CALL | HEAVEN |
| 24 | RAZORLIGHT BEFORE I FALL TO PIECES | VEVO/G |
| 25 | MCFLY SORRY NOT SODD ENOUGH | UNIVERSAL |
| 26 | IRON MAIDEN DIFFERENT WORLD | UNIVERSAL |
| 27 | BIG BASS VS MICHELLE NARINE WHAT YOU DO (PLAYING WITH STONES) | EMERSON |
| 28 | GIRLS ALoud SOMETHING KINDA OOOOH | DISCANTION |
| 29 | MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE | REPRISE |
| 30 | CHARLIS BARKLEY CRAZY | UNIVERSAL |
| 31 | SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE | UNIVERSAL |
| 32 | 50 CENT YOU DON'T KNOW | UNIVERSAL |
| 33 | THE AUTOMATIC MONSTER | UNIVERSAL |
| 34 | JUSTIN TIMBERLAKE SEXYBACK | SONY BMG |
| 35 | LUV CHRIS GETTIN ENOUGH | UNIVERSAL |
| 36 | JAMELIA BEWARE OF THE DOG | UNIVERSAL |
| 37 | CAST OF HIGH SCHOOL MUSICAL BREAKING FREE | UNIVERSAL |
| 38 | NELLY FURTADO MANEATER | UNIVERSAL |

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Singles Chart

As used by
Radio One

Chart compiled from actual sales data by the BPI, based on a sample of more than 4,000 UK shops. It is the Official UK Charts Company 2007. Produced with BPI and OSA consultation.

HIT 40 UK

| Pos | Artist | Title | Label |
|-----|-----------------------------|-----------------------------------|----------------------|
| 1 | LEONA LEWIS | A MOMENT LIKE THIS | PICT |
| 2 | ERIC PRYZD VS FLOYD | PROPER EDUCATION | DATA/IMPACT |
| 3 | TAKE THAT | PATIENCE | POLYGRAM |
| 4 | U2 | WINDO IN THE SKIES | MERCURY |
| 5 | ANON FEAT. EMINEM | SMACK THAT | UNIVERSAL |
| 6 | BOOZY LUV | BOOGIE 2NITE | WILD CARD |
| 7 | CASCADA | TRILLY MADLY DEEPLY | All Around The World |
| 8 | SHARAM PATI | (PARTY ALL THE TIME) | SONA |
| 9 | SNOW PATROL | CHASING CARS | Petite |
| 10 | CHRIS CORNELL | YOU KNOW MY NAME | IMPACT |
| 11 | RAZORLIGHT | AMERICA | Polygram |
| 12 | SCISSOR SISTERS | I DON'T FEEL LIKE DANCING | Parlophone |
| 13 | NELLY FURTADO | ALL GOOD THINGS COME TO AN END | Columbia |
| 14 | BEYONCÉ | IRIS/PLEASE | Capitol |
| 15 | JUSTIN TIMBERLAKE | FEAT. TI MY LOVE | Warner Bros |
| 16 | THE KOOKS | SHE MOVES IN HER OWN WAY | Virgin |
| 17 | THE FEELING | LOVE IT WHEN YOU CALL | Island |
| 18 | P. DIDDY | FEAT. CHRISTINA AGUILERA | Tell Me |
| 19 | GIRLS ALoud | I THINK WE'RE ALONE NOW | Faith+Hope |
| 20 | FEDEE LE GRAND | PUR YOUR HANDS UP FOR DETROIT | DATA |
| 21 | RAZORLIGHT | BEFORE I FALL TO PIECES | Vertigo |
| 22 | QUEEN VS THE MIAMI PROJECT | ANOTHER ONE BITES THE DUST | IMPACT |
| 23 | JAMES MORRISON | WONDERFUL WORLD | Parlophone |
| 24 | PINK | U + I | Capitol |
| 25 | GAVIN STEVENS | WIND IT UP | Innovative |
| 26 | OLUO | TOO LITTLE TOO LATE | Mercury |
| 27 | JAMIELLA BEVAWE | OF THE DOG | IMPACT/SONA |
| 28 | SHAKIRA FEAT. WYCLEF JEAN | HIPS DON'T LIE | Capitol |
| 29 | BIG BASS VS MICHELLE MARINE | WHAT YOU DO (PLAYING WITH STONES) | Apple |
| 30 | ALL SAINTS | ROCK STEADY | Parlophone |
| 31 | GNARLS BARKLEY | CRAY | Warner Bros |
| 32 | GIRLS ALoud | SOMETHING KINDA GOOD | IMPACT/SONA |
| 33 | PINK | GO YOUR OWN WAY | Capitol |
| 34 | AMY | IN THE HOUSE | Parlophone |
| 35 | RED | HOT CHILI PEPPERS SHOW (HEY OH) | Warner Bros |
| 36 | CHRISTINA AGUILERA | HIT | SONA |
| 37 | MICKY SCORRY | NOT GOOD ENOUGH | IMPACT |
| 38 | BOOBYRUSH FEAT. LUCIANA | YEAR YEAH | Eye Music/IMPACT |
| 39 | JUSTIN TIMBERLAKE | SKYBAK | Parlophone |
| 40 | JAMES MORRISON | YOU GIVE ME SOMETHING | Parlophone |

