

MUSICWEEK



CMP
United Business Media

'Black Wednesday' looms for music

Gowers prepares verdict

Copyright

By Robert Ashton

The music industry is ratcheting up its lobbying effort ahead of bleak news it is expecting from this week's Gowers Review announcement.

Media reports last week indicated that Gowers' Review of Intellectual Property will recommend to the Labour Government term of protection in sound recordings should not be extended beyond the current 50 years.

The leak elicited responses of anger, disbelief and condemnation from the industry, which has lobbied hard over the past 12 months to gain parity with other markets around the world, including Australia's 70-year term and the US market's 95-year term.

Some sources suggest that Gowers will attempt to soften the blow by offering concessions in other copyright areas, such as online piracy, home copying and overhauling the Patent Office and Copyright Tribunal, but they believe that few will be appeased.

"We are not expecting anything from Gowers," says an informed source. "Copyright term is the key thing. If he misses that, there is no point having the crumbs off the table."

Gowers is expected to deliver his report to Gordon Brown, the DTI and DCMS on Wednesday. However, the industry is deter-

mined not to take the anticipated bad news lying down and has already begun lobbying in earnest at the highest government levels for a major diplomatic push between now and Wednesday – and then beyond.

The key now for music business executives and lobbyists is to persuade Gordon Brown and his government colleagues not to take onboard recommendations from Gowers if it does short change the industry over copyright term.

"There is a plan: to make as much noise as possible, particularly with artists," says one insider. IFPI chairman and CEO John Kennedy adds, "If Gowers recommends 50 years that is definitely a blow. But it is not a fatal blow."

BPI director of public affairs Richard Mollett is also taking an "it's not over" approach, likening the industry's lobbying efforts to a three-set match. "There is Gowers, the Government response and then the European Commission decision," he says.

PPI director of government affairs Dominic McConigal also accepts the lobbying strategy will change. "It is a new phase in the debate. Gowers now leaves the scene and I hope it will be a more open debate," he says.

Aim chairman and CEO Alison Wenham also believes the case now needs to be more strongly pressed in Europe.

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See p3



Enter Shikari opt for DIY route

One of the most hotly sought after unsigned bands of the past 12 months have turned down major label offers to take the DIY route instead.

Enter Shikari will release their anticipated debut album on their own label Ambush Reality and have enlisted Vital and Plas-owned label

development company Integral for marketing support.

Integral has provided the marketing muscle for artists including José González, The Gossip and the Puppets for the past year and Enter Shikari's manager Ian Johnson says, despite massive label interest, retaining their independence made most sense. "Ultimately, that's their background. Why go with a major and pretend to be independent, when that's what the band are?"

Integral gives us that support that we were looking for from the major labels and allows the band to remain independent," he says.

The group, who recently sold out the Astoria (pictured), signed with Universal Music Publishing in August using the deal to help finance their debut album which is complete and will be released on March 19. A new single, titled Anything Can Happen In The Next Half Hour, will be released on March 5.



The story behind Big Life

MW turns the spotlight on Big Life, which for 20 years has managed a diverse roster from Yazz to Snow Patrol **p11-27**

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09.12.06/£4.25

Gone, but not forgotten

MW pays tribute to Pick Of The Pops legend Alan "Fluff" Freeman, who died last week aged 79 **p8-9**

Ofcom decision boosts ILR

With the new national digital multiplex now confirmed, MW analyses industry reaction and how it will affect the sector **p10**

09/12/06

Digest

MUSICWEEK

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Originated and printed
by Heathcote
Publishers, The
Printworks, Queen Road, Ashford,
Kent TN26 4R4

Member of Periodical
Publishers Association
0001-5294
ISSN - 0265 1568

SUBSCRIPTION HOTLINE: 01858 438816
NEWSSTAND HOTLINE: 020 7636 4666

includes the *Music
Week Directory* every
January from *Music
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Your guide to the latest news from the music industry

Bottom line

Brown assures
CBI attendees

● Gordon Brown pledged at last week's CBI conference in north London that the Government will ensure the UK was a safe place for intellectual property. The Chancellor's comments came just days after mounting speculation that Andrew Gowers was to disappoint the music industry by not recommending an extension of the current 50-year copyright term in sound recordings.



Brown: 'UK is a safe place for IP'

● **Cap Media** is continuing to suffer the effects of a tough advertising market, with underlying revenues and pre-tax profits down for the six months to September 30, according to interim results issued last Tuesday.

● **Apple Computers** is reported to be close to a deal with Apple Corps to allow iTunes to sell The Beatles' catalogue online.

● The European Union is to conduct a secondary and more detailed investigation into Universal's proposed takeover of **BMG Music Publishing**. According to sources close to negotiations, the secondary review will be announced on December 8, after the primary review is finished.

● The Competition Commission has declared the proposed takeover of the **Academy Music Group** by Live Nation and Gaiety Investments would substantially reduce competition among London venues. This week the CC will publish possible remedies to address what it sees as anti-competitive effects of the merger.

● **UTV** has resumed merger talks with Virgin Radio parent company **SMG** for the third time in as many months, but may be prohibited from presenting a formal offer due to stock market takeover rules.

● Revenue at **Warner Music Group** grew slightly for its financial year ending September 30, 2006, on the back of strong digital sales. Revenue at the major increased 1.8% on a constant currency basis for 2006 to \$3,526m (£1,796m), with a net income of \$1,000m (£500m).

● The US Patent Office has published an application from **Apple** outlining plans for the development of a 'cell phone' combined with 'media player', confirming speculation the computer giant is edging closer to the launch of a handheld device incorporating radio frequency technology with the iPod formula.

● **3** has announced the pricing of its new X-Series mobile broadband service. Packages come in two price points - X-Series Silver at £5 a month and X-Series Gold at £10 a month.

● **PPL** is accusing advertising agencies of breaching copyright. p4

● **EMI Music** has launched the Zonophone imprint to unearth unreleased material from EMI's back catalogue. The first re-discovered releases will be the punk compilation *Happening, Alive And Nasty* and *The Best Of Bobby Gentry: The Capitol Years*, on January 15. Both will be available on CD and digital formats.

● **UBC Media Group** has posted improved operating losses in its six-month interim report, backed by an announcement that it is to launch a digital radio music downloading service. Pre-operational operating loss improved to £250,000 for the six months to September 30, compared to £329,000 in 2005.

● A private equity bid for **EMI** has prompted speculation about Marty Bandier's future involvement in the group. p5

● **Warner Music International** has launched Warner Music Entertainment, a new video content division.

● Disappointing fourth-quarter sales have not dampened music retailers' optimism. p6

● The Government last Monday launched an online service which will allow teachers and school children access to a huge archive of choral music to assist their education. *PlayTime* is a digital online version of the CD-ROM-track *Phil Swern Music Catalogue*, which includes vinyl or CD copies of every UK CD released since the chart began in November 1952.

● **Sony BMG** and **Charlotte Church** have parted ways after eight years in what has been described as a 'mutual decision'.

● **Colin Martin** is to leave **Radio 2**. p7

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EMI Music Publishing has made a temporary move into retailing after launching a store in London's Covent Garden for the Christmas period selling screen prints containing lyrics from some of its most-celebrated copyrights. Lyrics of songs made famous by acts including Marvin Gaye, Jay-Z, Primal Scream and The Rolling Stones are available on screen prints in the store in

Exposure

Muse tipped to
play Wembley

● **Muse** are to host a press conference at Wembley Stadium today (Monday), prompting speculation they will be among the first acts playing at the new-look 90,000-seat venue next summer.

● A giant concert inside **Wembley Stadium** is one of a handful of options being considered to mark the 10th anniversary of Princess Diana's death next summer.

● **Video C** is launching a video download service. p4

● **Xfm** has launched its South for the recently-announced **South Wales FM** licence. p9

● A new national digital radio licence could provide a kick-start for the sector. p10

People

Goldsmith takes
Ignition hotseat

● **Harvey Goldsmith** has taken on the role of chairman of Ignition International, the marketing company that links global brands with the music and entertainment sector. Mark Driscoll remains global chairman of the company.

● The BBC has been rocked by the defection of chairman Michael Grade to ITV. Grade will succeed Sir Peter Sart as executive chairman in the new year.

● **Sony BMG** and **Charlotte Church** have parted ways after eight years in what has been described as a 'mutual decision'.

● **Colin Martin** is to leave **Radio 2**. p7



Freeman: fondly remembered

● **Alan Freeman**, who died last week aged 79, is remembered. p8-9

Sign here

EMI hooks up
with Flytxt

● Mobile direct marketing specialist **Flytxt** has announced a partnership with **EMI Music UK** to supply the company with mobile marketing technology. EMI will use Flytxt's Neon platform to run mobile campaigns across all its record labels as part of a new, long-term digital marketing strategy.

● **Sony BMG** has become the first UK major to sign a licensing agreement with Pandora Media in preparation for the launch of Pandora's free internet radio service next spring.

● **Writer, director and actor Stephen Merchant** - famous for his work on the *Office* - will present a new Sunday afternoon music show on BBC 6 Music next year.

● **Jason Donovan**, one of the stars of *ITV's I'm A Celebrity, Get Me Out of Here!*, is making a comeback with the EMI rush-release of a greatest hits album. The 13-track album will be released today (Monday).

● **Warner/Chappell Music** has announced an extension of its sub-publishing agreement with Disney Music Publishing.

● Music research and licensing company **RIICall** has formed a strategic partnership with **Universal**, a company that specializes in opening up music as a communication tool for brands.

● Audio-visual content publishing group **One Media** has made its first acquisition, purchasing the entire repertoire of **Collecting Records**, which includes around 3,000 music tracks.

● **Radiohead** are to sponsor the debut music video category at the **D&D Global Student Awards 2007**, in support of up-and-coming creative talent.

● **7 Digital's** online service *indostore* is offering a new plug-in that allows artists to sell their music through a social networking site. The plug-in adds an in-store Flash Player to the user's home page or profile, listing all the tracks that an artist has on their in-store site. Visitors can then listen to and buy tracks via in-store.

● **Sanctuary** has signed former **Coventry's** singer **Dolores O'Riordan** to its newly re-vitalised contemporary label **Sequel**.

● **EMI** has signed up to a new, fully digital email music service. p5

Review team expected to confirm reports that it has rejected calls for term extension

Gowers tightlipped on eve of report

Copyright



by Robert Ashton

Andrew Gowers, whose examination of intellectual property is expected to deliver a hammer blow to the music industry's term extension campaign, remained officially tightlipped on the subject last week.

Gowers' review team this week expected to confirm press reports that it has rejected calls for an extension to the term of protection on sound recording copyright.

The Gowers report is expected to be formally published alongside the Chancellor's pre-Budget report this Wednesday, with details possibly released earlier in the week.

But Gowers, speaking in front of a string of key music industry figures at the Intellectual Property Institute's Stephen Stewart Memorial Lecture last Wednesday, declined even to confirm the date of the report's publication. While refusing to comment on the issue of copyright term, Gowers indicated that an overhaul of IP will not be put on the agenda by his report.



Below: the music industry is reeling from reports that copyright will not be extended

"I don't think the system is broken," he said. "It is along the right lines; we sought not to reinvent the wheel. This is an opportunity for the UK to act as a thought leader in the world."

Gowers said the review team had focused on three key areas – legal sanctions, costs for business

and clearer and fairer rights. On the first issue, he noted, "The legal sanctions are less onerous online than in the physical world" and pledged to reduce piracy on the net, without putting too many burdens on ISPs.

On fairer and clearer rights, Gowers revealed that much work

had been done on the issue of home copying, which he said is regularly flouted and not understood by the general public as breaking the law – he said that IP and copyright is "miserably" understood by the UK public compared to countries such as Japan, where IP is central to government policy and decision making.

However, Gowers drew short of admitting that the review contained a copying exemption. "We need a clarity in law," he said.

His comments came as the music industry was reeling last week at reports, which emanated from the *Sunday Telegraph*, that the review team had begun off-the-record briefings to soften the blow of the term extension rejection.

Some, such as IPPI chairman and CEO John Kennedy and British Music Rights director general Emma Pike, are disappointed at last week's leak rather than the writing has been on the wall for several weeks, they suggest.

"There have been rumours [extension will not succeed] for some time," says Kennedy.

"I think we've got to concentrate on other things Gowers can deliver," adds Pike.

One insider, close to the independent review team, told *MW* as early as the summer that the Gowers Review of Intellectual Property had no intention of seeing the industry would get its full "wish list" of demands for copyright overhaul.

The UK's position as the strongest music economy in Europe gave it an obvious mandate to take the lead in copyright reform across the continent.

And Kennedy and others say the Government has still to make up its own mind after studying Gowers' recommendations; they stress that the Government has overturned findings made by previous review bodies.

However, if the music industry is unsuccessful now in tipping the balance of the argument, it will be attempting to put pressure on Brussels for European-wide reform without the UK Government in its pocket. However, that severely undercuts its European argument. Or, as Kennedy concedes, "There is no doubt there will be raised eyebrows."

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Failure highlights industry's incoherent lobbying efforts

The apparent failure to convince Gowers of the need for copyright term extension has again brought focus on the lack of coherence to the industry's lobbying efforts.

Although lobbying at both the national government level and in Brussels has been co-ordinated, it has also been largely piecemeal in the UK, with various industry groups pushing their own, often divergent, agendas.

This lack of clarity was apparently demonstrated by a

Music Business Forum meeting attended by minister for creative industries and tourism Shaun Woodward last Wednesday. In view of the speculation over Gowers, it was a critical meeting, according to one insider, with every opportunity to lobby government now taking on increased significance.

Woodward came "carrying his notebook", according to the insider, but the industry did not present a coherent case and "blew it".

The much-mooted, but long-delayed Music Council might have marshalled the campaign more effectively – certainly Alison Wenham, chief executive of Aim, believes so.

She says the issue would have been perfect for a music council and if it had been up and running "lobbying would have been exponentially more effective".

However, PPL's Dominic McConigal even suggests that the industry's lobbying efforts might

have been "distracted" by all the fuss over the Music Council.

Some believe that the identification of wealthy musicians, such as Sir Cliff Richard, as figureheads of the copyright term campaign has not necessarily done it any favours. The argument, in some quarters, was about Caribbean holiday homes and whether rich musicians should get a bigger pension.

"I think they are overplaying all this business about artists'

pensions," says Andrew Hobson, head of IP at Reynolds Porter Chamberlain.

"It strikes me that when you make a recording under 50-year copyright rules, then you build up a nest egg to cover retirement – like the rest of us."

"The economic argument is shallow. I suspect the argument from the Government will be, 'We've got other things to do, there's no reason to revisit [copyright term].'"

THE PLAYLIST

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

Supported by



SWITCHES
Drama Queen
(Atlantic)
One of 2006's sought after signings and with *Drama Queen*, Switches has delivered a song that could justify the buzz (single, Jan 29)



FALLOUT BOY
It Ain't A Scene, It's An Army
Race (Mercury)
Fallout Boy have seriously lifted their game and return with a single that should become their biggest hit to date (single, Jan 29)



MIA
Wama Be A G
(XL)
An infectious likely fast single from the follow-up to *Arular*. Her album also features cuts with Timberland and Future Cut and with Lily Allen (single, 2007)



MURDER BY DEATH
Brother (Cooking Vinyl)
With their fun, pirate-like swagger, *Murder By Death* have won a permanent place on the *Music Week* streets (single, Feb 19)



BIFFY CLYRO
Semi-Mental
(4th Floor)
With a new home at 14th Floor, Biffy Clyro could enjoy some well-earned commercial success in 2007 (download single, Dec 25)



NAS FEAT. WILLIAM
Hip Hop Is Dead
(Def Jam)
An exciting return from Nas who injects fresh energy into the Iron Butterfly sample from *In-A-Gadda-Da-Vida* (single, Dec 18)



IRON MAIDEN
Different World
(EMI)
Iron Maiden's new single has been enjoying increasing video play in the UK with this great, animated clip (single, Dec 26)



NEWTUN FOULNER
UFO EP (Ugly Truth)
Foulner followed Chris Martin at the Union Chapel last week. Four bars in, the audience was entranced (EP out this week)



WHAT WE MADE
What We Made
(The Beats)
Signed to Mike Skinner's label, The Beats has a single promising new talent on its hands for 2007 (single, out now)



UNION OF KNIVES
Infant Eyes
(Rentless)
This single is the subject of a short film currently circulating virally. Catchy dance with a melancholy twist (single, Jan 29)

Video-C sets up online promo store

UK record labels will soon have a new means of recouping investment in video production with the launch of a download store by the team behind Video-C.

The Ilovevideo store, which will be the subject of a soft launch this month, will offer content from some of the UK's largest independent labels and distributors, including Pinnacle, Vital, Beggars and V2. Deals are also in the process of being finalised with major labels.

Video-C managing director Karl Badger, who takes on the additional role of MD at Ilovevideo.com, says, "With the Ilovevideo store, independent labels are showing the way by making their content available online and DRM-free. In the same way that digital audio provided users with a way to own content instantaneously, digital video is following by providing TV-quality files for consumers' video collections. Video-C has clearly shown us that consumers have the desire and Ilovevideo gives them the opportunity."

The service will be the first video download store launched outside of iTunes and, as well as offering a raft of independent content at launch, it will also include back catalogues and rarities from featured artists.

Content on the service, which will go live with a library of more than 500 promo videos, will be sold at two price points: £1.89 for a version which can be transferred to a digital music player and £1.99 for a TV-quality version.

Video files will be DRM free and can be transferred to all digital players with video playback capability. Content will also be chart-eligible in the time for the possible inclusion of video downloads into the combined singles chart next year.

Vital: Pias head of digital Adrian Pope says, "Everything is now in place to create an entirely new market for video downloads worldwide - the content exists, the devices exist, both fixed and mobile, and people have shown they want to buy. This is not just about promos, it's also an exciting opportunity for newly-created audio-visual repertoire."



The White Stripes: downloads for £1.89

THE NOISSETTES
NASCENT Press
Janine Warren
Coalition National
Radio: Dylan White,
Anglo Plugging

Regional Radio:
Jonas Bailey,
Anglo Plugging,
Regional Press
Clare Bartlett,
Infected A&R,
Jolene Clery

Universal Motown
(USA): Guy
Greenwood, Vertigo
(UK): Marketing
Shane Murray,
Vertigo TV: Karen
Williams/Hina

Watson, Big Sister
New Media: Luke
Brewer/Luke
Clout, Mercury

THE NOISSETTES

SNAP SHOT

Mercury will release a mini album from The Noisettes on this Christmas, serving as a prelude to the band's February 6-released debut album.