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4, U2

After consecutive number two hits with collaborators One (with Mary J Blige) and The Solitude Alocanting (Green Day), U2 debut at number four with *Window In The Siles* on sales of nearly 12,000. *Window In The Siles* is U2's 19th hit in all their 12th Top 10 hit. *Window In The Siles* was a new recording made for their 12th Singles compilation which ends a six-week run in the Top 10, slipping 9-12 on sales of 16,000, taking its total sales to nearly 633,000.



HIGH SCHOOL MUSICAL

Repeated airings on the Disney Channel laid the foundations for *High School Musical*, but a BBC premiere on December 29 drew an audience of 4.6m. Now six songs from the TV movie make their Top 200 debut, as the already charting *Breaking Free* and *We're All In This Together* number nine and number 40 bits - more than 40 bits - improve 52-37 and 66-60. The other debuts are: *Stick to the Status Quo* (74), *Start of Something New* (90), *Gettin' Head in the Game* (125), *Pop To The Top* (137), *What We're Looking For* (155) and *When There Was Me And You* (164).

The Official UK Charts Company is pleased to announce that the BPI and OSA have a major new survey of more than 4,000 retail outlets, incorporating 200 new outlets and 200 new shops.

| Pos | Artist | Title | Label |
|-----|-----------------------------|---------------------------------------|-------------------------------|
| 39 | THE KOOKS | SHE MOVES IN HER OWN WAY | Virgin |
| 40 | AMY WINEHOUSE | YOU KNOW I'M NO GOOD | Island |
| 41 | LILY ALLEN | EVERYTHING'S CHANGING | Parlophone |
| 42 | CASCADA | EVERY TIME WE TOUCH | All Around The World |
| 43 | MARY J BLIGE | MJB DA MVP | Sony |
| 44 | JAMES MORRISON | WONDERFUL WORLD | Sony |
| 45 | RED HOT CHILI PEPPERS | SNOW (HEY HO) | Warner Bros |
| 46 | JAMES MORRISON | THE PIECES DON'T FIT ANOTHER | Parlophone |
| 47 | DAVID GILMOUR | ARNOLD LAYNE | Capitol |
| 48 | LAZY TOWN | BANG (TIME TO DANCE) | Capitol |
| 49 | THE ORDINARY BOYS | I LUV U | Parlophone |
| 50 | JAMES MORRISON | YOU GIVE ME SOMETHING | Parlophone |
| 51 | FREEMANS | FEAT. SIEDHA GARRETT | Rain Down Love |
| 52 | LILY ALLEN | SMILE | Parlophone |
| 53 | CHRISTINA AGUILERA | HIT | SONA |
| 54 | THE FEELING | LOVE IT WHEN YOU CALL | Island |
| 55 | THE KILLERS | WHEN YOU WERE YOUNG | Mercury |
| 56 | SNOOP DOGG | DOGG I WANNA LOVE YOU | Mercury |
| 57 | QUEEN VS THE MIAMI PROJECT | ANOTHER ONE BITES THE DUST | IMPACT |
| 58 | MICHAEL ANDREWS | FEAT. GARY JULES | MAD WORLD |
| 59 | SNOW PATROL | FEAT. MARTHA WAINWRIGHT | SET THE FIRE TO THE THIRD BAR |
| 60 | CAST OF HIGH SCHOOL MUSICAL | WE'RE ALL IN THIS TOGETHER | Walt Disney |
| 61 | KATIE PRICE & PETER ANDRE | A WHOLE NEW WORLD | IMPACT |
| 62 | BOB SINCLAIR & CUTEE B | ROCK THIS PARTY (EVERYBODY DANCE NOW) | Parlophone |
| 63 | THE GOO GOO DOLLS | IRIS/STAY WITH YOU | Warner Bros |
| 64 | JAY-Z/LINKIN PARK | NUMB/ENCORE | WEA |
| 65 | ALL SAINTS | ROCK STEADY | Parlophone |
| 66 | NELLY FURTADO | FEAT. TIMBALAND | PROMISCUOUS |
| 67 | PAOLO NUTINI | LAST REQUEST | Parlophone |
| 68 | CASSIE | LOVE TWO TWO | Capitol |
| 69 | THE KOOKS | NAIVE | Virgin |
| 70 | THE FEELING | FILL MY LITTLE WORLD | Island |
| 71 | THE KILLERS | BONES | Mercury |
| 72 | LILY ALLEN | LDN | Parlophone |
| 73 | RAZORLIGHT | IN THE MORNING | Parlophone |
| 74 | CAST OF HIGH SCHOOL MUSICAL | STICK TO THE STATUS QUO | Walt Disney |
| 75 | ORSON | NO TOMORROW | Mercury |

■ New entries
■ Re-entries
■ Highest UK Entry
■ Highest Chart
■ Platinum (600,000)
■ Gold (100,000)
■ Silver (25,000)
■ New entry based on downloads only

PRODUCE/PAUL
 MARY J BLIGE
 THE KOOKS
 LILY ALLEN
 CASCADA
 MARY J BLIGE
 JAMES MORRISON
 RED HOT CHILI PEPPERS
 THE ORDINARY BOYS
 JAMES MORRISON
 FREEMANS
 LILY ALLEN
 CHRISTINA AGUILERA
 THE FEELING
 THE KILLERS
 SNOOP DOGG
 QUEEN VS THE MIAMI PROJECT
 MICHAEL ANDREWS
 SNOW PATROL
 CAST OF HIGH SCHOOL MUSICAL
 KATIE PRICE & PETER ANDRE
 BOB SINCLAIR & CUTEE B
 THE GOO GOO DOLLS
 JAY-Z/LINKIN PARK
 ALL SAINTS
 NELLY FURTADO
 PAOLO NUTINI
 CASSIE
 THE KOOKS
 THE FEELING
 THE KILLERS
 LILY ALLEN
 RAZORLIGHT
 CAST OF HIGH SCHOOL MUSICAL
 ORSON

TOP 30 PHYSICAL SINGLES

| Pos | Artist | Title | Label |
|-----|-----------------------------|-----------------------------------|----------------------|
| 1 | LEONA LEWIS | A MOMENT LIKE THIS | PICT |
| 2 | ERIC PRYZD VS FLOYD | PROPER EDUCATION | DATA/IMPACT |
| 3 | U2 | WINDO IN THE SKIES | MERCURY |
| 4 | TAKE THAT | PATIENCE | POLYGRAM |
| 5 | SHARAM PATI | (PARTY ALL THE TIME) | SONA |
| 6 | IRON MAIDEN | DIFFERENT WORLD | SONA |
| 7 | ANON FEAT. EMINEM | SMACK THAT | UNIVERSAL |
| 8 | GIRLS ALoud | I THINK WE'RE ALONE NOW | FAITH+HOPE |
| 9 | BOOZY LUV | BOOGIE 2NITE | WILD CARD |
| 10 | OWN | STEADY MY UP NAME | IMPACT/SONA |
| 11 | CHRIS CORNELL | YOU KNOW MY NAME | IMPACT/SONA |
| 12 | P. DIDDY | FEAT. CHRISTINA AGUILERA | Tell Me |
| 13 | BIG BASS VS MICHELLE MARINE | WHAT YOU DO (PLAYING WITH STONES) | Apple |
| 14 | LAZY TOWN | BANG (TIME TO DANCE) | Capitol |
| 15 | MICKY SCORRY | NOT GOOD ENOUGH | IMPACT |
| 16 | DAVID GILMOUR | ARNOLD LAYNE | Capitol |
| 17 | FEDEE LE GRAND | PUR YOUR HANDS UP FOR DETROIT | DATA |
| 18 | JUSTIN TIMBERLAKE | FEAT. TI MY LOVE | Warner Bros |
| 19 | LI | CHRIS GETTIN' ENOUGH | SONA |
| 20 | NELLY FURTADO | ALL GOOD THINGS COME TO AN END | SONA |
| 21 | QUEEN VS THE MIAMI PROJECT | ANOTHER ONE BITES THE DUST | IMPACT |
| 22 | KATIE PRICE & PETER ANDRE | A WHOLE NEW WORLD | MARSHALLS |
| 23 | GOO GOO DOLLS | SHOES THE PHOTOS ON MY WALL | SONA |
| 24 | EL CHROMO | CHARGARROW | IMPACT |
| 25 | RAZORLIGHT | BEFORE I FALL TO PIECES | VERTIGO |
| 26 | BEYONCÉ | IRIS/PLEASE | COLUMBIA |
| 27 | LILY ALLEN | EVERYTHING'S CHANGING | PARLOPHONE |
| 28 | JAMIELLA BEVAWE | OF THE DOG | IMPACT/SONA |
| 29 | MICKY MODELLE | V. JESSY YOU DO IT | All Around The World |

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

Albums Chart

| Week | Artist | Album | Label |
|------|-----------------------|---------------------------------------|-----------------|