Entitled It's Time For... The Noisettes, the six-track set will be made available on December 26 and features three tracks from the band's official debut album.

What's The Time Mr Wolf?, alongside a further three

previously-unheard tracks.

Product manager Shane Murray says Mercury is looking to take advantage of the band's recent run of support dates with Muse. "It will give people an idea of what the band are about. Over Christmas there is a lot of traffic online and we are looking at this to be a catalyst for people to discover the band," he adds.

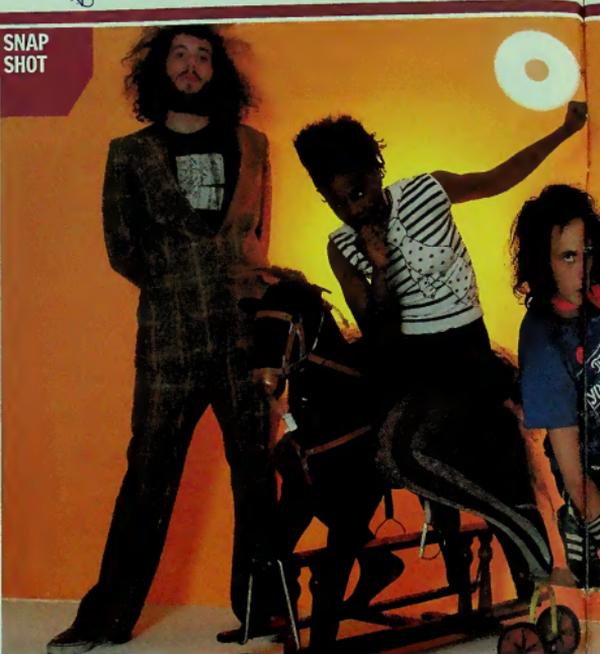
Signed direct to Universal Motown in the US, the group have

released two limited-edition seven-inch singles on Transgressive Records but now join The Killers, Razorlight, The Rapture and Boy Kill Boy on the Vertigo label for their first four-track UK album debut.

"When they delivered the record, we moved them straight onto Vertigo, almost as a statement of intent," says Murray. "We're all really excited about this record."

During the recent Muse arena dates, a 60-second clip of the group's video for their first Vertigo single Don't Give Up was screened along with invites for punters to join the band's mobile fan club. Some 20,000 flyers were also distributed in and around the venues.

Single Sister Rosetta (Captain the Spirit) is released on January 29 and features a video shot by Klaxons group director Ollie Evans.



PPL targets agencies with licence bid

Royalties

by Robert Ashton
PPL has dropped a bombshell on the advertising world by accusing agencies of impinging copyright by operating in-house music databases.

Many of London's top advertising agencies employ a specialist music consultant within their creative departments and also hold an in-house database of thousands of music tracks. To continue in the future, they will be required to apply for an official blanket licence - something that is likely to cost tens of thousands of pounds.

This resource is usually used to help copywriters and art directors find and match a particular song to an ad they have created. The agency may then licence a song found for broadcast in the ad slot. However, the collecting society is arguing that holding such a database constitutes

commercial use and has written to a number of ad agencies and media organisations asking them to comply.

PPL is concerned that many of the digital databases are built by copying CDs or downloading music. The letter, sent out earlier this month, says, "...creating databases, this way, without licences, impinges copyright." It adds that if a business wants a database it must now take steps to legitimise it. PPL suggests this can be done by approaching them directly or using one of two recommended services.

Recall (with more than 2.5m tracks) and Broadchart, which hold the proper licences and can build an approved database.

It's a basic message: if you have copyrighted music then you need a licence to use it.

PPL spokesman

A PPL spokesman says the letter is a start of a "dialogue" with ad agencies and other media operators. "We are here to help them," he adds. "We hope to be talking to these people in the coming months, but at the moment we're at an early stage. It's really a basic message: if you have copyrighted music then you need a licence to be able to use it."

PPL is unable to estimate how much the new move will cost the advertising industry or how much additional revenue this will generate.

In recent years, PPL has aggressively pursued commercial premises - from hair-dressing salons to garages - to pay for their music use, a strategy which has significantly added to the societies' revenues. According to a PPL spokesman no hard deadline has yet been imposed on the agencies.

However, some in the advertising world have responded with disappointment to the PPL move.

Geoffrey Russell at the Institute of Practitioners in Advertising says, "Clearly as a trade body we can't defend a position where we endorse people breaching copyright. We appreciate they have every right to enforce copyright, but it is disappointing that PPL have invoked this."

One source suggests there may be an argument that the databases inside the agencies are not for commercial use. She adds, "There is a feeling that, if the advertising world does not comply, PPL could pick on one of the big agencies such as J Walter Thompson or Saatchi & Saatchi, to teach them a lesson and establish a precedent."

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As a trade body we can't defend a position where we endorse copyright breach

Geoffrey Russell, IPA

EMI signs up to audio email service

EMI has become the first major to sign up for a newly-launched distribution service which will allow labels to sell music directly to fans via email.

The eListening Post service, which launches tomorrow (Tuesday), is targeted at both labels and DIY artists and enables them to send "ePreviews" to mailing lists. The emails contain links to DRM-protected audio or video tracks which can be listened to up to five times. Users can then forward the emails on to friends, who will also be able to preview, buy and forward the tracks.

A click at any point during the previews allows the track to be purchased directly from the label or artist, at one of three price points - 59p, 79p or 99p. Labels and artists signing up to the service must initially pay a £45 fee and then £5 a month, but they will take all proceeds from the sale of tracks.

As well as taking all revenue from sales, labels and artists will be able to embed advertising within the tracks and receive 60% of any advertising revenues their previews generate, with eListening Post receiving the rest. Video and audio ads will run to a duration of about 15 seconds and will be encoded within the DRM running before the clip starts. The technology will allow different regional ads to run



(l-r) Keith Harris and Greg Holloway: Looking to make digital inroads with eListening

when viewed in different territories.

The service has been set up by Greg Holloway, former RealNetworks international controller, and Keith Harris, the veteran manager who was appointed last week as PPL's director of performer affairs.

Harris says, "iTunes has 80% of the market, which makes things difficult if you don't want to cut a deal with them, whereas this service offers real disintermediation. It offers a direct dialogue between the label and the fan. Part of the beauty of it is that we don't interfere with the revenue streams.

"The second tier is that we give artists the option of putting

an advert with the preview, which allows artists to start earning before people even start listening to their clips. Even if people don't buy the tracks, the artists can earn revenue."

In addition to signing up EMI, Harris says the company is "reasonably close" to penning deals with other majors.

"Sony BMG want to try it with specific products," says Harris, "and Warners want to use it, but they want some customisation of the service."

EMI Records digital media manager Eric Winbolt says, "We're going to pilot it and see how it goes, and we'll roll it out as appropriate from the learnings of the pilot."

Music gets you talking



Hannah Overton, A&R manager, XL "Chet Baker was a tragic soul with a striking voice.

The same could be said for Nick Drake and Tim Buckley. There seems to be a theme to the list; strong songwriting and astonishing voices. I first heard The State I Am in Mark Radcliffe's Radio One show and fell in love with

Stuart Murdoch's voice. I chose this Dylan song as it's really the only one you can dance to properly. Dylan has the most incredible gift of not so much painting pictures with his lyrics as making full-length Hollywood movies that make you believe you are there. Ryan Adams comes somewhere close with this track. Conor Oberst recently said that

I've Been Eating (For You) was the meanest song he's ever written, but it is possibly the greatest high school break-up song. Finally, this Los Campesinos track has been top of my most-played for the last three months, and I can't wait to hear more from them."



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

To tie in with the launch of the 5300 phone, Music Week and Nokia are offering free MP3s to win. Tell us the 10 tracks which you feel define you and 50 words saying why. To IwantmyN91@musicweek.com. The winners will be announced in the new year.

Publishing chairman in the frame as approach sparks share price rise

EMI takeover talk steps up

Companies

by Ben Cardew

A takeover approach for EMI has prompted speculation that EMI Music Publishing co-CEO and chairman Marty Bandier, who is due to leave his position in April, could make a rapid return to the company.

The major confirmed last Tuesday that it had received a takeover approach, following movement in the company's share price. The approach followed the breakdown of merger talks between EMI and Warner Music earlier this year in the wake of the European Court of First Instance's ruling against the merger of Sony and BMG.

While EMI refused to elaborate on the identity of the bidder, press speculation initially linked Kohlberg Kravis Roberts & Co or Goldman Sachs Group to the move, although this has since been discounted, with later reports suggesting private equity firms Per-

mira and Apollo Management.

This, says Collins Stewart analyst Simon Wallis, could open the door for a swift return for Bandier, who is not subject to any non-compete clauses and has not ruled out a future link-up with his current bosses.

"Before he left I told our clients that this could be a precursor to a private equity bid," Wallis says. "Bandier is bound to return and private equity gives these operational guys the opportunity to work without the pressure of meeting institutional investors every three months and the opportunity to make more money - albeit with greater downside than they would running a public company."

He adds that a private equity bidder could then exit by selling the recorded music business to Warner Music.

However, Anthony De Larrinaga, a media analyst at SG Securities, says that Bandier's current position at EMI precludes any involvement with a bid. "If Bandier-



Bandier: return to EMI a possibility

wanted to mount a leverage buy-out of the division he would have to do that outside of the management role that he has," he says.

In addition, some analysts have questioned the logic of a private equity bid. Richard Hitecock, an analyst at Numis Securities, says

that, although it would not face the same regulatory hurdles as an EMI-Warner merger, a private equity bid would lack the potential for synergies, raising a question mark over how much private equity groups could pay for EMI relative to other industry players.

"Warner I am sure it very keen to do a deal with EMI. They could make £150m of synergies. They can either wait for approval or they could take their chances and table a bid now, subject to regulatory clearance," he says.

"Our view is that EMI and Warner is the most sensible deal because of the synergies. If the private equity deal doesn't come through you can expect that deal to come back."

Confirmation of a bid approach gave a boost to EMI's share price: shares in the major rose around 30p to 290.75p on the morning of the bid and have since climbed to around 290p.

EMI and Permira both declined to comment.

ben@musicweek.com

High street optimistic of sales uplift despite artist and compilation figures down on 2005

Retailers hope for Christmas surge

Retail

by Ben Cardew and Anita Awbi

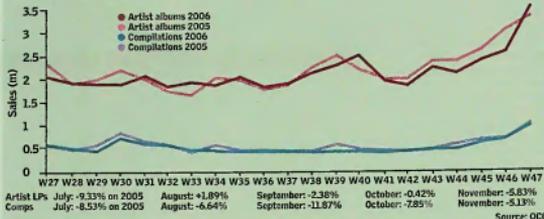
Music retailers are heading into the crucial December period confident of a late sales surge, despite disappointing sales figures in the fourth quarter so far.

Unit sales of artist albums were down 0.42% in October and 5.83% in November year-on-year, with sales of 8.52m and 10.53m units respectively. As a result, year-to-date sales figures for artist albums have slipped behind 2005 figures by 0.66%. This comes despite the inclusion in April of downloads into the album charts for the first time.

The compilation market also under-performed, with sales down 7.85% year-on-year in October and dropping 5.15% in November.

But Woolworths music product manager Keith Black says that he is optimistic about an upturn in the market. "There is no doubt from our perspective that Christmas has been coming later every

The albums market



year and it will come later this year than last," he says.

Black adds that he expects what he calls the "greatest hits brigade", comprising albums from artists such as George Michael, Girls Aloud, U2 and Jamiroquai, to benefit from a strong sales uplift in the run-up to Christmas.

The high street music specialists also face a strong challenge

from online retailers, with analyst IMRG predicting that £7bn will be spent online in the 10 weeks to Christmas, with £3.5bn of this coming in December.

Play.com category manager for music Helen Marquis says, "A lot of people tried buying online last year and there is now that trust factor. People were wary before, but they have now overcome that

and there is a lot more faith in our service."

Not everyone is so optimistic. Mintel director of retail research Richard Perks says that music CDs and DVDs are losing favour on consumers' gift lists and Richard Ratner, a retail analyst at Seymour Pierce, has predicted that this Christmas could be the worst in 25 years.

However, the music specialists have received a crucial vote of confidence from market research company Verdict, which says in a new report that the worst is over for music and video retailers, with the market set to grow in 2008.

In addition, the report says that price deflation is set to ease, as the supermarkets turn their attention to other non-food sectors that offer higher sales margins.

The report also backs the four leading specialist music retailers - HMV, Virgin Retail, Music Zone and Fopp - for the steps they have taken to improve their multi-channel retail operations and differentiate themselves from the supermarkets.

However, Verdict senior retail analyst Alastair Lockhart warns that such good news should be put into perspective. "It has to be viewed with relativity," he says. "Over the past 10 years, the market has enjoyed phenomenal growth. It is not going to return to those heydays."

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Radio Two looking to replace Martin

Radio

by Paul Williams

Radio Two is looking to fill one of the biggest jobs in music radio, as Colin Martin prepares to exit as its head of music.

The BBC network has ended months of speculation by revealing that Martin will leave the station at the end of March next year, triggering a search for a replacement to control the musical output of the UK's most-listened-to radio station.

Notices are due to appear next week in *The Guardian*, *Music Week* and the BBC's internal publication *Aerial* advertising the position, which oversees Radio Two's weekly playlist committee, steers the music output and reports directly into station controller Lesley Douglas.

Martin says he loves the job and will really miss it, but he has decided now is the moment to have some time for himself and spend a bit of quality time with his family.

"It's the best job in radio, but when I started over six years ago it was a very different radio station," he says. "It was under Jim Mair and Lesley Douglas and they really gave me a free rein to try to develop a music strategy for the network, which I did, and I was very flattered they gave me complete responsibility to drive the music."

Since taking up the role in 2000, Martin has played a leading role in the transformation of the station as it shook off its pipes and slippers image to become a critical and ratings success with the addition of such presenters as Chris Evans, Jonathan Ross, Steve Wright and, most recently, Russell Brand.

Just as importantly, its music output under Martin also shifted, making the station's playlist a crucial outlet for the music industry

looking to win support for artists and releases.

"I wanted to get back to song-based radio and try to help British artists and songwriters, which were almost non-existent six or seven years ago and that has developed tremendously," says Martin, who can point to a wealth of artists the station has helped over these years, including James Blunt, Norah Jones, KT Tunstall, Madeleine Peyroux and Amy Winehouse.

Martin came to the job with a long history at the station already behind him, having initially joined the BBC in the television sports department after drumming in Sixties band The Artwoods and touring with artists such as Sonny Boy Williamson and Johnny Halladay.

He worked in the Radio Two music library as a librarian and music copyist, then became a recording engineer for news and drama and later Radios One and Two and was appointed trainee producer at Radio Two in the late Seventies.

It's the best job in radio, but when I started it was a very different station

Colin Martin, head of music, Radio Two

He went on to produce programmes for the likes of Ken Bruce, John Dunn, Terry Wogan and Steve Wright.

As a result of the station's success, Martin observes the attitude of record companies to Radio Two has significantly changed since he started in the role.

"Nobody knew where Radio Two was," he says. "They weren't exactly beating a path to our door and, of course, they all come to see us now. It's very much an integral part of artist development."

"That's the thing Radio Two does - it does get behind an artist, provided the music is right. We're not the commercial arm of the music industry, but we've always been of the opinion music radio needs to support good artists."

While he looks forward to a break, Martin adds he envisages returning to music in some capacity in the future.

"I was a musician touring on the road; I was a recording engineer and producer," he says.

"I've worked in music all my life, even as a kid; my father was a pianist. I've been around music ever since. I could walk and I can't imagine not having some sort of role in music some time in the future."

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Martin to leave Radio Two next March

Alan "Fluff" Freeman MBE, 1927-2006

'Founding father' Freeman, 79

Obituary

by Paul Williams

"Greetings, pop pickers." It is the most famous calling card in the history of UK radio and it did not just introduce the nation to Alan "Fluff" Freeman, but to modern music radio as we know it.

John Lennon once famously observed, "Before Elvis there was nothing" and it would not be stretching the point to say that, just as Presley's impact in the 1950s changed the music scene forever, Fluff's arrival at the helm of *Pick Of The Pops* early the following decade provided a similar seismic shift in the advancement of pop radio broadcasting in Britain.

In these days of hundreds of stations and 24-hour music radio, covering a wide variety of styles and genres, it is easy to overlook that in the late Fifties and early Sixties as the rock 'n' roll revolution was being played out, pop radio in

the UK was virtually non-existent.

One of the few outlets on BBC Radio where actual hit records were being spun in an era when "needle time" restricted such activities was *Pick Of The Pops* which, although already an established fixture on the *Light Programme* when Freeman took over in 1961, was the outlet through which Fluff and his new "American style" of presentation took British music radio to places it had never been before.

"He was an absolute titan. He was not just a successful disc jockey, he was a founding father," says his former Radio One, Radio Two and Capital Radio colleague Paul Gambaccini. "Before him, British DJs, with the exception of Jack Johnson, were straight-laced presenters."

"Simply, he was a unique broadcaster who created a style that lasted for 40-odd years," adds Richard Park, who worked alongside Freeman at Capital Radio.

As a boy, Radio Academy direc-

tor and former BBC Radio executive Trevor Dann was among the millions who would religiously tune in every Sunday tea-time as Freeman counted down that week's *Pick Of The Pops* Top 20, naturally accompanied by his famous *At The Sign Of The Swinging Cymbal* theme music. To Dann, Freeman was "the first real DJ who jockeyed the music - he used the music in a way announcers had never done before".

But Freeman never wanted to be a radio presenter, let alone a ground-breaking one. He had set his heart on becoming an opera singer, but a trip to Europe from his native Australia in 1957 - supposedly as an extended vacation - changed his life and British music radio forever.

As Tim Blackmore, who produced Freeman and was his manager from 1983 until Fluff's death aged 79 last Monday, recalls, "He always said to me, 'I came for six months' holiday and I never went back. I did a bit of relief work on

Luxembourg and the BBC picked me up."

What the British Broadcasting Corporation, when dinner-jacketed wearing broadcasters reading the news was the order of the day, would have wanted with some unknown from the Common-

He was an absolute titan. He was not just a successful DJ, he was a founding father

Paul Gambaccini, former colleague

wealth might have been open to question, but it is one easily answered by Dann. "He brought them something different," he says.

"He was almost single-handedly the only disc jockey in the 1950s that acknowledged the rock 'n' roll revolution at all," adds Blackmore, whose Unique Broadcasting Company made Fluff-hosted shows

such as *Pick Of The Pops* and *Their Greatest Hits* for Radio Two.

"I first encountered him as a schoolboy listening on Sunday afternoon and I met him in 1967 when I was hired as one of four people to start *Pick Of The Pops*," says Blackmore. "When I left Radio One in 1977 I went to Capital and persuaded him to work with me."

Prior to that switch to Capital, Fluff had taken *Pick Of The Pops* with him to the fledgling BBC network and was also the natural choice of presenter for the groundbreaking documentary series *The Story Of Pop*, which aired in 1973 and was produced by Blackmore.

Dann notes the arrival of the Seventies also marked something of a dramatic transformation for Freeman, who started hosting a new rock show on Radio One. "Fluff completely re-invented himself," he says.

"He had been for years the old bloke in the suit and in the Seventies off came the suit and on went

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the Caribbean shirt and he turned into this rock jock."

The show's producer Tony Wilson recalls the programme was born out of Freeman trying to introduce rock music into his daytime afternoon programme, much to the chagrin of station executives.

"He had tried to work rock tracks into the show, tracks in their own right and bits of backing music and ELP jingles and it was getting up the nose of Derek Chinyere the controller. He said, 'if you want to play that music, I'll give you a show. I don't want it in daytime', remembers Wilson.

The producer notes that, while Freeman was a confident-sounding presenter, he was worried listeners would doubt that he was genuinely a fan of this type of music. To rock fans and the artists played on it, however, the show was a Godsend in an era when Radio One was largely about mainstream pop and little about specialist music. The programme also further demon-

strated that, in a world of over-blown egos, what really mattered to Freeman was presenting music in the best possible way.

"His whole object was simply to create the best possible context in which the music itself could be enjoyed," adds Blackmore, who became Fluff's manager in 1983.

Freeman remained with Blackmore for the rest of his life, including when the broadcaster returned to Radio One from 1989 to 1993 to revive *Pick Of The Pops*, this time as an odious show in the one-time Jimmy Savile Sunday lunchtime slot, and *The Saturday Rock Show* as an evening programme.

His object was to create the best context in which the music itself could be enjoyed

Tim Blackmore, manager

He left Radio One in October 1993, before hosting shows on Capital Gold and Virgin Radio, and returning to the Beeb in April 1997 for *Pick Of The Pops* again and *Their Greatest Bits*, the latter showcasing Freeman's love of the opera and classics. This was to be Fluff's radio swansong; he exited the show in 2002 when arthritis

A LIFE IN MUSIC
1927 Born on July 6 in Melbourne, Victoria
1940 Joins BBC Light Programme to announce on 7LA in Lancashire, Tasmania
1957 Joins Radio

Luxembourg, initially as a relief DJ
1960 Joins BBC Light Programme to announce on 7LA in Lancashire, Tasmania
1961 Takes over *Pick Of The Pops*

from David Jacobs
1967 Joins Radio One at launch, taking *POTP* with him
1972 Begins six-year stint hosting Radio One weekday afternoons

1973 Hosts newly-launched *Saturday Rock Show*
1979 After exiting Radio One, joins at Capital Radio
1989 Returns to Radio One to host *POTP* and the

Saturday Rock Show
1993 Joins Virgin Radio
1997 Back at the BBC to host *POTP* for Radio Two plus *Their Greatest Bits*
1998 Awarded MBE

2000 Wins Sony Radio Awards lifetime achievement award
2002 illness forces him to retire
2006 Dies on November 27 aged 79

forced him to quit. For the man who had originally dreamed of becoming an opera singer, his career had come full circle.

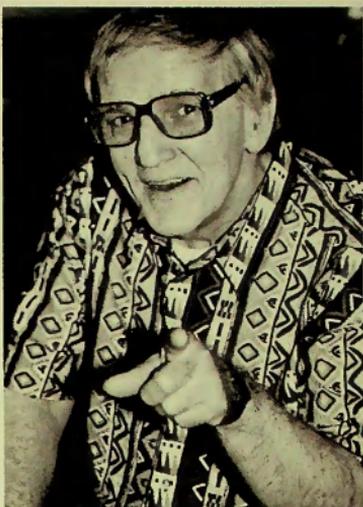
"He went back to his first love," says Blackmore. "We did eight seasons of *Their Greatest Bits* and the most amazing people would phone to say they were listening. It was a great way to end his career."

Radio Two controller Lesley Douglas witnessed the sad end of a legendary broadcasting career. "One of the saddest things for me was he retained his enthusiasm about music and radio as he always did, but his body started to fail him and that was tragic," she says.

By the time of his retirement at the age of 74 he had picked up a multitude of honours, including an MBE in 1998 for services to music and a lifetime achievement award in 2000 at the Sony Radio Academy Awards.

Uniquely, his career had spanned more than four decades as a national music radio presenter in the UK, but more particularly he had transformed the art of a profession he had entered as an unknown Australian all those years ago. As Douglas notes, "Everyone says people are unique, people are iconic, people have moved the industry forward, but Alan Freeman really did."

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Alan Freeman: his 40-year career in broadcasting has left a lasting legacy for radio

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STYLISH BARS AND CLUBS

Exciting times ahead for commercial radio, as Ofcom unveils new national digital multiplex ILR set for boost as contenders vie for newly-created national stations

Radio

by Jim Larkin

There is a charming evangelism about fans of digital radio. Like Apple computer users, early iPod owners, X-Files obsessives even, DAB converts simply don't understand why the rest of the world has not got the message yet.

But, with latest statistics suggesting that, if anything, digital radio sales are plateauing, their cult obsession may remain a cult for a little while yet.

Which makes Ofcom's advertisement of a new national digital multiplex – which was announced late last week – all the more key for the radio sector in the UK. Many believe it could be the explosive which could blow the doors wide open for the sector.

The early bidders are Channel 4, National Grid Wireless and GC&P Media, which has joined up with Arqiva to bid. Others, including Emap, are evaluating options ahead of the closing date for applications on March 28 next year.

Channel 4 plans its own-branded radio stations, National Grid Wireless would take a "neutral host" and GC&P would take a restricted role in its bid because it already owns most of the existing commercial multiplex.

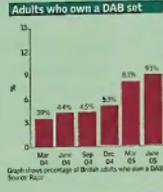
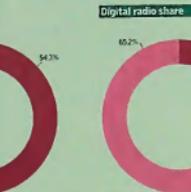
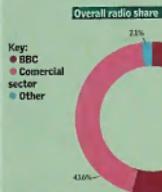
Details of the Channel 4 bid remain confidential, but chief executive Andy Duncan says the arrival of the third digital national multiplex will create a tipping point for DAB. If he is right then his comments could be very timely, as critics point to the medium's failure to engage new listeners.

For, although some digital stations are seeing healthy growth in audience, some statistics suggest the technology has stalled. According to the latest Rajar figures, the percentage of listeners who own a DAB set has stopped growing for the first time since such measurement began in 2004 – levelling out at 15.3%.

To compound matters, new figures from the Digital Radio Development Bureau suggest the average buyer of a DAB set is male, married and 46, and not the younger consumer so valued by advertisers and so needed by a technology still in relative infancy.

Not to worry, though, believes Duncan, whose company is the hot favourite to win the new digital multiplex licence – or at least it is if a quick straw poll of opinion at the Radio Academy's recent Radio At The Edge Conference, where he spoke, is anything to go by.

BBC radio versus the commercial sector: how digital is making an impact



Duncan's vision is for Channel 4 to launch between five and 10 digital radio services which will operate across music and speech and bring the same spirit of innovation and editorial boldness for which Channel 4 TV is renowned to the new arena of digital radio.

Such an injection of pioneering programming and the development of new means of revenue generation will act as a fillip to the competitors in mobile phones and car radios, while 40m to 50m television sets will be changed over because of analogue switch off," he says.

His vision is an exciting one, and there are those who believe the take-off of the digital spectrum will be a panacea for the commercial sector, whose share of all radio listening was just 43.6% in the third-quarter Rajars, compared to 54.3% for the BBC, but commanded 65.2% of digital listening.

GC&P Media operations director Steve Orchard is one of them. "It's a simple equation," he says. "The BBC has had an unfair share of the analogue spectrum, but digital enables the commercial players the space to compete on a much more equal footing."

However, there are those who doubt whether the freeing up of the digital spectrum will be quite the tap in for the commercial sector that some imagine.

Absolute Radio operations and programming director Clive Dickens says there could be a huge problem when an increasing number of stations operate inside an area in

which the combined ad spend is not likely to increase.

"Is there enough money there? Absolutely not," he says. "People won't have any more time to listen to radio in the future, and there will be so many other media competing for attention. In television, the extra audience ITV has seen from launching digital stations ITV 2, 3 and 4 has only helped them to maintain share rather than to increase audience. Why should radio be any different?"

Dickens believes the UK commercial sector could find itself spread too thinly while the BBC will be able to use public money to invest in a handful of digital channels, which the commercial sector will find it difficult to match for quality.

Others, however, steer somewhere between the two positions. With the opening up of digital radio, coupled with the advance of other non-analogue forms of radio such as purely online stations, huge flux is considered inevitable – but huge rewards are also up for grabs.

AOL music editor Mike Hales believes media fragmentation is already a reality and that this creates great opportunities for newcomers to radio to compete more equally with the big boys.

"It already has," he says. "The big boys are simply brands that are having to compete with an ever-increasing number of other brands, which are coming to radio from online, TV and magazines, to name but three. Success will depend less and less on old formats and big choice, interactivity and availability. The less the established radio stations change, the greater the fragmentation will be."

The traditional heavy hitters are already nothing up considerable even in the digital world, however. On the existing commercial multiplex, Emap's The Hits is now consistently bringing in more than

7m listeners a week, making it by far the most popular digital-only service available, while beneath it the same group's Smash Hits Radio is firing well, with 926,000 listeners in the third-quarter Rajars. GC&P's Planet Rock saw audience shoot up from 341,000 to 422,000 in the same Rajars sweep to occupy third place on the digital-only station league table.

Meanwhile, among the BBC's

There are two currently in existence – one controlled by the BBC and the other by a commercial radio consortium led by GCap.

WHAT IS A NATIONAL DIGITAL MULTIPLEX? A national digital multiplex is essentially a range of frequencies through which a broadcaster will be able to operate a number of national radio stations and even other services such as mobile television channels.

If [radio] doesn't reinvent itself, it will become a diminishing part of the landscape

Andy Duncan, Channel 4

digital services 6 Music is now pulling in a very healthy 400,000 listeners a week, up dramatically from the 285,000 one year ago, although iXtra has lost audience reach in the last year, slipping back from 405,000 to 394,000.

But Duncan's advice for those traditional radio players is to take action now, because the market is about to change more than anyone realises. "I'm broadly optimistic about its future, but I think it's more vulnerable than people realise, particularly among the young generation. If it doesn't reinvent itself it will become a diminishing part of the landscape."

Channel 4's only experience in radio is an online service it has recently launched, and as such it could be seen as something of a gamble for Ofcom to award it the digital multiplex licence. But with all its resources, which include a healthy dose of public funding, it could do much to reposition radio in the UK.

It is now over to Ofcom, as the radio industry awaits one of the most important decisions of this decade.

Jim@musicweek.com



Channel 4 CEO Andy Duncan: aims to launch between five and 10 radio services, which will deliver the TV brand's trademark innovation and editorial boldness in air

For 20 years, Big Life's Jazz Summers and Tim Parry have been one of the UK's foremost management partnerships, responsible for acts as diverse as Coldcut to Snow Patrol. *Chas de Whalley* uncovers the inside story behind a true music institution

If you get the music right, money follows



They're an odd couple, Big Life's Jazz Summers and Tim Parry. Maybe Summers is dressed up because he's got a very important lunch later, which, he confides, could mark the opening of a new chapter in the Big Life story. But in that Gucci leather jacket and those matching designer shades, Summers could easily pass for a hip Hollywood actor on an incognito shopping trip.

In comparison, Tim Parry, 12 years his junior,

in jeans and trainers and a fashionably skinny top, is clearly more down-to-earth and unassuming. And where Summers is glib and gregarious, Parry is immediately quieter and more reserved. Nevertheless, this unlikely pair are the power behind a street-smart street corner operation with a track record which is the envy of record labels and management companies many times its size.

For 20 years, Big Life has managed some of the UK's biggest artists

In the 20 years since they first established Big Life, they have been responsible for more than 35m album sales worldwide. In the UK alone, that breaks down into 100 Top 75 singles, including three number ones, and 40 Top 75 albums, including a further four chart-topping releases. All by artists such as Yazz, Coldcut, Lisa Stansfield, The Soup Dragons, The Orb, Soul II Soul, Damage, The Verve, Embrace,

**BIG LIFE
TIMELINE**
1986 Manage first
band, The Shop
Dragons, and
release Hang Ten!
on Raw TV label



1987 Big Life pick
up Coldcut and
Blasts And Pieces is
released. This is
followed up with
Doctorin' The House
featuring Yaz.



1988 Yaz's The
Only Way Is Up,
produced by
Coldcut, is a huge
hit and sells 2.5m
copies worldwide,
grossing over £3m.



The bands and artists that shaped Big Life



COLD CUT

Genuine dance pioneers to this day, Coldcut were briefly a fixture of the pop charts and, provided an uncannily effective springboard for Big Life-backed female vocalists, giving Lisa Stansfield and Yaz their first exposure on their own records and also backing the latter as the Plastic Population. Earlier, the duo – Matt Black and Jonathan More – had given definition to hardcore UK dance with 1987's *Say Kids, What Time Is It?*. Later, they would leave Big Life for their own label Ninja Tune and continue to forge a path in cerebral, multimedia electronic music. For a while though, they were Big Life's own hit factory.

LISA STANSFIELD

Originally coming to prominence as the vocalist on Coldcut's *People Hold On* in 1989, Stansfield was the UK's fastest-rising solo female by

Christmas. Her second single, *All Around The World*, went to number one in the UK and helped her crack America in the process. Subsequent singles would never hit quite such dizzy heights, but Big Life developed her into a genuine career artist, selling upwards of 15m albums globally. The Agency's Neil Warnock gives Jazz Summers particular credit for Stansfield's rise. "Not only did he guide her musically, but he visually created the imagery she came out with at the time as well," he says. "When she came out from that band and became Lisa Stansfield, the whole essence of that was down to Jazz. That is his art: he is able to look into the heart of a band or an artist, find the right vision and then stay with it."

YAZZ

Far from a one-hit wonder, the one-time Yasmin Evans is nonetheless best-known for her breakthrough solo hit, *The Only Way Is Up*. But what a hit it was, claiming the number-one spot for five weeks and ending 1988 as the biggest-selling single of the year. Her introduction to the chart had come earlier that same year with Coldcut's *Doctorin' The House*, and other hits would follow, including *Stand Up For Your Love Rights*, *Fine Time* and *Where Has All The Love Gone*. And yes, she was married to Jazz Summers all the while.

BADLY DRAWN BOY

Touted in the early days of his career as the latest in a long line of new Bob Dylans, Damon Gough has admitted that he needed his own Albert Grossman – and he found it in the combined form of Jazz Summers and Tim Parry. Badly Drawn Boy has been a fixture of the Big Life roster throughout his five-album career, from the early commercial peaks of *The Hour Of The Bewilderbeast* and *About A Boy* soundtrack to this year's *Born In The UK* album, which represented the first fruits of a move from XL

Recordings to EMI. When the MMF presented Summers with its Peter Grant Award in 2003, Gough was on hand to take the event well over its scheduled running time, with an acoustic set built around a formidably long and rambling, yet undeniably heartfelt, tribute to his managers.

By Adam Woods

Badly Drawn Boy and Snow Patrol, who have also rung many of the stylistic changes in popular music both at home and abroad during that period. If nothing else, it makes Jazz Summers and Tim Parry one of the most potent – and consistent – A&R partnerships in contemporary British pop.

Although Big Life began life officially in 1986, Summers and Parry's relationship dates back to the late Seventies when one was a scuffling band manager with a couple of half-hit wonders to his credit, and the other was playing guitar in a mod band from Reading called The Crooks. Under Summers' tutelage, The Crooks went legit, became a young romantic Blue Zoo and enjoyed a Top 20 hit with *Cry Boy Cry* on Lord Levy's Magnet Records.

But a few shows supporting U2 were enough for Parry to realise "that guitar playing wasn't the career path for me – the Edge was so good it was scary". So he turned first to freelance production and then management, steering goth band The March Violets to the top of the independent charts and then on to London in 1985, before being unceremoniously sacked early the following year.

Meanwhile, Summers had been off round the world – and behind the bamboo curtain – with Wham!, who he co-managed for three hugely successful years with legendary Sixties swingalot Simon Napier Bell. Then, early in 1986, George Michael took exception to a proposed sale of his management company to the Harvey Goldsmith-run consortium backed by South African money – and Summers, too, was out of a job.

Back together again, Summers and Parry named their new venture after a macrobiotic restaurant into which Summers had been thinking of sinking his Wham! settlement. "Big Life sounded really positive and forward thinking when we were both feeling a bit down and disillusioned, so it really suited," remembers Parry.

Little did they know where such positive thinking would take them. In under four years, Big Life mutated from being one more management company which helped its artists to put records out when nobody else was interested, to a joint venture independent label (with Polygram backing) boasting its own New York offices. When that agreement ran its course in 1994, Big Life entered into a brief liaison with Telstar which was followed by three years as a stand-alone independent.

But while Truice, Damage and Get Deccer kept the hits coming, the numbers didn't quite add up. Reading the writing on the wall Summers and Parry attempted a Commercial Voluntary Arrangement, but Big Life Records finally collapsed in 1998, with debts of £2.5m – owed mostly, but not entirely, to themselves.

Throughout that rollercoaster record label ride Summers and Parry remained resolutely joined at the hip, maintaining Big Life Manage-



Stars-in-waiting: high hopes for Vega 4 in 2007

BADLY DRAWN BOY

AKA Damon Gough
would like to congratulate
Jazz and Tim & everyone at
BIG LIFE Management
on a successful 20 years in the
music business, 10 of which you've
had to look after
me and mine. Cheers
for everything and
here's to many more
years of success



1989 Big Life form a relationship with soul singer Lisa Stansfield that lasts 10 years, three albums and 10m sales.



1997 Big Life take on The Verve for their third album *Urban Hymns*. Bittersweet. *Symphony* becomes an indie anthem.



1997 Badly Drawn Boy is impressed by Big Life's re-bushit approach. His critical success is 2003's *Hour Of The Bewickierboost*.