| 39 | ELO | ALL OVER THE WORLD - THE VERY BEST OF | Capitol |
| 40 | AKON | KNIGHTS | Universal |
| 41 | SCISSOR SISTERS | SCISSOR SISTERS | Parlophone |
| 42 | MADONNA | CONFESIONS ON A DANCE FLOOR | Warner Brothers |
| 43 | FATHEAD | ROUNDER FAITHLESS - THE GREATEST HITS | Cherry |
| 44 | RAY LAMONTAGNE | TROUBLE | Epic |
| 45 | CHRISTINA AGUILERA | BACK TO BASICS | Capitol |
| 46 | EVANESCENCE | THE OPEN DOOR | Walt Disney |
| 47 | ROBBIE WILLIAMS | REDOX | Chryslis |
| 48 | FLEETWOOD MAC | THE VERY BEST OF | Walt Disney |
| 49 | KEANE | UNDER THE IRON SEA | Mercury |
| 50 | RED HOT CHILI PEPPERS | STADIUM ARCADIUM | Warner Brothers |
| 51 | JAMELIA | WALK WITH ME | Parlophone |
| 52 | ORSON | BRIGHT IDEA | Mercury |
| 53 | COLDPLAY | X&Y | Parlophone |
| 54 | MFLY | MOTION IN THE OCEAN | Island |
| 55 | WHO | THEN AND NOW | Capitol |
| 56 | DEPECHE MODE | THE BEST OF - VOL. 1 | Mute |
| 57 | THE AUTOMATIC | NOT ACCEPTED ANYWHERE | Island |
| 58 | MARY J BLIGE | REFLECTIONS (A RETROSPECTIVE) | Capitol |
| 59 | CHEETAH GIRLS | THE CHEETAH GIRLS 2 | Warner Brothers |
| 60 | FEEDER | THE SINGLES | Epic |
| 61 | THE ZUTONS | TIRED OF HANGING AROUND | Delicious |
| 62 | MARY WINEHOUSE | FRANK | Epic |
| 63 | DAMIEN RICE | 9 | Mutulu |
| 64 | SANDI THOM | SMILE, IT CONFUSES PEOPLE | ECA |
| 65 | WILL YOUNG | KEEP ON | Sony |
| 66 | GWEN STEFANI | THE SWEET ESCAPE | Interscope |
| 67 | QUEEN | GREATEST HITS I II & III | Parlophone |
| 68 | QUEEN | LIVE AT WEMBLEY STADIUM '86 | Parlophone |
| 69 | REM | IN TIME - THE BEST OF - 1988-2003 | Warner Bros |
| 70 | GIRLS ALoud | SOUND OF THE UNDERGROUND | Parlophone |
| 71 | AEROSMITH | THE VERY BEST OF | Cherry |
| 72 | ALL ANGELS | ALL ANGELS | U2 |
| 73 | GORILLAZ | DEMON DAYS | Capitol |
| 74 | THE GAME | DOCTOR'S ADVOCATE | Capitol |
| 75 | GARLS BARKLEY | ST ELSEWHERE | Warner Bros |