The bands and artists that shaped Big Life



Embrace: represented by Big Life

ment and representing Embrace, The Verve and the unjustly ignored Mega City 4 among others. Today, it is Badly Drawn Boy and quadruple platinum-selling Snow Patrol who sit at the top of a Big Life roster, which also includes some of 2006's most exciting stars-in-waiting such as The Futureheads, Klaxons, Shitdisco, Vega 4 and classical pianist Gabriela Montero.

The company also represents a wealth of producers such as Youth, Jackknife Lee and Jon Gray, underpinning them all with buoyant publishing company Big Life Music.

Parry, in particular, is proud of the fact that Big Life has been able to reinvent and reinvent itself so often over the past 20 years with so many new and different artists. He believes that rather than follow fashions and trends, he and Summers have always gone for what was the most exciting and interesting music of the time, wherever it was coming from.

"That's why you can't put us in a pigeonhole," he says. "We're not primarily rock managers or dance managers or pop managers. We work right across the board."

Certainly, it hasn't always been an easy ride. But the real secret of Big Life's success is that both men remain convinced that they can make a difference where it counts - which is in and around the studio.

"It's not about managing the bands day to day, doing the numbers and doing the business," Parry continues. "That's actually the easy part. The hard part is making great records. You can have a great relationship with the record company and get them really motivated, but if the record isn't right then it simply won't happen. That's always been our philosophy. Even if all we do is put the act with the right producer then that's us making a difference."



Snow Patrol (above) have enjoyed an amazing rise in recent years, while The Verve's *Urban Hymns* sold 4m copies

THE VERVE
Perhaps the defining example of Big Life's knack for turning relatively cult indie acts into world-beating rock stars, The Verve split before they could fully capitalise on the success of *Urban Hymns*, although 4m sales of that album alone attest to a job well done.

Youth and The Verve were already at work on the record - the band's third - when the producer nudged the managerless band in the direction of Big Life. "When I heard *The Drugs Don't Work*, I stood there with a lump in my throat," Summers was later to recall. "At times like those, you know you're in the music business."

SJM's Simon Moran was one of those recruited by Summers for the big push. "The first time I had a

proper meeting with Jazz was when he played us *Urban Hymns* and he said, 'this is going to be huge', and I agreed with him," says Moran. "Hearing Bittersweet *Symphony* that day, it reminded me of the first time I heard U2. That was a good first business meeting."

SNOW PATROL
Currently the brightest jewel in Big Life's crown, Snow Patrol have enjoyed success this year on a level few could have imagined when they were just another marginal indie band with two albums behind them. *Eyes Open*, the band's fourth album, stands every chance of ending the year as the biggest-selling release of 2006 and has also helped the band to prise open the UK market, yielding the biggest *Billboard* Hot 100 hit by a British band for more than a decade in the shape of *Chasing Cars*.

In typically audacious style, Big Life had set its sites on an American breakthrough even before Snow Patrol had made much of an impression in the UK, building the foundations of this year's success with a schedule of dogged live work around the Northern Irish band's third album, *Final Straw*. Enthusiastically backed by Interscope across the pond and by Fiction over here, Snow Patrol are now making good on the potential Summers and Parry saw in them when their relationship began four years ago. "I remember

seeing them play to about 100 people upstairs at the Garage, ages ago," says Conal Dodds of Metropolis, the band's UK promoter. "I bumped into Jazz at the V Festival a few years later and was surprised when he told me he was managing them, because I thought they were well below his radar. But he said, 'wait 'til you hear his album, it's going to be absolutely massive'. That was *Final Straw*, and it didn't come out for another year, and obviously it was massive, and this album has been massive as well." Big Life also publishes songwriter Gary Lightbody and, as a result, ended quarter three as the UK's top indie publisher.

JACKKNIFE LEE
A feature of Big Life's operation down the years has been the cross-pollination of its acts. Producer Garret "Jackknife" Lee was perhaps the magic ingredient of Snow Patrol's breakthrough in 2004. That same year, Lee shaved production credits on U2's *How To Dismantle An Atomic Bomb*, picking up a stake in two Grammy Awards in the process. His work also includes the forthcoming second albums of The Editors and Bloc Party, the debut albums of Kasabian and Vega 4 - another Big Life act - and remixes for major-league stars including Pink, Christina Aguilera, TLC and Eminem. He also maintains a solo career, recording as Jack Planck for One Little Indian and under his better-known pseudonym for Universal.

By Adam Woods



BIG LIFE MUSIC AND MANAGEMENT

WE PUBLISH YOUR WRITERS.

WE TOUR YOUR ACTS.

WHAT MORE COULD YOU WANT FROM YOUR AUSTRALIAN MATES?

WE'VE BEEN FRIENDS FOR 20 YEARS. LOOKING FORWARD TO THE NEXT 20!

WELL DONE JAZZ AND TIM

MICHAEL GUDINSKI
MICHAEL HARRISON

IAN JAMES
GRANT GILLIES



**FRONTIER
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2004 Snow Patrol breakthrough with their third album, *Tweezer*. Snow Patrol's next, *Eyes Open*, is set to be 2006's biggest seller.



2006 Embrace continue their rise, as Jazz Summers and Tim Parry further their love for looking after "real rock bands".



2007 Exchord bands such as The Futureheads, Shitdisco and Klaxons are all on the Big Life agenda for next year.



Also at the heart of the Big Life credo is such unquestioning faith in their own judgement that, on more than one occasion, Summers and Parry have been known to bet the farm on the strength of what their ears told them.

"The whole business is about belief," says Summers. "If you believe in the music, the money will come. That's what we should write across our foreheads. But it's about balls, too. It can take real courage to go up against Clive Davis and say you don't want a record put out or to turn down a huge advance when the rest of the deal doesn't feel right. And it takes just as much balls to tell an artist what's good for them when there are so many other people whispering in their ears all with their own agendas."

However self-assured and even self-satisfied they may seem to be, these two are far from complacent. However, Parry, for one, is sharply aware that Big Life's future success can only be sustained if it adopts strategies geared to a "new" music industry model in which, he asserts, joint venture deals between record companies and artists will soon become the norm.

"The words 'Artist Development' don't trip off the tongue of many record company people these days and so management has to work harder than ever in that area," Parry says. "Consequently we're looking out not just for new bands, but for new young managers with fresh ideas who can help us expand and develop that role. Earlier this year, Tony Beard joined us from Sanctuary and almost immediately found us Klaxons—who must be one of the coolest bands around at present."

In 2002 Jazz Summers won the Music Managers Forum (MMF) Peter Grant Award for long-term achievement. While not quite in the late Led Zeppelin manager's league when it comes to playing hardball, Summers (who is currently MMF chairman) can be as abrasive one moment as he is charming the next.

"I've got a reputation for being tough," he says. "But I'm tough because I represent an artist and any decision you make today can affect an artist's career forever. Of course we've made mistakes. But I can honestly say that every mistake we've made was an honest one, in that we thought it was right for the artist at the time."

Of course, not every band Big Life has represented has enjoyed the success it deserved. But it's a measure of their integrity and professionalism that, after 20 years in the business, Jazz Summers and Tim Parry reckon they can count on one finger of one hand the number of acts who have walked out on them in anger.

The fact that Summers' lunch was with that very artist—Richard Ashcroft—and that Big Life are now the big fellow's managers again, must prove that this is one "odd couple" who know how to do things right.

Jazz Summers



Big Life Tributes

MICHAEL GUDINSKI, FOUNDER OF MUSHROOM RECORDS AND HEAD OF FRONTIER TOURING, AUSTRALIA



"In these days, when the business is run by lawyers and accountants and record companies act like supermarkets, it's wonderful to deal with people like Jazz and Tim who are so passionate about music and are so good at developing baby acts into superstars."

"It's also great that they're so far away otherwise we'd spend even more time screaming at each other than we do already!"

"Mushroom Music has looked after Big Life's publishing in Australia virtually from the beginning, but I've been involved in touring all their acts down here, too."

"When Snow Patrol first came here they were playing to 400 people. Last month we put 15,000 tickets on sale across three shows and sold out in an hour!"

"You can't do that sort of thing about two of the best managers in the business backing you up."

COLIN BARLOW, JOINT MANAGING DIRECTOR, POLYDOR

"I have got the utmost respect for Jazz and Tim. Without a shadow of a doubt they are two of the biggest characters in the music industry. And they are repeaters—that's a word we use for people who consistently have success."

"They have incredible instinct and they consistently deliver the results. If you look at most of the acts they work with, it has not just been UK success; it has been global success."

"They look at the bigger picture and they have an instinct for finding artists who will work worldwide. Whatever they bring to us as a record company, it will always be of good quality."

SIMON MORAN, MANAGING DIRECTOR, SJM CONCERTS

"Jazz and I only started working together when he took over The Verve in 1997. He already had a fearsome reputation in the music industry and there was some trepidation about continuing to work with them."

"But once I got to know

him, he turned out to be really great to work with."

"He's very smart and gets it immediately. He homes in on the important things, rather than the unimportant things most others tend to focus on. And he is very loyal as well, which is an admirable quality."

"Ultimately, you can do very well at something, but it doesn't mean you are good at it. But when you do it consistently with different things, that's what makes you special. And that's what Big Life do."

PHIL MOUNT, HEAD OF MUSIC, INITIAL

"The thing about Jazz is that he's a manager that manages. So many can't give you a straight answer, but Jazz is right on it."

"So not only does he get lots of respect from the industry, but he gets lots of respect from his artists, too, because it's obvious that he really cares about them and is very conscious of how they think about things."

"And, you've only got to look at the way Snow Patrol are happening in the States to see how it really pays off."

STEVE STRANGE, X-RAY TOURING

"Basically, Jazz and Tim are one of the best, if not the best global thinking managers in the business."

"They have a very accurate instinct about how to break groups. They work America so well—both sides of the Atlantic, for that matter. They just seem to know how to make the biggest open end in markets all over the world."

"Jazz is firm, but fair. He knows how to work his team and gets the best performance out of his people. And for a man who has been in the business so long, he just keeps breaking acts, one after another."

"I have been working with Jazz and Tim and the whole team for about five years and we have a very strong relationship—not just on a professional level, but on a personal level as well. They have got a great team of people and I wish them nothing but the best."

ALEXIS GROWER, MACRATH & CO

"Jazz is an unbelievably straight person who tells you exactly what is on his mind, in the most abrasive terms, if he has to."

"He is not sycophantic at all.

When I recommend artists to Big Life I tell them, "You will get a kick out of you can every so often, but that is because they are professionals and they know what they are doing."

"Both Jazz and Tim are very good record people—a key know how to make records, which is rare—and they also know how to manage artists."

CHARLES BRADBROOK, HEAD OF MUSIC AND ENTERTAINMENT DIVISION, DELOITTE

"I have worked with Big Life on various occasions over the years and we have one band with them at present. They have been through a lot and they are great people."

"They just continually come back and theirs is a style of management that has proved itself again and again. They are a very forward-looking and driving operation and they are great to work for."

CONAL DODDS, PROMOTER, METROPOLIS MUSIC

"Jazz and Tim are very different characters and they get the job done in very different ways. They are also very straight forward to work with—there is not a lot of dark and shade. You really get what you see."

"Jazz is obviously extremely experienced and can be very hard-nosed because he knows what he wants. You know exactly when you are doing a good job because you won't hear from him. But if he's on the phone all the time, then you are doing something wrong."

"I think he is one of the only managers where you mention his name and people actually quake."

"He has got that kind of steady reputation. He will probably go down as being this generation's Peter Grant—not for his violent tendencies, but for the fact that he is constantly trying to innovate within the industry."

ALAN JAMES, MANAGING DIRECTOR, ALAN JAMES PR

"It's only since Bradly Drawn Boy's About A Boy album that we have worked directly with Big Life."

"We used to hear how they were difficult and so on, but I can only say they are probably one of the best management companies I have ever worked with in the 15 years I have been doing this."

"They drive a hard bargain and they are tough, but they are brilliant at their job."



I have worked with Jazz and Tim for a long time and their detailed, direct, focused approach and persuasive powers make them a force to be reckoned with

Dylan White, director of recruitment, Anglo Marketing



WINDSWEPT

*Windswept is proud to represent Big Life Music for North America.
Congratulations to Jazz Summers, Tim Parry, and the Big Life team
on 20 years of success!*

www.windsweptpacific.com

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Chartered Accountants

CONGRATULATIONS FOR 20 GREAT YEARS

FOR ALL THAT JAZZ AND TIM, TOO!

Best wishes from
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and all at C. C. Panayi & Co

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Tel: 020 8446 5361
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*To Jazz, Tim & all at Big Life
Many Congratulations*

Thanks for the continued support,
Always a pleasure,
from Denis & all at MCD



The Big Life story: in their own words



Jazz Summers (left) and Tim Parry (right) take a trip down memory lane to where the Big Life story started, and discuss the people and music that have shaped their lives for the past 20 years

Jazz: From the start I had Lisa Stansfield, Ian Devaney and Andy Morris signed to Arista's Rocking Horse label as Blue Zone, and I had Danse Society and a publishing company called Summer Songs. So Tim and I decided we would go and find bands to manage together. The first was The Soup Dragons, who we got through the *NME's* C86 cassette. We started the Raw TV label for them with Rough Trade Distribution, took on a sales force and pluggers and got them into the Top 75 and on to the front page of the *Record Mirror*. That cost money. But it was worth it because, we got The Soup Dragons signed to Sire.

Congratulations

Snow Patrol the

BIG

LIFE

GEST selling album of 2006

Jazz, Tim and Team
Congratulations on 20 years



To Jazz & Tim,

Many Congratulations
on your 20th Anniversary

From all at X-ray Touring

Yazz's The Only Way Is Up sold 2.5m singles worldwide

ARTIST TRIBUTE
Jackie Lee I was about to quit music and become a cook in France, when Jazz and Tim took a meeting with me. They asked me what I wanted to

be in five years and I said, 'Bossy'. That was in 2000 and I haven't had many days off since. The first proper album I did was Final Straw by Snow Patrol. Tim

and Jazz had more faith in me than I had in myself and amazingly they just left me to get on with it. It turned out well. They do what most management should

do, but don't. They support, advise, and protect me. They arrange budget, do the contracts, book studios, co-ordinate everything. I only have to think about music. Nothing else

them ever and as a result nothing troubles me. There's an amazing team at Big Life and we've become close friends. They're on fire at the moment. They do the right

thing and make the right choices. You couldn't ask for more from anyone.

Coldcut

Jazz: Then Rough Trade's Simon Edwards came to see us and suggested we start a label ourselves. We gave Youth (who we'd never met before) £500 to produce a couple of tracks with Society - Love It and Saturn Girl - and Dave Lee, Rough Trade's dance expert (later known as Joey Negro), said, "They're great, but you need a mix." And suggested Coldcut.

Tim: Jazz was on holiday when I got the Coldcut cassette. They were doing really amazing things with samples and making up tracks with two cassette machines and a record deck. I played it in the car when I picked Jazz from the airport, and Beats And Pieces, which they'd already put out as a limited issue on their own Ahead Of Our Time label, really jumped out at us.

Jazz: I was coming to the end of my

Wham! money and things were looking bad, but we thought we'd have one last go with Coldcut and put Beats And Pieces out through Big Life.

We got them a mix with Eric B and Rakim and sold about 15,000 copies. They had Doctorin' The House as a follow-up, but needed a singer. I was married to Yazz at the time and so I put her forward (although I didn't tell them she was my missus). They took one look at her, thought she looked great and let her have a go.

But they didn't have a clue how to deal with vocalists, so they ran through the song once while she was warming up and thought that was the take! The finished track was obviously a hit, but when we took it round nobody cared.

The best offer we got was from Island on their headed notepaper, which was so bad I faxed it back with "bollocks" scribbled on the bottom. Instead, we pressed and promoted it ourselves and spent our last £4k on a down payment to Big TV to make the video.

It got to number six and was on *Top Of The Pops* without any Radio One play at all, even though Gary Farrow was the plugger!

Yazz

Jazz: At that point, of course, Yazz wanted her own deal and, even though she was coming off a Top 10 hit, only London offered a deal and that was a joke. Then Bob James suggested that Otis Clay's *The Only Way Is Up* would make a great house record. I took it home to Yazz who started singing it immediately.

We got Matt and Jon from Coldcut to make it



Congratulations Jazz and Tim
on a great 20 years!

It's been an absolute pleasure working
with you on The Verve, Badly Drawn Boy,
Snow Patrol and Richard Ashcroft.
from all at

S.J.M.
CONCERTS

CONGRATULATIONS TO
BIG LIFE ON 20 YEARS!

JAZZ IS FOREVER-
Massy Hayashi

H.I.P.
HAYASHI
INTERNATIONAL
PROMOTION

ARTIST TRIBUTE

Rory Lightbody
Snow Patrol
 Four years ago or so I can't remember exactly because of all the beta blockers I was on at the time. Jazz and Tim

found me in a skip fighting over broken biscuits with Glenn Medeiros. They took me home and had the staff of Jazz's mansion clean me up and feed me soup through a

funnel. When I regained consciousness four weeks later they had convinced the rest of the band, who I had alienated through persistent late-stepping over

the previous decade, to come back from their extended holiday and they made me apologise. They then organised various song writers of a few generations past (among them

Phil Collins and Chaz 'N' Dave) to help us write our next radio-friendly opus. Thank you Jazz and Tim for all this and more.

for her. But when it first came in, they'd produced something that sounded like a PWL Record, it was so poppy. We said, "Guys! What have you done it like this for?"

We sent them back into the studio to record it again their way, with Youth adding an acid house bassline. Ironically, when we sent the white labels out almost the first person to call us back was Pete Tong at London. He said, "This is a hit, we have to have it." Finally Roger Ames phoned me and offered £70K and 17%, which would really have sorted us out nicely. Tim was sitting opposite me when I said, "No thank you, Roger, I'm gonna have a hit with this myself" and put the phone down. Tim: I said, "Are you sure? Seventy grand is a lot of money."

Jazz: And I said, "Don't worry, this is a fucking number one." And it was. Virtually everywhere except in the US, where it only did 100,000. In total, we sold 2.5m singles worldwide, crossed well over £1m and Big Life went up from three to eight people.

Tim: But we didn't have an album, did we? So we block-booked Livingstone for a month and at one point Matt and Jon were recording in one room, Youth was mixing in another and I was writing songs like Stand Up For Your Love Rights with Yaz in the third. And then, right in the middle of that, I heard De La Soul's Three Feet High And Rising so we picked them up for the UK from Tommy Boy.

Jazz: It was like we had the midas touch. We only had three acts on the label and every one of them had gone either silver, gold or platinum. We knew we were in the big time, when Polygram offered us a joint venture deal in 1989.

The bands and artists that shaped Big Life

**YOUTH**

Few producers have moved through the past 20 years of music with such ease as Youth. His original success as the bassist in Killing Joke has been substantially overshadowed by his work behind the desk. Maintaining a line in blockbuster productions for bands such as The Verve (Urban Hymns), Embrace (Out Of Nothing) and, most recently, Primal Scream (Riot City Blues), Youth has also mixed, remixed and produced for unabashed pop acts including Bananarama, Erasure

and Tom Jones, while retaining more dance credibility through his pioneering work as one half of The Orb.

THE FUTUREHEADS

Currently without a deal, after 679 Recordings passed on its option for a third album, Sunderland's The Futureheads are nonetheless rightly regarded as one of the UK's most promising outfits. Their first, self-titled album overflown with irrepressible energy; on the second, this year's News And Tributes, some of that energy had been repressed in favour of a more diverse, but compelling, sound.

KLAXONS

Touted by many to become the band of 2007, Klaxons are seeking to capitalise on a

huge swell of underground support and lay down the burden of NME's "new rave" tag, which they share with fellow Big Life act Shitdisco. The band's debut album, Myths Of The Near Future, is due out on Polydor in January, giving fans of compound genre tags (HMV's website describes the band as "acid-rave sci-fi punk-funk") something to smile about.

Youth (left) has been a successful artist and producer for 20 years, while Klaxons are being touted as one of the bands of 2007



CONGRATULATIONS TO Big Life 20TH ANNIVERSARY FROM YOUR FRIENDS AT SONY MUSIC PUBLISHING JAPAN



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 GROUP

MUSICWEEK

Club Charts 09.12.06

The Upfront Club Top 40

Rank	Weeks on Chart	Artist	Album
1	1	FREEMASONS FEAT. STEPHAN GARBETT <i>HEAVEN DOWN LOVE</i>	EP
2	4	ERIC PRYZD VS. FLOYD <i>PROPER EDUCATION</i>	EP
3	1	THE FEELING <i>LOVE IT WHEN YOU CALL</i>	EP
4	1	DJ DISPOSE <i>WORK IT OUT</i>	EP
5	2	BEN MACINTOSH FEAT. TOBY LILY <i>FEEL TOGETHER</i>	EP
6	11	KLAAS VS. JAM HINN <i>LOVE YOU</i>	EP
7	1	SHAAMAM PATT <i>PARTY ALL THE TIME</i>	EP
8	2	SPICE COOMBOS <i>FEAT. MADIA OH MY EGYPTIAN LOVER</i>	EP
9	8	STU ALLEN <i>MUSICS GOT ME</i>	EP
10	5	QUEEN VS. THE MIMAM PROJECT <i>AND HER ONE BITES THE DUST</i>	EP
11	6	EDDIE HONKICK FEAT. BERGET LEWIS <i>DEEPER LOVE</i>	EP
12	1	ERICK E <i>THE BEAT IS ROCKIN'</i>	EP
13	1	SHAMIE <i>DON'T GIVE ME YOUR LIFE</i>	EP
14	4	PROGRESSIVE TECHNOLOGY <i>FEAT. THE BROTHERS (DUBBLES)</i>	EP
15	3	BOOTY LUV <i>BOOBY ZWITE</i>	EP
16	8	CLIENT <i>ZENOX MACHINE</i>	EP
17	3	VARDOS <i>WINTER SLEEPER</i>	EP
18	2	BLONDE VS. EDISON <i>HEART OF GLASS</i>	EP
19	8	THE RAPTURE <i>WAAVU</i> <i>PEOPLE DON'T DANCE NO MORE</i>	EP
20	6	PHONKIN IN DUS <i>FEAT. PAMELA FERNANDEZ</i> <i>KODKIN IN THE BEAT 2006</i>	EP
21	18	LINA Z <i>SHOW ME WHAT YOU GOT</i>	EP
22	17	MADONNA <i>JUMP</i>	EP
23	20	4 STRINGS <i>INTO THE NIGHT</i>	EP
24	10	JUSTIN TIMBERLAKE <i>MY LOVE</i>	EP
25	15	RHIANNA <i>WE RIDE</i>	EP
26	21	WHELAN & OJ <i>SOLA FEAT. MIKI BELLE</i> <i>TEARROOS</i>	EP
27	1	VAANESSA HUIDEERS <i>COME BACK TO ME</i>	EP
28	20	BOYKID <i>FEAT. LUGIANA</i> <i>YEAH YEAH</i>	EP
29	21	ROBBIE WILLIAMS <i>LOVELIGHT</i>	EP
30	21	THE FRESHYERS <i>IN LOVE WITH YOU</i>	EP
31	1	MILVA <i>SPACE HELY</i>	EP
32	1	SUGABABES <i>EASY</i>	EP
33	1	FRISON VS. ICE MC <i>THINK ABOUT THE WAY</i>	EP
34	1	EDDIE LE GRAND <i>PITY YOUR HANDS UP FOR DETROIT</i>	EP
35	1	SUGABABES <i>OVERLOAD: THE REMIX COLLECTION (SAMPLES)</i>	EP
36	1	CHRISTINA AGUILERA <i>HITR</i>	EP
37	1	LO-IDER <i>FEAT. CUMBERBATCH</i> <i>SKINNY</i>	EP
38	1	BLIMP <i>I'M RISHINI</i>	EP
39	1	NALIN & NANE <i>FEAT. ALEX PRINCE</i> <i>CRUISING</i> <i>BEACHBALL 2006</i>	EP
40	1	MASSON <i>EXCEPTEER</i>	EP



The Freemasons: capture the night inside

Owen Stefanos: capturing the Urban Chart

Freemasons return to top

by Alan Jones

Brighton house duo **The Freemasons** achieve their third straight double number one this week, according to the sum of both the Upfront and Commercial Pop charts with *Rain Down Love*.

The Freemasons' victory should not be underestimated; they were up against very stiff opposition, with **Eric Prydz Vs Floyd's** *Proper Education* and **Christina Aguilera's** *Hurt* finishing as their runners-up. *Rain Down Love* features the vocals of the estimable Steffen Garrett — who matched her vocals to Dennis Edwards' on *Louie Louie* — and is already on the Radio One Chart, even though it isn't released commercially until January 8, 2007.

The Freemasons have had many club chart hits as others; most recently on Luther Vandross' *Shine*, and as artists they previously topped both charts in August 2005 with *Love On My Mind*, and repeated the feat in January with their follow-up *Watchin'*. Both of these tracks featured vocals from Amanda Wilson, and managed to reach the top 20 of the OCC sales chart.

Love On My Mind was based around a sample from Jackie Moore's 1979 single *This Time Baby* and topped the year-end Upfront and Commercial Pop Charts in 2005. *Watchin'* won't be too far away from doing likewise in the 2006 lists, as it spent a fortnight at the top of both charts, and hung around for a long time when it first turned as sluggish at the start of this year.

While *The Freemasons* victory on the other two charts was comfortable, **Aton Feat. Eminem** only retained their Urban Chart title after a struggle. While **Jay-Z's** *Show Me What You Got* moved 3-2 it closed the gap to less than 1%, former chart-topper **Justin Timberlake's** 2-3 dip with *My Love* was accompanied by a slight increase in support, and it is still very much in touch with the top two, 3% in arrears. *Timberlake*, in turn, is only 1% ahead of **Owen Stefanos'** fast-rising *Wind It Up*, which added 23% extra support last week but only moves 6-4. Stefanos' single is, however, 20% ahead of fifth placed **Snoog Dogg's** and is well-placed to make a decisive move over the coming week.

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Album
1	MIKI RYDIA <i>WIND UP</i>	EP
2	MICKEY MONDRIE VS. JESSE <i>OVER YOU</i>	EP
3	THE FEELING <i>LOVE WHEN YOU CALL</i>	EP
4	PROPER EDUCATION <i>FEAT. DENNIS EDWARDS</i>	EP

THE PLAYLIST



Powered by iHeartRadio

Rank	Artist	Album
1	FREEMASONS <i>FEAT. STEPHAN GARBETT</i> <i>HEAVEN DOWN LOVE</i>	EP
2	ERIC PRYZD VS. FLOYD <i>PROPER EDUCATION</i>	EP
3	THE FEELING <i>LOVE IT WHEN YOU CALL</i>	EP
4	DJ DISPOSE <i>WORK IT OUT</i>	EP
5	BEN MACINTOSH <i>FEAT. TOBY LILY</i> <i>FEEL TOGETHER</i>	EP

COMMERCIAL POP TOP 30

Rank	Artist	Album
1	FREEMASONS <i>FEAT. STEPHAN GARBETT</i> <i>HEAVEN DOWN LOVE</i>	EP
2	ERIC PRYZD VS. FLOYD <i>PROPER EDUCATION</i>	EP
3	THE FEELING <i>LOVE IT WHEN YOU CALL</i>	EP
4	DJ DISPOSE <i>WORK IT OUT</i>	EP
5	BEN MACINTOSH <i>FEAT. TOBY LILY</i> <i>FEEL TOGETHER</i>	EP



Produced in co-operation with the BPI
 featuring more than 4,000 record outlets
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As used by Radio One

MUSICWEEK

The Official UK Charts 09.12.06

SINGLES

	Pos	Artist	Label
1	1	TAKE THAT PATIENCE	Polygram
2	2	AKON FEAT. EMINEM SMACK THAT	Universal
3	3	BOOZY LUV BOOGIE 2NITE	Her Club
4	13	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Jelmi
5	4	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	Jive
6	6	BEYONCE IRREPLACEABLE	Columbia
7	3	EMMA BUNTON DOWNTOWN	Jive
8	7	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	Dun
9	52	THE FRATELLIS WHISTLE FOR THE CHOIR	Fatcat
10	6	MUSE KNIGHTS OF CYDONIA	Virgin/Warner Bros
11	5	WESTLIFE THE ROSE	S
12	10	RAZORLIGHT AMERICA	Verbe
13	12	BODYROX FEAT. LUCIANA YEAH YEAH	Eye Indisc/realITY
14	9	GIRLS ALoud SOMETHING KINDA 0000H	Fascination
15	50	THE KILLERS BONES	Virgin
16	31	CHRISTINA AGUILERA HURT	RCA
17	8	ALL SAINTS ROCK STEADY	Polygram
18	14	MY CHEMICAL ROMANCE THE BLACK PARADE	Reprise
19	17	AMY WINEHOUSE REHAB	Island
20	20	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Polygram
21	16	RED HOT CHILL PEPPERS SNOW (HEY OH)	Warner Brothers

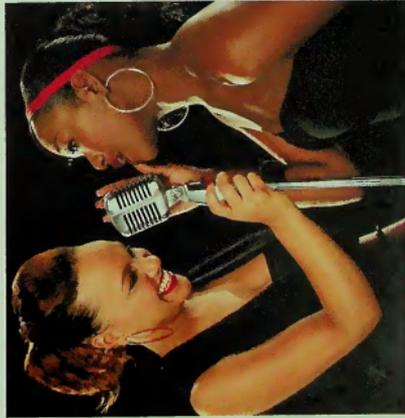
ALBUMS

	Pos	Artist	Label
1	1	TAKE THAT BEAUTIFUL WORLD	Polygram
2	1	JIL DIVO SIEMPRE	Sony Music
3	2	OASIS STOP THE CLOCKS	Big Brother
4	1	WESTLIFE THE LOVE ALBUM	S
5	3	THE BEATLES LOVE	Apple
6	4	UZ U218 SINGLES	Universal
7	7	GIRLS ALoud THE SOUND OF - THE GREATEST HITS	Parade
8	5	GEORGE MICHAEL TWENTY FIVE	Agent57
9	13	FRON MALE VOICE CHOIR VOICES OF THE VALLEY	UCJ
10	6	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Columbia
11	21	THE KILLERS SAM'S TOWN	Verbe
12	11	KATHERINE JENKINS SERENADE	UCJ
13	14	SCISSOR SISTERS TA-DAH	Polygram
14	9	RAZORLIGHT RAZORLIGHT	Verbe
15	8	SUGABABES OVERLOADED - SINGLES COLLECTION	Island
16	12	SNOW PATROL EYES OPEN	Fiction
17	15	PAUL WELLER HIT PARADE	Island/Polygram
18	10	ANGELIS ANGELIS	Sony Music
19	18	PINK T.M. NOT DEAD	LaFace
20	13	KATIE PRICE & PETER ANDRE A WHOLE NEW WORLD	Kat Records
21	11	GA ACT THREE	Who's Boss

NEWS
 SINGLES
 PLAYLIST
 NEW RELEASES
 ALBUMS
 CHARTS

FIND WHAT YOU'RE LOOKING FOR
 MUSICWEEK

- 20** **SCISSOR SISTERS** I DON'T FEEL LIKE DANCIN'
Pop/Rn
- 21** **RED HOT CHILI PEPPERS** SNOW (HEY OH)
Rock
- 22** **THE FEELING** LOVE IT WHEN YOU CALL
Rock
- 23** **FISH GO DEEP FEAT. TRACEY K** THE CURE & THE CAUSE (Behind)
R&B
- 24** **ROBBIE WILLIAMS** LOVELIGHT
Pop/Rn
- 25** **LEMAR** SOMEONE SHOULD TELL YOU
R&B
- 26** **BOB SINGLAR & CUTEIE B** ROCK THIS PARTY...
Delicad
- 27** **SNOW PATROL/M WAINWRIGHT** SET THE FIRE...
Rock
- 28** **SHAKIRA FEAT. WYCLEF JEAN** HIPS DON'T LIE
Pop/Rn
- 29** **DAMIEN RICE** 9 CRIMES
Folk
- 30** **CASSIE** LONG WAY 2 GO
R&B
- 31** **SIMON WEBBE** COMING AROUND AGAIN
Pop/Rn
- 32** **JUSTIN TIMBERLAKE** SEXYBACK
R&B
- 33** **JAMES MORRISON** WONDERFUL WORLD
Pop/Rn
- 34** **JAMELIA** BEWARE OF THE DOG
Pop/Rn
- 35** **LOSTPROPHETS** CAN'T CATCH TOMORROW
Rock
- 36** **PINK** NOBODY KNOWS
Pop/Rn
- 37** **FAITHLESS FEAT. HARRY COLLIER** BOMBS
Pop/Rn
- 38** **CASCADA** EVERYTIME WE TOUCH
Pop/Rn
- 39** **GET CAPE. WEAR CAPE. FLY WAR OF THE WORLDS**
Pop/Rn
- 40** **CAST OF HIGH SCHOOL MUSICAL** WERE ALL IN THIS...
Pop/Rn



BOOTY LUV: CLIMB INTO THE TOP FIVE

**FIND WHAT YOU'RE LOOKING FOR
MUSICWEEK.COM**

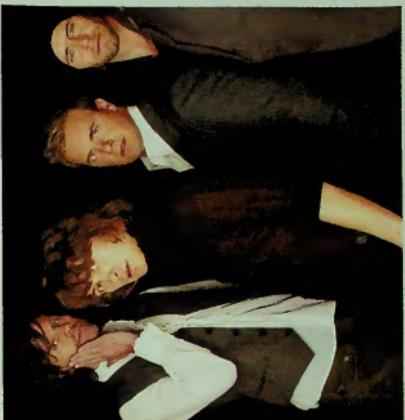
COMPILATIONS

- 1** **NOW THAT'S WHAT I CALL MUSIC 65**
Various Artists
Sony BMG TV
- 2** **POP PARTY 4**
Various Artists
Various
- 3** **RADIO J'S LIVE LOUNGE**
Various Artists
Various
- 4** **HIGH SCHOOL MUSICAL**
Various Artists
Various
- 5** **NINE PTS THE ESSENTIAL BANDS**
Various Artists
EMI
- 6** **NOW THAT'S WHAT I CALL XMAS**
Various Artists
EMI
- 7** **CLUBLAND 10**
Various Artists
Various
- 8** **ULTIMATE BOY BANDS**
Various Artists
Various
- 9** **THE ANNUAL 2007**
Various Artists
Various
- 10** **THE CLASSICAL ALBUM 2007**
Various Artists
Various
- 11** **CHRISTMAS HITS**
Various Artists
Various
- 12** **CLUBMIX 2007**
Various Artists
Various
- 13** **THE ANTHEMS**
Various Artists
Various
- 14** **THE VERY BEST OF HEARTBEAT - THE ALBUM**
Heartbeat
EMI
- 15** **NOW THAT'S WHAT I CALL NO.1'S**
Various Artists
EMI
- 16** **THE R&B YEARBOOK 2006**
Various Artists
Sony BMG TV
- 17** **THE BEST OF BOND JAMES BOND**
Various Artists
Capitol
- 18** **MY CREEBIES ALBUM**
My Creebies
Various
- 19** **LAZY TOWN - THE ALBUM**
LazyTown
Capitol
- 20** **MONSTERS OF ROCK**
Various Artists
EMI

FORTHCOMING

- KEY SINGLES RELEASES**
- DEC 25** **THE EVOLUTION** RCA
R&B
- DEC 26** **INTERNAL ROMANUS TO BERLIN ISLAND** FEB 26
Pop/Rn
- DEC 18** **JESSICA SIMPSON** BOY RICA
Pop/Rn
- DEC 18** **BLOCK PARTY A WERKDOG IN** WICKITA
Pop/Rn
- DEC 18** **FALL OUT BOY** IN PAINT ON HIGH MERCURY FEB 5
Pop/Rn
- DEC 18** **NIHARA JONES** NOT TOO LATE PARLOPHONE JAN 29
Pop/Rn
- DEC 18** **THIRTEEN SENSES** CONDUCT MURDER JAN 22
Pop/Rn
- DEC 18** **THE GOOD, THE BAD AND THE QUEEN** FEB 15
Pop/Rn
- DEC 18** **PARLOPHONE**
Pop/Rn
- DEC 11** **SONIC YOUTH** THE DESTROYED ROOM
Pop/Rn
- DEC 11** **OWEN STEFANI** THE SWEET ESCAPE
Pop/Rn
- DEC 11** **IN ESCAPE**
Pop/Rn
- DEC 4** **ILL CHRIS** ILL CHRIS RCA
Pop/Rn
- DEC 4** **ILL CHRIS**
Pop/Rn