Chart compiled from actual sales data for the week ending 24th October 2003. Based on sales of more than 4000 UK copies. © The Official UK Charts Company 2003. Reproduced with the permission of the BPI and the Copyright Clearance Center.



14. Lily Allen
Lily Allen's third single 'Lipstick' - Thing peaked at number 21 last month, failing to match her success of predecessors Smile (number one) and LDN (number six), but it's getting plenty of airplay and helps her debut album to improve its chart placing for the sixth week in a row. The album has moved 64-49-46-42-35-29-34 increasing its cumulative sales to 538,000, including 15,000 last week. All three Allen singles are in the Top 75, Littlest Thing slipping 22-41, while Smile and LDN moved 99-52 and 75-72, respectively.



44. Ray LaMontagne
A renewed TV advertising campaign for Ray LaMontagne's *Trouble* sees the album soar 135-44 this week on sales of 6,000. The 2004 release, which peaked at number five last year, has thus far sold 343,000 copies. LaMontagne's follow-up album *Trill The Sun* Turns To Black has failed to capitalise on *Trouble*'s success so far, peaking at number 73 and selling just 24,000 copies. First single *How Come*, reached number 110 in November. In the US, where *Trouble* peaked at a lowly number 109, *Trill The Sun* Turns To Black fared much better, reaching number 28.

TOP 10 INDIE SINGLES

| Rank | Artist | Title | Label |
|------|-------------------------------|-------------------------------------|-------------|
| 1 | COO SHOES | THE PHOTOS ON MY WALL | Label: 100% |
| 2 | LAZY TOWN BING BANG | (TIME TO DANCE) | 100% |
| 3 | FISH GO DEEP FEAT. TRACEY N K | THE OURE & THE CAUSE | Defected |
| 4 | DAVID GUETTA VS THE EDGE | DONT LET ME GO (WALKING AWAY) | Capitol |
| 5 | OUTWORK FEAT. MR CEE | ELEKTR0 | Defected |
| 6 | CRAZY FROG | LAST CHRISTMAS | 100% |
| 7 | BOB SINCLAIR & CUTE B | ROCK THIS PARTY EVERYBODY DANCE NOW | Defected |
| 8 | ROBIN S | SHOW ME LOVE | Cherry |
| 9 | BABYSHAMLES & FRIENDS | JAMIE JONES (STRUMMERVILLE) | 100% |
| 10 | MYLO VS MIAMI SOUND MACHINE | DOCTOR PRESSURE | Brainiac |