- 21** **KAIO PRICE & PETER ANDRE** A WHOLE NEW WORLD
Pop/Rn
- 22** **JUSTIN TIMBERLAKE** FUTURESEX/LOVESOUNDS
Pop/Rn
- 23** **JAMES MORRISON** UNDISCOVERED
Pop/Rn
- 24** **THE FEELING** TWELVE STOPS AND HOME
Pop/Rn
- 25** **ROBBIE WILLIAMS** RUDEBOX
Pop/Rn
- 26** **ALL ANGELS** ALL ANGELS
Pop/Rn
- 27** **THE KOOKS** INSIDE IN/INSIDE OUT
Pop/Rn
- 28** **BEYONCÉ** B'DAY
Pop/Rn
- 29** **ROD STEWART** ...GREAT ROCK CLASSICS OF OUR TIME
Pop/Rn
- 30** **FAITHLESS** TO ALL NEW ARRIVALS
Pop/Rn
- 31** **LEMAR** THE TRUTH ABOUT LOVE
Pop/Rn
- 32** **NELLY FURTADO** LOOSE
Pop/Rn
- 33** **CLIFF RICHARD** TWO'S COMPANY - THE DUETS
Pop/Rn
- 34** **THE FRATELLI** COSTELLO MUSIC
Pop/Rn
- 35** **JAY-Z** KINGDOM COME
Pop/Rn
- 36** **LUTHER VANDROSS** THE ULTIMATE
Pop/Rn
- 37** **DEPECHE MODE** THE BEST OF - VOL. 1
Pop/Rn
- 38** **AKON** CONVICTED
Pop/Rn
- 39** **SIMON WEBBE** GRACE
Pop/Rn
- 40** **PAOLO NUTINI** THESE STREETS
Pop/Rn



TAKE THAT: FIRST NUMBER ONE ALBUM FOR OVER A DECADE

2 SHARLETT VS. LINDSEY FRODO (NEW) (CHR) SHARLETT

3 JAKED TOO LITTLE TOO LATE

7 HEAVY METALLO ALL GOOD THINGS COME TO AN END (NEW) HAWK BLOOD

8 GUNZ 4 KINGS THINK WE'RE ALONE (NEW)

9 WARRIORS CLUB (OLD) (NEW) (SHARLETT)

10 MESSIAH DOLLS WANT A MAMMIE

At least 10 weeks
All

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist Title	Program	Weeks
1	JAMILLA (NEW) (THE COO)	Radio	1
2	JUNE SPYNE (NEW) (YOU)	Radio	1
3	THE FEELING (NEW) (I THINK YOU CALL)	Radio	1
4	SHARON DENT (NEW) (ALL THE THINGS)	Radio	1
5	SCISSOR SISTERS (NEW) (A PERSON'S WORDS)	Radio	1
6	ERIC WYPER (NEW) (I DON'T KNOW) (EDUCATION)	Radio	1
7	EMILIANA (NEW) (I CAN'T TELL ME)	Radio	1
8	PROUDER (NEW) (CAMPUS) (MAMILLA) (TELL ME)	Radio	1
9	LOVE (NEW) (STAY) (I DON'T KNOW)	Radio	1
10	LOVE (NEW) (STAY) (I DON'T KNOW)	Radio	1
11	LOVE (NEW) (STAY) (I DON'T KNOW)	Radio	1
12	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1
13	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1
14	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1
15	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1
16	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1
17	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1
18	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1
19	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1
20	THE BEATLES VS. THE BEATLES (NEW) (I DON'T KNOW)	Radio	1

These charts are also available online at musicweek.com



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

COOL CUTS CHART

Rank	Artist Title	Program	Weeks
1	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
2	DAVID LOUPEY (NEW) (I DON'T KNOW)	Radio	1
3	EMILIANA (NEW) (I CAN'T TELL ME)	Radio	1
4	EMILIANA (NEW) (I CAN'T TELL ME)	Radio	1
5	EMILIANA (NEW) (I CAN'T TELL ME)	Radio	1
6	EMILIANA (NEW) (I CAN'T TELL ME)	Radio	1
7	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
8	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
9	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
10	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
11	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
12	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
13	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
14	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
15	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
16	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
17	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
18	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
19	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1
20	MARTIN SAUNDERS (NEW) (I DON'T KNOW)	Radio	1

URBAN TOP 30

Rank	Artist Title	Program	Weeks
1	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
2	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
3	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
4	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
5	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
6	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
7	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
8	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
9	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
10	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
11	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
12	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
13	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
14	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
15	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
16	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
17	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
18	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
19	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
20	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1



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Rank	Artist Title	Program	Weeks
1	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
2	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
3	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
4	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
5	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
6	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
7	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
8	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
9	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
10	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
11	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
12	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
13	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
14	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
15	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
16	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
17	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
18	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
19	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1
20	SHANTIE (NEW) (DON'T GIVE ME YOUR LOVE)	Radio	1

ARTIST TRIBUTE

Ross Millard,
The Futureheads
We were resigned
to being a part-time
band when Jazz and
Tim came to see us
playing to 20 people
in bar in Newcastle.

They said, "Your
songs are great, you
can do so much
more." They really
gave us the
confidence to go
for it.

this since. Just as Yazz and Coldcut were happening, Arista put out Thinking About His Baby as Blue Zone's second single.

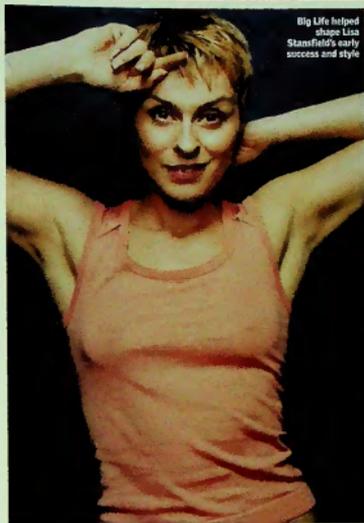
Jon from Coldcut was doing a show on Kiss when it was still a pirate and he said, "Hey I like that Blue Zone record." I thought, "What? He's cool, why would he like Blue Zone?"

I go home that night and Yazz says: "That Blue Zone record is wicked". And I thought: "Am I losing it or something? What Blue Zone record?" And she puts on a track I'd never heard, Big Thing, which was really soulful. It was the B side and they'd recorded it in their garage and just thrown it on there.

That same week Tony Blackburn made it his Record Of The Week on Radio London and said on air, "Any record company which thinks this is a B side needs their heads tested." So I got the band down and told them: "This is the kind of record you should make. Lisa Stansfield the soul singer."

And Ian reached into his pocket and said: "There's plenty more where that fookin came from. Play that." And it was All Around The World. I went straight into Arista and told them to ditch the Blue Zone name, pull the album, pull Jackie by Billy Steinberg and Tom Kelly (who had co-written Like A Virgin) which Clive Davis wanted as the next single and let me and Tim take over the A&R.

We got Lisa to guest with Coldcut for People Hold On which went to number 11 and then made All Around The World and the Affection album. We ended up managing her for 10 years and three albums during which time she sold over 10m records.



Big Life helped shape Lisa Stansfield's early success and style

The Verve

Tim: Then round about in 1995, as the Britpop thing was beginning, we thought we'd like to get back into looking after real bands because we both really love rock music. By then though, everybody had us down as being managers of girl singers.

I was very friendly with Tony Perrin (who's now at Coalition) and we asked him to come to work for us. Then I picked up a tape out of the post, the only one which we've ever received which has ever gone on to do anything and on it was All You Good People by Enbrace.

Jazz: We all went "wow" and went after them immediately. We signed them to Virgin and Dave Boyd told us he was looking for a producer for The Verve - well Richard Ashcroft actually - so we suggested Youth.

Tim: I went with Youth to the meeting with Richard and it was one of my best moments in the business ever. We sat there and he played Drugs Don't Work and Lucky Man on an acoustic guitar and the hairs just stood up on the back of my neck. I went back to Jazz raving about him.

Jazz: One morning, I came into the office and got two phone calls within an hour. The first was from Youth in Olympic saying The Verve had just fired John Best, who was managing them, and I should come down and hear what they'd got on tape. The second was from Dave Boyd who said, if Big Life were to take over The Verve's management it would be a dream team.

It took a couple of weeks to hammer things

Here's to

more years of

Mayhem!

from SOLUTIONS Russells

*Many congratulations to
Jazz and Tim
and all at Big Life
on celebrating twenty years at the top!*

Taking Snow Patrol from playing to 400 people at the London Garage to a sell out UK arena tour, number 1 albums and top 5 in the USA is quite an achievement, and it will only get better!

*Big Big Love from
Bob Angus, Conal Dodds, Paul Hutton
and all at Metropolis Music*



Happy 20th, Big Life!

from your friends at



LITTLE



BIG

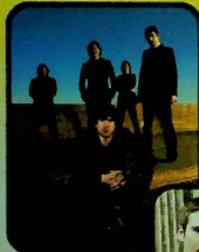


MAX



BOOKING

PARADIGM



Big Life
Tribute

The Verve joined Big Life on the cusp of their huge UK #1 success

ARTIST TRIBUTE

Andy Gill, Gang Of Four
I'd heard about Jazz and Tim before I met them. Jazz's a bit of a legend anyway and their partnership attracts

comment. They're the odd couple of the music business - Jazz is expansive, a great anecdotalist and life-and-soul, while Tim is introspective, quiet and studious and

comes across more like a physics teacher than a music manager. Actually it's a combination that works well. They have different skills, they've both got

good instincts. They win you over.



out, but there we were managing The Verve with Drugs, Lucky Man and Bittersweet Symphony already in the can.

Tim: The moment they told us that the string line on Bittersweet had been sampled from Andrew Loog Oldham's *Orchestral Stages* album Jazz went white.

Jazz: It was only a few months after Carter The USM had stuck a bit of Ruby Tuesday on the end of something and ended up having to pay Allen Klein's Abco all the publishing royalties on it. So I knew we were in for trouble.

We had an OK relationship with Abco because The Soup Dragons had earned them a lot of money with their cover of I'm Free, but when I called Allen's assistant Iris to ask for permission to use the sample I discovered that EMI Music had already been on the phone offering them a tiny share in the copyright, which had made Allen very angry.

So, even though I pushed every charm button I had, the answer was still the same. They refused to let us release the record.

Tim: Meanwhile, I'm in the studio with the band and we're trying to see whether we can take out the sample or rerecord it or something. But, whatever we did, the magic just vanished.

Jazz: Which was a disaster, of course, because Tim and I were really convinced that Bittersweet Symphony should be the first single off the album and had just moved heaven and earth persuading everybody at Virgin, and Richard himself, that it was the one of those seminal classics which would make people stop in their tracks the moment they heard it.

So I asked Nancy Berry to speak to Mick and

Is it really only 20 years?
Happy Anniversary Jazz & Tim

Clintons ©

Keith about it, who apparently weren't fussed, and contacted Andrew Oldham who wrote a great letter of support back.

Then we asked Ken Berry to talk to Allen Klein. In the meantime, I was explaining to the band how and why they were probably going to lose all the publishing on the song, when Nancy called me back and said, "Ken has seen Allen and it's OK. It's OK and it's 50/50".

I said, what can Ken have on Allen that he's given away 50%? Send the paperwork over, we're laughing – and told the band the good news. But when the paperwork came in it said 100% to Abeko Music – and I looked a complete and utter prat.

So I phoned Nancy again and asked her to check with Ken. When she finally called me back she said, "Ken doesn't really want to go back to Allen and push it further. But it is 50/50 like he said – 50% Mick and 50% Keith."

Badly Drawn Boy

Tim: Paul Lennon at Statham Gill Davis approached us with Badly Drawn Boy. He was really hot and everybody was chasing him and telling him he could get a million pound deal if he wanted.

Jazz: Damon didn't tell me this for years, but the reason he chose us was because we didn't bullshit him. All we said was, "What do you need? To pay off some debts and get your own studio? OK. Plus a bit to live on? Fine. Then let's look for a three-album deal not a six-album deal and go with a record company which understands your

music and isn't going to push you too far – which means we'll be looking for less money not more money." He recognised immediately that we were in for the long haul.

Snow Patrol

Jazz: When we found Snow Patrol in 2001 they'd done two albums on Jepsster, but otherwise were as cold as it's possible to be. They already had a publishing deal with Sony, which was due to expire in three weeks.

I called Charlie Pinder to ask him whether he was going to pick up the option or not and he asked for an extension until we got a new record deal. We said, "No" of course, but that meant that the band was really in the shit.

At that point they had a few songs, but not Run, so we said, "It's a lot of money for us but we'll give you £50k for your publishing so you can live for the next year."

A month later, Run came in the door and it sounded like a monster.

Tim: But when we played it to the record companies, nobody got it. And I mean nobody, because we went everywhere – MDs, heads of A&R, the lot. It was only when I was having lunch with Colin Barlow at Polydor one day and he was saying that they had too much pop and needed some rock bands and would me and Jazz be interested in coming in as consultants that I said, "That's an idea – but while you're at it why don't you sign Snow Patrol?"

Jazz: So we sort of sneaked them in the back door, but it took forever to work out the deal

which naturally began to get smaller and smaller until it was something like £100,000 all-in, including recording costs.

But we couldn't afford to turn it down. Then we got a call from Colin saying they'd just taken on Jim Chancellor to A&R the Fiction label and that he really needed to see the band before the contract was signed.

And we thought, that's it, it's over. We knew Jim because he managed Athlete. But nobody comes in on his first day and signs a deal which has almost been done when there's no buzz whatsoever on the band.

To his credit, Jim did agree to go up to Scotland and see them in rehearsal – and he came back raving about Spitting Games. Spitting Games???

We'd never heard the song because they'd only just

written it a couple of days before. Jim had the balls to sign the band because he liked the music and he liked the guys.

Which is how it's supposed to work. I will say publicly that is the mark of a true A&R man and if anybody is responsible for Snow Patrol's success other than us, then it's him.



Badly Drawn Boy:
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With Gowers and the Government to discuss copyright term this week, time is running out Now is the time for logical thinking

EDITORIAL
MARTIN TALBOT



We don't yet know for sure what Andrew Gowers will this week recommend to the British Government on the subject of copyright term, but we have a pretty good idea.

If last week's press leaks are any guide, Gowers will oppose the call for an extension to the term on sound recordings.

If he does, he will not only be making a huge mistake, he will also do a disservice to all of those who seek to earn a living from music.

On this subject, I have no problem with admitting that we at Music Week are partial. Music Week stands for the best interests of anyone who creates and owns music, and who seek to earn from it.

From that very basic standpoint, there is no logic to do anything other than support term extension.

In recent weeks I have found myself debating the issue of term and found many misconceptions on the issue of term. An extra 20 years is not just 20 years more for record labels and super-rich artists, it is 20 more years for session musicians and stars from yesterday who are just beginning to reap the benefits of the long tail.

And it means an extra 20 years of performance roy-

alties for performers – just a few years after they have earned the right to claim it, and just as performers are beginning to take more control over the society which distributes it, PPL.

It also seems that, somewhere along the line, it has become fashionable to support the argument which says, "we shouldn't argue for term extension, we should argue for copyright reform".

The problem with this line is that those two routes are not mutually exclusive. We can have both. And we should be lobbying for both – as I have argued here on several occasions before.

But many proposals raised by the copyright reform lobby lose much of their value if term is not extended – "use it or lose it" and copyright registration after specific timeframes, among two common proposals.

But, while copyright reform is an open-ended discussion with no specific deadline, this is the one-chance saloon for term extension.

The Government has said it wants to reach a view; that is because the EC wants to review the existing 50-year term.

If the industry misses this window, it may not open again.

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DOOLEY'S DIARY



Beel's fitting farewell to Fluff

Remember where you heard it: Live performances from Take That and Sugababes and a video message from Bono gave the **Bar Mitzvah** of Lucian Grainge's son, held at trendy London eatery Mezza, a considerable edge late last month. However, the glitzy coming of age ceremony looked like it could be topped over the weekend with the wedding of veteran record man and A&M president Ron Fair. **Fluff Freeman** might have said "ta-ra" for a final time, but his dulcet tones will soon be heard again on Radio 2 as it is planning to repeat a **Pick Of The Pops** show presented by him as a tribute this coming Sunday. The station is also planning to re-run a tribute documentary, first broadcast for the great DJ's 75th birthday...*Meanwhile, Total Rock,*

where Fluff's former producer Tony Wilson now works, will do a run of its own tribute last Saturday afternoon. Radio Two controller Lesley Douglas was among many warmly reminiscing last week about Fluff, recalling that during an appearance at the Blackpool Illuminations being broadcast by her station a few years back all he had to do was utter the phrase "Not 'arf" to send a crowd of more than **100,000** people into a rapture. You don't get that with Chris Moyles...The punters and pretty people (we were there see?) jammed into Another Music Another Kitchen at Proud Galleries last Thursday were sought-after Birmingham act **The Twang** familiar faces from media labels and publishers were among the crowd, and even Kasabian dropped by, with Tom Meggan sticking around and chatting with the band...**Dooley hears The White Stripes** will be back with a new album in 2007...*Christmas*

started early last week as LavaLava Records, A&M and LIF Chris hosted events to celebrate the start of the festive season. Tinsel and mince pies were in abundance at the **LIF Christmas** album launch at the Borderline, while at Ginkig in Shepherds Bush, The Dylaneses, Fell City Girl, Liam Frost and DJ's the Robots of Def provided the musical entertainment while a magician's tricks **blew the crowd's mind**. The following night it took over Pop in Soho...**Tim Burton** was among those checking out the Killers at Brinxon Academy last week. Burton has, of course, directed the band's video for Bones...It's nice when the nationals learn to get a full understanding of the facts before getting off on one in their comment pieces. On learning that Andrew Gowers will not be recommending an extension to copyright term on sound recordings, the **Sunday Telegraph** of all titles deduced this was a good thing as it would mean works would be copyright-free after 50 years (overlooking the small matter of publishing rights) and that some altruistic soul would go about making free **GIFF Richard** downloads legally available to the youth, which would somehow inspire a new generation of rock/rollers to rise up. Where to start?...*Music Week's* interview with Sir Richard Branson provided a healthy response from visitors to our website – an impressive **92%** of respondents to the online poll agreed with Branson's assertion that record companies have been **too weak in standing up to the supermarkets**. Visit the **MW** blog for more on the subject...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "Dooley had the good fortune to see the Brian Jonestown Massacre on Sunday night...Talk about sublime and ridiculous. Anton Newcombe soon showed us all why a full bottle of Stolichnaya is not the ideal throat lubricant for a frontman, as he got like those drunken bores who at first entertain you before becoming ugly."

WEDNESDAY: "Ho ho ho. The silly season got started last night, with the Christmas party for LavaLava Records and a Christmas themed launch for LIF Chris' self-titled debut album – the bash was curiously entitled LIF Christmas. This will be followed tonight by A&M's Christmas party at Pop. And it's not even December yet!"

THURSDAY: "The last time Music Week wrote about groundbreaking French live low-in Rockford we ended up being quoted on the flyer. This we like. So here we go again – Rockford is a pioneering Arc De Triomphe-style testament to French musical zest and the most fun you can ever have with French people, short of beating old men at boules." To read the full entries on Dooley's blog, go to www.musicweek.com



Last Friday the Christmas party season officially kicked off for the great and the good of the music industry, with the traditional PPL bash deep in the heart of Soho. Pictured (l-r) are: Bob Bizzard MP, PPL/VPL chairman and CEO Fran Nevrida, Radio Academy director Trevor Dann and the BPI director of indie services Jon Webster.

Last week we asked: Was Richard Branson right last week when he said record companies have been too weak in standing up to the supermarkets?
 We said:
 Yes 92%
 No 8%

This week we ask: Can GCap make a success out of its national jazz station in the way it has done with classical music?

Form is edited by Jim Larkin

UK radio tunes into jazz and indie

Last week Xfm launched its bid for a licence in South Wales, and called in local hero **Nicky Wire** to act as figurehead for the station's application...

Quickfire

How did you come to get involved in the Xfm project?

It was through Nick Davidson, who's Xfm managing director now but who was as Red Dragon in 95/96, around the time of Everything Must Go. He was unbelievably supportive to us at a time when there was no Welsh identity to the station and no confidence in Welsh music. We became friends and we've stayed friends ever since and it was a pleasure to get involved.

What is it you value about Xfm?
 Particularly in South Wales we're saturated with corporate London programming, and this promises an alternative to that. Real Radio plays indie music and for most stations the only Welsh music they play is Tom Jones and Bonnie Tyler. And yet every year this region seems to be producing bands like Kids In Glass Houses that are breaking through, and it would be great to have a radio station reflecting that and helping more bands to do so.

How different would you like Xfm South Wales to be compared to its London or Manchester stations?

In Wales we've got a heritage now that we can be proud of, and these bands expose Wales to a wider world on B1 than and beyond. There are great new bands and our own Xfm would be a fantastic showcase for them.

Why are so many bands now coming out of Wales? How big a role did the Manics play?

We helped. We took a lot of the flack at a time when people thought Welsh music was just the Alarm. There was an inner confidence that was missing. We had to leave Wales to get everything – a record deal, management, radio play – and now



bands don't have to do that. **What exactly does your role involve?**
 I think it's just helping in putting the bid together. It makes me feel great to think we could have it.

How important was radio to the Manics when you were teenagers in Blackwood?

It was everything. Everything was based on radio and the music press, and radio plays is still the most important factor in breaking a band.

Do you get much support from commercial radio when you started putting records out?
 In Wales we get less support than we did anywhere else, and that's because of the lack of confidence there was. But things did pick up after Motorcycle Empiness, and I believe Suicide Is Painless was a Top 10 hit in the airplay chart.

Do you think radio is as important as it always was, now people can go online and find music themselves?

I do. Being the transpooter and Music Week subscriber I am, I study the airplay chart every week and look forward to the Rajar reports because I think radio is really important. It's a joy to wake up and listen to BBC6 Music and hear records you never thought you'd hear on the radio. And Xfm does a similar thing – it's

fantastic to hear them playing The View two weeks before everyone else.

Moving out your music, how did you enjoy the solo experience?

It was exactly what I wanted it to be. Q described the album as a "future cult classic" and that's what I wanted when I was making it – something like Lou Reed's Metal Machine Music. I wanted to face my fears and show my inadequacies on stage, because it can get very comfortable being in the Manics. I think James felt the same, and it's really helped with the new Manics stuff.

Are you back as a band now?

Yeah, we've just finished recording the album in Ireland and it's out in LA being mixed at the moment. I'm really excited about it. It sounds like a cross between Everything Must Go and Generation Terrorists.

Have you got a title?

It's called *Fend Away The Tigers*, and should be out in early May. Or, in music industry terms, that probably means late June.

Nicky Wire is the bassist in the Manic Street Preachers and released the solo album titled *The Zeigist* through Red Ink this year. Should Xfm's South Wales licence bid be successful, he will be chairman of an advisory board designed to ensure the station reflects local tastes and interests.

...meanwhile, GCap launches national station thejazz. Boss **Darren Henley** sets out his stall

Jazz is a broad church. What does the term mean to you?

From our point of view there's two answers to that and it reflects the two audiences we want to cater for. On the one hand there's a huge gap in the market for people already into jazz and who are completely overlooked by the current radio market. Also, just as we did with Classic FM, we want to take jazz out to a new audience and grow it. In 1992, before Classic FM launched, Radio Three had 3m listeners and now, 14 years later, Radio Three has 2m listeners and we've got 6m, so that's a net increase of 5m people now listening to classical music. If we can become the station for people who didn't know they liked jazz that would be brilliant.

How much potential is there for people involved in making or selling jazz?

What we try to do with Classic is to reach people on their own terms and that's what we'll do on Jazz. We want, within the first year, to have a CD label, books, podcasts, a website and jazz slots on Classic FM TV – all as the radio station making people can interact with us however they want. The opportunities for the music industry to get involved are pretty obvious and hopefully labels will be excited because they've gone so long without any sort of dedicated outlet like this.

What range of artists will you be playing?

We're lucky in that we've got Tim Lihoreau on board as creative director at Classic, and he's a musician with a strong base of knowledge in the jazz world. We'll be playing the greats like Miles Davis, Louis Armstrong and Ray Charles, but it's also important to make the station up to date and there's a range of Universal Classics & Jazz acts like



Jamie Cullum, Diana Krall and Madeleine Peyroux, but we'll also need people less well known to give credibility – not that those acts don't have credibility – but who will also work with our core audience, such as Charles Mingus. Eric Burdon is never in and never out – we'll listen and make judgements track by track.

Did the failure of Jazz FM to make it as a jazz station not put you off a little?

We have a scale that they didn't. We're a national station while they were a London station, and whereas they were a standalone company running one station, we're part of GCap and we'll run Jazz as a sister station to Classic FM.

You're launching on Christmas Day so presumably you're expecting plenty of people to be giving DAB sets this year?

That's right. We're hoping lots of people will be asking Santa to put a bit of jazz in their stockings. Hopefully people will discover the new station on Christmas Day and stick with it.

Darren Henley is station manager of Classic FM and thejazz. New jazz station being launched by GCap at 9am on December 25. Throughout 2007 it will be running a huge online and on air debate under the banner 'What Is Jazz?'

Can a strong December save retail?

The big question

Are the titles on the shelves in line-up to Christmas strong enough to enable the market to make up for a poor October and November?

Matt Thomas, Warner Music
 "It's not that the titles aren't strong enough – new superstar albums and

particularly strong best-sellers should have been opening at 250-300K a week, but we're falling short and that's the volume just left there for the big titles to take advantage of. So it's not a lack of release issue, it's a market issue. I'm not feeling a mega surge in the next four weeks, certainly not miserable, just accepting that we have to find a better way forward and not continue to rely on something that we did five years ago."

Helen Marquis, Play.com
 "We have really started ramping up for Christmas, but then people do need to order early for an online service. Oasis is still flying in week two, there has been almost no drop

off on that. Now 65 and Take That are both performing well this week. They could be this year's Robbie."

Blair McDonald, Nettwerk One Music Ltd

"I think the titles on the shelves are certainly strong enough for Christmas, there are plenty of big albums to pick from. I'm sure by the time everyone packs up for the holidays there will be winners and losers, but overall the volume will be pretty close to last year. What's more significant than ever is the fact that just two companies have such dominating control over the Top 40. That, I would suggest, is more of a concern in terms of sustaining album sales year-on-year than any other single factor."

Matt Henderson, Amazon UK

"Take That are selling well, as are Oasis, Westlife, The Beatles and the Radio One Live Lounge compilation. Some of the older titles are now coming down in price and are very popular as well. All this is keeping us very positive about Christmas. People here are proud of the fact that for millions of people in the UK Amazon is going to have a hand in making their Christmas."

Ted Cockle, Universal

"The Top 20 currently reads for most music fans like a list of familiar old friends and certainly won't scare off the less frequent music buyer. Consequently, no one's risking too much pairing with under a tenner for any of these no-risk titles. And never

underestimate the love for the Irish: Westlife, U2 and – sneaking in on a wildcard – Oasis."

Miles Leonard, EMI

"Very much so. All have had high profile launches and have strong fan bases. I personally have The Beatles' Love album in there which is an essential Christmas purchase for anyone in my book."

Jeremy Lascelles, Chrysalis

"If you look at the album charts this week there are big releases, so a nobody's flat, dead market has sprung to life. There's an awful lot of quality out there now which will drive store traffic, so if retailers don't get it right now they never will. Let's hope all of us have a happy Christmas."

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Week 48

Upfront p34 > Reviews p36 > TV & radio airplay p37 > Singles p40 > Albums p42

FAST CHART

SINGLES

NUMBER ONE
TAKE THAT PATIENCE (Polydor)
Remaining atop the singles chart, even as their Beautiful World album debuts at the album apex, Patience is the eighth of Take That's number one singles to spend more than a week on top.

ARTIST ALBUMS

NUMBER ONE
TAKE THAT BEAUTIFUL WORLD (Polydor)
The seventh different number one album in as many weeks, Take That's Beautiful World debuts among mature boy band Westlife's Love Album, and does so with a first-week sales of 168,954, a tally which compares favourably with the 147,236 copies former Take That member Robbie Williams' Rudebox sold when it debuted at number one five weeks ago.

COMPILATIONS

NUMBER ONE
VARIOUS NOW! 65 (EMI/Virgin/UMTV)
Second-week sales of 165,327 take Now! 65's 13-day tally to 401,131. Jumping 6-3 in the year-to-date compilation chart, it now sits pre-trailers performers Now! 63 (473,331 sales) and Now! 64 (759,182).

RADIO AIRPLAY

NUMBER ONE
TAKE THAT PATIENCE (Polydor)
Back for good provided Take That with their third airplay number one, dethroning Freakpower's Turn On, Turn It, Drop Out in 1995. They return to the top of the list for the first time since then with Patience, which replaces The Feelings' Love It When You Call.

THE SCHEDULE

ALBUMS

THIS WEEK
Mary J Blige Greatest Hits (Island); Lil' Chris Lil' Chrs (RCA); Acoustic Ladyland Skinny Grin (V2); Eminem Eminem Presents The Re-Up (Interscope); Gwen Stefani The Sweet Escape (Interscope); Kevin Federline Playing With Fire (Reincarnate)
DECEMBER 11
Sonic Youth The Destroyed Room (ReRise); My Device Nervous System (Shifty Disco); New Mastersounds 102 Percent (Kudos)
DECEMBER 18
Rancina Ink Is My Drink (Rawkus)
JANUARY 8
Crufferys Candyfloss (Rough Trade); The Good, the Bad and the Queen: The Confessions of Our Beyond Hell (DRT)
JANUARY 15
The View Hats Off To The Buskers

The Market

Take That score a hat-trick

by Alan Jones
In the first phase of their career, which came to a halt more than 10 years ago, Take That had eight number one singles and three number one albums — but never topped the two charts at the same time.
But the Mancunian band achieve just that this week, continuing atop the singles chart with comeback single Patience, while debuting at the album apex with Beautiful World.

Patience sold 38,337 copies last week — a 38.1% dip week-on-week — but still retained its title comfortably, with Akon & Eminem's Smack That again its closest rival but well beaten, on sales of 24,112.

Although unable to match the sales of any of the top three albums from the previous week, when new albums from Westlife, Oasis and The Beatles all sold more than 770,000 copies, Take That's fourth studio album Beautiful World debuts at number one. Sales of 168,954 provide it with a small advantage over 11 Divo, who were aiming for their third consecutive number one album with Siempre and came close to achieving it, with first-week sales just 1.51% less than Beautiful World at 166,395. While overall album sales



Career first: Take That top the singles, albums and radio charts in the same week

climbed to their highest level of 2006 for the second week in a row, at 5,290,452, they were 4.47% below the same week last year, when 5,537,721 albums were sold.

Artist album sales last week, at 4,162,979, were 3.04% below the same week in 2005, when sales were 4,283,116, even though the number one album, Eminem's Curtain Call: The Hits topped the list with a modest 112,915 sales.

Compilation album sales last week, at 1,137,472, were 9.34% down on the 1,254,605 tally they turned in a year ago. Now! 65's chart-topping tally of 165,327 was a worrying 29.73% below the 235,274 sales turned in by Now! 62 in the same week in 2005.

Most ubiquitous song of the week is You Raise Me Up, which appears on 11 Divo's Siempre, (number two, 166,395 sales), From Male Vocal Choir's Voices Of The Valley (number nine, 56,470 sales) and the Aled Jones compilation You Raise Me Up (number 63, 10,435 sales). You Raise Me Up has now featured on six chart albums in 15 months. Westlife started the trend with the track appearing on their Face To Face album in October 2006, and the song also appeared on The Voice by Russell Watson and Music by Michael Ball earlier this year. It is also on the current number 10 compilation, The Classical Album 2007 (21,239 sales) in a version by Andrea Ross.

KEY INDICATORS

SINGLES

Sales versus last week: -8.5%
Year to date versus last year: 20.6%

MARKET SHARES

Universal	47.3%
Sony BMG	20.1%
Warner	11.5%
EMI	7.2%
Other	1.9%

ALBUMS

Sales versus last week: 18.9%
Year to date versus last year: -0.7%

MARKET SHARES

Universal	43.3%
Sony BMG	40.3%
EMI	7.5%
Warner	3.9%
Other	4.6%

COMPILATIONS

Sales versus last week: 15.7%
Year to date versus last year: -9.2%

MARKET SHARES

Universal	46.2%
EMI	29.6%
Sony BMG	17.1%
Warner	1.5%
Other	5.6%

RADIO AIRPLAY

MARKET SHARES

Universal	52.8%
Sony BMG	15.2%
Warner	12.5%
EMI	10.7%
Other	8.8%

CHART SHARE

Origin of singles sales (Top 75):
UK: 60.0% US: 37.3% Other: 2.7%
Origin of albums sales (Top 75):
UK: 61.3% US: 33.3% Other: 5.4%

For fuller listings, see musicweek.com

NEW ADDITION



Fall Out Boy will return with their anticipated new studio album, Infinity On High on February 5. The set features a guest appearance from Jay-Z, and first single, It Ain't A Scene, It's An Arms Race has already received support from Jo Whalley at Radio One. Infinity On High is the follow up to the 3m selling From Under The Cork Tree.

SINGLES

THIS WEEK
Richard Ashcroft Why Not Nothing (Parlophone); Evanescence Lithium (Columbia); Babyshambles The Blinding EP (Regal); Jay-Z Show Me What You Got (Mercury); Lil' Chris Getting Enough? (Mercury); Primal Scream Sometimes I Feel So Lonely (Columbia); Embrace I Can't Come Down (Independiente); Jamelia Beware Of The Dog (Parlophone); Lazy Town Bing Bang (Gut); Paolo Nutini Revind (Atlantic); Scissor Sisters Land Of A Thousand Words (Polydor); Snoop Dogg That's That (Polydor)
DECEMBER 11
Matt Willis Don't Let It Go To Waste (Mercury); Lily Allen Littlest Things (Regal); Elton John Tinderbox (Rocket); Marli P. Biddy Tell Me (Atlantic); Shadrach Ilegal (RCA); Gwen Stefani Wind It Up

(Polydor); Embrace You Don't Know (Polydor); Blondie Vs Edison Heart Of Glass (Polydor); El Chombo Chacomero
DECEMBER 18
Nas Hip Hop (Mercury); James Morrison Pieces Don't Fit Anymore (Polydor); Queen Vs Miami Project Another One Bites The Dust (Mercury); Primal Scream Sometimes I Feel So Lonely (Columbia); Enuff Zehn Love (Mercury); Rascal Light Before I Fall To Pieces (Vertigo)
DECEMBER 25
Iron Maiden Different World (EMI); U2 Window In The Sales (Mercury); Sharam PATY (Partly A True Time) (Atlantic)
JANUARY 1
Jet Jay U (Atlantic); Ghosts The (Atlantic); Jiggo Top Little; Too Late (Mercury); Back Playing With Stones (Island)



SINGLE OF THE WEEK 1

X-Factor winner
tbc

S 89697050872 (18/12)
The winner won't be announced until December 16, but the song is rumored to be a cover Kelly Clarkson's *A Moment Like This*. 2005 winner Shayne Ward sold nearly a million copies of *That's My Goal* in the first week of release, so the chances of this single charting at Number One are extremely high – and that's taking into account of the fact this isn't released until Wednesday, December 20. Leona is the current favourite, but that could all change.



SINGLE OF THE WEEK 2

Girls Aloud
I Think We're Alone Now

Fascination 1714587 (18/12)
Some may wonder why Girls Aloud persist in releasing cover versions as their Christmas singles rather than their brilliant original work, but herein lies the answer. It may sound like it was bashed out in 20 minutes, but there can be no better record to be drunk to the office party than to this. Literally millions of people old enough to know better will be dancing badly to it all over the Christmas period. Their impressive run of Top 10 hits will continue with this cracker.

Singles - 18.12

All Angels

Angels (UCJ 1714739)
Classical vocalists All Angels have played the universally loved Robbie Williams song for their Christmas single, backed with *Silent Night* and *You've Got A Friend* and in partnership with The Royal British Legion Poppy Appeal. Their debut album recently charted at number nine and, with William Hill ranking them fourth favourite for the Christmas Number One spot, this has an outside chance of becoming this year's surprise seasonal smash.