TOP 10 INDIE ALBUMS

| Rank | Artist | Title | Label |
|------|------------------|---|----------|
| 1 | BABYSHAMLES | DOWN IN ALBION | 100% |
| 2 | ARCTIC MONKEYS | WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT | Sony |
| 3 | PENDULUM | HOLD YOUR COLOURS | Defected |
| 4 | JARVIS COCKER | JARVIS | 100% |
| 5 | GOSSIP | STANDING IN THE WAY OF CONTROL | 100% |
| 6 | THE RACONTEURS | BROKEN BOW SOLDIERS | XL |
| 7 | FATBOY SLIM | WHY TRY HARDER - THE GREATEST HITS | 100% |
| 8 | CSS | CANSEI DE SER SEXY | 100% |
| 9 | THE LONG BLONDES | SCOUNDRELOUS TO DRIVE YOU HOME | 100% |
| 10 | KATIE MELUA | PIECE BY PIECE | 100% |

TOP 10 ROCK ALBUMS

| Rank | Artist | Title | Label |
|------|-----------------------|--------------------------------|-------------|
| 1 | MUSE | BLACK HOLES & REVELATIONS | Virgin |
| 2 | METACRITICAL | ROMANCE THE BLACK PARADE | Warner Bros |
| 3 | EVANESCENCE | THE OPEN DOOR | Walt Disney |
| 4 | RED HOT CHILI PEPPERS | STADIUM ARCADIUM | Warner Bros |
| 5 | TENACIOUS D | THE PICK OF DESTINY | Epic |
| 6 | LOSTPROPHETS | LIBERATION TRANSMISSION | Walt Disney |
| 7 | WOLFMOTHER | WOLFMOTHER | Mutlu |
| 8 | AEROSMITH | THE VERY BEST OF | Cherry |
| 9 | METACRITICAL | THREE CHEERS FOR SWEET REVENGE | Walt Disney |
| 10 | EVANESCENCE | FALLEN | Epic |

TOP 10 JAZZ ALBUMS

| Rank | Artist | Title | Label |
|------|-----------------|--------------------------------|------------|
| 1 | MARY WINEHOUSE | FRANK | 100% |
| 2 | MADAMELENE | PEYROUX HALF THE PERFECT WORLD | Real Gone |
| 3 | NINA SIMONE | THE VERY BEST OF | Capitol |
| 4 | MADAMELENE | PEYROUX CARELESS LOVE | Real Gone |
| 5 | NAT KING COLE | NAT KING COLE | Real Gone |
| 6 | NORAH JONES | FEELS LIKE HOME | Capitol |
| 7 | NORAH JONES | COME AWAY WITH ME | Parlophone |
| 8 | PEGGY LEE | A PORTRAIT OF | Capitol |
| 9 | VARIOUS | THE BLUES COLLECTION | Real Gone |
| 10 | ELLA FITZGERALD | THE COLLECTION | Real Gone |

TOP 10 CLASSICAL ALBUMS

| Rank | Artist | Title | Label |
|------|--|-------------------------------------|-------|
| 1 | FROM MALE VOICE CHOIR VOICES OF THE VALLEY | 100% | |
| 2 | KATHERINE JENKINS | SERENADE | 100% |
| 3 | ALL ANGELS | ALL ANGELS | 100% |
| 4 | SARAH BRIGHTMAN | CLASSICS - THE BEST OF | Angel |
| 5 | RUSSELL WATSON | THE VOICE - THE ULTIMATE COLLECTION | 100% |
| 6 | KATHERINE JENKINS | LIVING A DREAM | 100% |
| 7 | ALEA JONES | YOU RAISE ME UP - THE BEST OF | 100% |
| 8 | HAYLEY WESTERNA | DOORS | 100% |
| 9 | KATHERINE JENKINS | SECOND NATURE | 100% |
| 10 | THE CHORBOYS | THE CHORBOYS | 100% |

■ Sales increase ■ Sales decrease ■ New release
■ Highest New Entry ■ Highest Re-entry
■ Platinum (600,000) ■ Silver (60,000)
■ Gold (200,000) ■ BPI Platinum Europe (10 European Sales)

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