Mary J Blige

MJB Da MVP (Island 1720304)
This release is taken from the three-time Grammy winner's forthcoming *Reflections - A Retrospective* this collection, and samples music from The Game's *Love II Or Hate It* to provide a backdrop to Blige's confessional soul lyrics. Her smooth vocals and the slick production should make this a big chart hit for America's modern queen of soul.

Charlotte Hathley

Behave (Little Sister LSR1001S)
The erstwhile Ash bassist has created her own label, Little Sister, with this limited-edition seven-inch and download EP its debut release. It is a promising work that sounds like Frankie Luch, and hints that Hathley is exploring a wider musical palette than on her 2004 debut solo album. The new album is due in March.

Koop

Come To Me (K7CPT2421)
Koop Islands has yet to really repeat their 2001 debut album *Waltz*. For Koop's commercial success, ditching its predecessor's dance music edge for a more obtuse big band template. However, it remains an excellent album nonetheless and *Come To Me*, with its Caribbean steel pan sound, is probably the best song on it. It would take a massive stroke of luck to turn it into a hit, but that's not to say it doesn't deserve it.

McFly

The Pieces Don't Fit Anymore (Polydor 1719882)
This is another double A-side featuring a couple of tracks pulled from McFly's chart-topping third album *Motion In The Ocean*. Sorry's *Not Good Enough* is run-of-the-mill McFly but *Friday Night* shows the band venturing gingerly into heavy rock territory and the result is surprisingly good. It will also benefit from an outing in the new Ben Stiller *Club Night* at The Muesum.

James Morrison

The Pieces Don't Fit Anymore (Polydor 1719882)
Morrison tops off a successful 2006 with this third single, a measured ballad lifted from the 500,000-selling debut album *Undiscovered*. The album has already yielded two Top Ten hits, and this track, with its emotional crescendo and haunting lyrics, looks set to deliver similar success. A great looker to one of the year's more successful newcomers.

Nas feat. William

Hip Hop Is Dead (Def Jam 1718420)
The jaw-droppingly good single from the great Nas kicks in with the monstrous riff from Iron Butterfly's *In-A-Gadda-Da-Vida*, setting up a low-cavalade that never drops. This is the hip-hop star's first release for Def Jam and is the title track from his forthcoming album, also out on December 18, which promises to be a monster. Sales-wise, this could become a career-best.

Primal Scram

Sometimes I Feel So Lonely (Columbia 18)
Despite both Riot City Blues and its lead single *Country Girl* peaking at number five, follow-up single *Dolls* barely scraped into the top 40, which could explain the limited nature of this single. The original album version of *Sometimes I Feel So Lonely* has been sweetened up for the Christmas release, with added strings and a more commercial feel in general, but undeniably as fine a song this is, it is unfortunately destined to

get lost in an already bustling festive market. An uninspiring *Bomb* the Bass remix also appears on the single.

The Puppini Sisters

Jingle Bells/The Little Match Seller (UCJ 1715523)
Taking two traditional Christmas staples, the bebop trio from London have again worked their wartime-era magic, arranging and recording new versions of festive songs that hark back to the big band era. Could this beat X-Factor and a host of contenders to make the Christmas Number One? Probably not, but it is certain to fuel sales of their current album.

Queen V The Miami Project

Another One Bites The Dust (Positiva CDTV250)
This remake is both spectacularly pointless – taking as it does Queen's classic and eminently danceable original and adding on some weak house beats – but is all liable to be a fairly major hit, having topped the Music Week Upfront Club chart weeks ahead of release. Capital Radio have been supporting the track so far.

Razorlight

Before I Fall To Pieces (Vertigo 1714372)
It's been a good few months for Razorlight: a number one hit with America; a UK Music Hall of Fame performance with Corinne Bailey Rae; and two *Vodafone Live Music Awards* being just a few of the many highlights. Their run should continue with this strong and catchy third single from their self-titled second album, which has already been played by Capital, Radio One and Xfm.

The Terminals

Dictator (Double Dragon DD2029)
Dictator has a wonderful lo-fi production with snotty guitars, shouty vocals and a great chorus hammering out of the speakers. Having, like Leeds, they have avoided the over-pronounced regional accent route for something a lot more global with a touch of the Ramones. Here's one to add to your heart – this one is solid gold.

Lee Van Dowski & Quenum

Ultimate Desert Ambassador (Soma SOMA210)
(Soma has been on something of a run of late with the success of *Alex Smoke* and *Repeat Repeat*, so it's a shame to report that this single is rather dull, if admittedly well produced. *Ultimate Desert Ambassador* contains some appealing sounds and ratchets up the sense of tension well, but doesn't really go anywhere.

Singles - 25.12

Jeremy Warmley

Dirty Blue Jeans (Transgressive TRANS045CD)
A thoroughly deserved reissue for one of the most innovative and idiosyncratic indie hits of the year. Mixing off-beat electronics with gurgling pop strings, *Dirty Blue Jeans* was the lead track on the Anglo-French singer's March-released *Other People's Secrets* EP and now gets a second wind, backed by new Photograph *OFA Hospital*. Cracking stuff.

Iron Maiden

Different World (EMI CDEM714)
Those who sneer at Iron Maiden should stand back and look at their track record. When it comes to rock, the Maiden have been there, done it and sold the T shirt in huge quantities and here's another string to their mighty bow. *Different World* is released as a tour souvenir single on download, seven-inch and DVD single, with the accompanying video not unlike a computer game out-take. Their huge and devoted fanbase will ensure this cracks the Top 10.

Sitaram

PAIT (Party All The Time) (Data DATA138CD5)
This record from one half of *Deep Dish* will be a shining light for the club scene at a time when house music is becoming an increasingly rare visitor to the Top 40. An "homage" to Eddie Murphy's massive 1985 US hit *Party All The Time*, it is irresistibly melodic and uplifting. With playlists on Radio One, Kiss, Galaxy and MTV, and a strong showing on

Singles - 01.01

U2

Window In The Skies (Mercury 1718122)
The second of two new tracks from the band's current U218 compilation sees the Irish giants playing well within their comfort zone. New songs for best of albums are always slightly hit and miss affairs, but past efforts *Electric Storm* and *The Saints Are Coming* were both splendid contributions to the U2 canon. This Rick Rubin-produced effort, however, does have a whiff of filler about it.

Ghost

Shots From Studio Six (Atlantic ATUK051)
Ghost are one of Atlantic's biggest hopes for 2007 and this download and seven-inch vinyl release suggests a certain commercial potential, with easy on the ear Coldplay-esque choruses and gentle harmonies. The traditional post-Christmas lull in the market will also help.

Meat Loaf

Blind As A Bat (Mercury 1719882)
This is the second single from Meat Loaf's third instalment of the most successful rock album series of all time, *Bat Out Of Hell III*. Designed to introduce the American rock opera star to a new generation of listeners while appealing to diehard fans, the song is classic Meat Loaf, complete with tolling bells, operatic backing vocals and guff melodies and ridiculous lyrics.

Pitbull

Bojangles Remix (TVT TVTUKPCD23)
Bojangles features a typical Lil' Jon crack beat, all ears synths and minimal, pounding bass – and some fairly uninspired rapping. For such aggressively loud music, *Bojangles* struggles to make any lasting impression. It's been done before, two summers ago.

This week's reviewers: Anita Anali, Adam Bessant, Jimmy Brown, Ben Cardew, Jim Larkin, Nick Trovati and Simon Ward

The Scissor Sisters make advances on the number one spot with follow-up track Land Of A Thousand Words, but Take That bag chart honours, moving 2-1 this week

The UK Radio Air

RADIO ONE

This Week	ARTIST/TITLE	Peak	Last	Weeks On Chart	Airplay
1	BOOTY LUV BOOGIE 2NITE RED KAWA	24	27	2262	
4	JAMIELLA BEWARE OF THE DOG PARLOPHONE	22	27	7526	
12	JAY-Z SHOW ME WHAT YOU GOT (feat. A-POLLIN) ROC-A-FELLA	17	25	2182	
4	JUSTIN TIMBERLAKE FEAT. TI MY LOVE JIVE	22	23	2057	
5	THE FRATELLIS WHISTLE FOR THE CHOIR FALCOT	23	22	2274	
2	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT DATA	24	22	1873	
5	MUSIC KNIGHTS OF CYDONIA (feat. WILLOW) UNIVERSAL	14	22	1547	
8	THE KILLERS BONES VIRGIN	10	20	1747	
8	THE FEELING LOVE IT WHEN YOU CALL ISLAND	10	20	1267	
10	BEYONCÉ IRISPREPLACEABLE COLUMBIA	19	19	1649	
10	RED HOT CHILI PEPPERS SNOW DREY (feat. WYNNER BROS)	19	18	1367	
9	AKON FEAT. EMINEM SMACK THAT UNIVERSAL	20	18	1642	
15	NELLY FURTADO ALL GOOD THINGS (COME TO AN END) GEMINI	16	18	1458	
4	PANIC! AT THE DISCO SINS NOT TRAGEDIES (feat. DANIEL KALININ)	22	17	1427	
28	SCISSOR SISTERS LAND OF A THOUSAND WORDS PARLOPHONE	17	17	1495	
14	LILY ALLEN LITTLEST THINGS RED	9	17	1395	
23	PAOLO NUTINI REWIND ATLANTIC	11	15	1404	
23	RAZORLIGHT BEFORE I FALL TO PIECES MERCURY	11	15	1410	
23	EMINEM YOU DON'T KNOW INTERSCOPE	11	15	1517	
12	TAKE THAT PATIENCE POLYDOR	17	14	1343	
22	KEANE NOTHING IS MINEY WARY ISLAND	13	13	1076	
20	ERIC PRYD VS FLOVY PROPER EDUCATION (feat. POLYPOSTAL)	14	12	853	
22	OWEN STEFANI WIND IT UP INTERSCOPE	10	12	703	
28	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME (feat. JAY-Z)	9	11	1124	
28	SHAKAM PATT (PARTY ALL THE TIME) DATA	9	11	1011	
26	MICKEY SHIRRY'S NOT GOOD ENOUGH JIVE	3	10	859	
26	JAMES MORRISON THE PIECES DON'T FIT ANYMORE POLYDOR	5	10	184	
10	LILY ALLEN MINERVA YOU KNOW I'M NO GOOD (feat. JAY-Z)	5	10	752	
20	LUSTPROPHETS DONT CATCH THEM (feat. WYNNER BROS)	15	10	747	
23	SNOW PATROL FEAT. MARTHA WAINWRIGHT SET THE FIRE... POLYDOR	11	10	672	

INDEPENDENT LOCAL RADIO

This Week	ARTIST/TITLE	Last	Airplay
1	TAKE THAT PATIENCE POLYDOR	1571	3876
2	RAZORLIGHT AMERICA VERTIGO	1703	1937
3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' PARLOPHONE	2042	1610
4	SNOW PATROL CHASING CARS FICHTON	1052	1772
5	ALL SAINTS ROCK STEADY PARLOPHONE	1343	1738
6	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	1199	1847
7	JAMES MORRISON WONDERFUL WORLD POLYDOR	1621	1648
8	THE FEELING NEVER BE LONELY ISLAND	1340	1734
9	THE FEELING LOVE IT WHEN YOU CALL ISLAND	1001	1849
10	RED HOT CHILI PEPPERS SNOW DREY (feat. WYNNER BROS)	1361	1678
12	JUSTIN TIMBERLAKE FEAT. TI MY LOVE JIVE	1001	1703
9	PINK U & I RED KAWA	1122	1675
19	NELLY FURTADO ALL GOOD THINGS (COME TO AN END) GEMINI	167	1068
13	REBBY WILLIAMS LOVEHILL ORIGINALS	1115	1578
15	LEMAR SOMEONE SHOULD TELL YOU WHITE RABBITSCIA	605	1394
28	BOOTY LUV BOOGIE 2NITE RED KAWA	905	871
17	PINK NOBODY KNOWS LARZ	637	858
14	GIRLS ALLOUD SOMETHING KINDA OOH (feat. JONAS)	811	852
20	BEYONCÉ IRISPREPLACEABLE COLUMBIA	716	1036
20	SIMON WEIRIE COMING AROUND AGAIN (feat. KAZEL)	618	1075
21	SUGABABES EAST ISLAND	705	1061
22	PINK WHO KNEW LARZ	875	856
21	MADONNA JUMP WYNNER BROS	1020	875
24	THE ZUTONS VALERIE (feat. JAY-Z)	515	1033
20	JAMIELLA BEWARE OF THE DOG PARLOPHONE	278	1211
25	CHRISTINA AGUILERA HURT (feat. JAY-Z)	615	996
25	JAMES MORRISON YOU GIVE ME SOMETHING POLYDOR	631	961
26	JACKS THE MASTERPLAN (feat. JAY-Z)	483	947
29	GIANO THOM LONELY GIRL (feat. JAY-Z)	642	861
30	PAOLO NUTINI REWIND ATLANTIC	363	876

Source: Music Choice. See website for number of plays and 48-hour average. Independent local stations from 0000 to 2400 on Sat 1 Dec 2006 to 2400 on Sat 1 Dec 2006.

This Week	ARTIST/TITLE	Last	Peak	Weeks On Chart	Airplay
1	TAKE THAT PATIENCE POLYDOR	2115	28	6095	19
2	THE FEELING LOVE IT WHEN YOU CALL ISLAND	1340	41	5985	15
3	RED HOT CHILI PEPPERS SNOW (feat. JAY-Z) WYNNER BROS	1284	11	5402	6
4	NELLY FURTADO ALL GOOD THINGS (COME TO AN END) GEMINI	1094	33	5043	2
5	SCISSOR SISTERS LAND OF A THOUSAND WORDS POLYDOR	524	72	4640	50
6	PAOLO NUTINI REWIND ATLANTIC	528	35	3996	18
7	LEMAR SOMEONE SHOULD TELL YOU WHITE RABBITSCIA	995	5	3988	18
8	JUSTIN TIMBERLAKE FEAT. TI MY LOVE JIVE	1268	10	3852	3
9	THE FRATELLIS WHISTLE FOR THE CHOIR FALCOT	527	57	3810	13
10	BOOTY LUV BOOGIE 2NITE RED KAWA	950	46	3690	22
11	RAZORLIGHT AMERICA VERTIGO	3990	2	3402	1
12	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	1894	10	3349	-7
13	JAMIELLA BEWARE OF THE DOG PARLOPHONE	634	115	3162	29
14	LILY ALLEN LITTLEST THINGS RED	617	84	3136	29
15	BEYONCÉ IRISPREPLACEABLE COLUMBIA	756	-2	3109	4
16	RAZORLIGHT BEFORE I FALL TO PIECES MERCURY	540	34	3089	70
17	SNOW PATROL CHASING CARS FICHTON	1934	-1	3000	-1
18	PINK NOBODY KNOWS LARZ LARZ	325	29	3032	-4
19	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	1552	1	2839	-24
20	ALL SAINTS ROCK STEADY PARLOPHONE	1647	17	2832	1
21	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT DATA	441	-30	2769	-17
22	THE KILLERS BONES VIRGIN	637	16	2723	31
23	JAMES MORRISON WONDERFUL WORLD POLYDOR	1580	-6	2637	0
24	AKON FEAT. EMINEM SMACK THAT UNIVERSAL	540	7	2539	10
25	JAMES MORRISON THE PIECES DON'T FIT ANYMORE POLYDOR	158	14	2471	52

BRIT AWARDS 2007
with MasterCard

5, 12. Scissor Sisters After 16 weeks in the Top 10 – nine of them at number one – The Scissor Sisters' blockbuster single I Don't Feel Like Dancin' returns P42, but the band retains a Top 10 presence thanks to follow-up Land Of A Thousand Words, which climbs 17-5, with 524 plays from 90 stations providing it with an audience of 46.41m. It was the most-played record on Radio Two last week, with 21 airings providing it with 54.14% of its audience, although it was played more often on Cool FM (53 times).

11, 16. Razorlight Razorlight scored their first number one retail and airplay single with America, which radio took to in a big way and provided with four weeks at the top of the airplay chart. Although America is still very popular – and actually rebounds 13-11 this week – follow-up Before I Fall To Pieces is making rapid gains, and jumps 35-16.

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CAPITAL

This Week	ARTIST/TITLE	Last
1	SNOW PATROL CHASING CARS FICHTON	
2	RAZORLIGHT AMERICA VERTIGO	
3	JAMES MORRISON WONDERFUL WORLD POLYDOR	
4	TAKE THAT PATIENCE POLYDOR	
5	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	
6	RED HOT CHILI PEPPERS SNOW (feat. JAY-Z) WYNNER BROS	
7	THE FEELING LOVE IT WHEN YOU CALL ISLAND	
8	THE FEELING NEVER BE LONELY ISLAND	
9	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	
10	ALL SAINTS ROCK STEADY PARLOPHONE	

CHRYSLIS

This Week	ARTIST/TITLE	Last
1	BOOTY LUV BOOGIE 2NITE RED KAWA	
2	BIG BASS VS MICHELLE MARINE WHAT YOU DO APOLO	
3	BEYONCÉ IRISPREPLACEABLE COLUMBIA	
4	AKON FEAT. EMINEM SMACK THAT UNIVERSAL	
5	JUSTIN TIMBERLAKE FEAT. TI MY LOVE JIVE	
6	PINK U & I RED KAWA	
7	CASSIE LONG WAY 2 GO LARZ	
8	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT DATA	
9	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	
10	TALE CRU JUST WANNA KNOW ISLAND	

Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
31	48	3	JAY-Z	SHOW ME WHAT YOU GOT	SO FATELLA/MCA	203	20	24.30	50
27	14	6	OASIS	THE MASTERPLAN	EGY BROTHER	595	-14	24.16	-37
28	18	44	THE FEELING	NEVER BE LOVELY	ISLAND	130	-5	23.15	-15
29	14	3	MUSE	KNIGHTS OF CYDONIA	HELMEN/INNOVATION	265	-7	20.60	32
30	28	17	PINK U & UR HAND		LARGE	1130	-39	20.18	-7
31	5	28	ROBBIE WILLIAMS	LOVELIGHT	CHRYSALIS	1012	-7	19.96	-10
32	27	7	PANIC! AT THE DISCO	...SINGS NOT TRAGEDIES	DISCORGANIZED/REPRISE	234	7	19.5	-21
33	12	37	KEANE	NOTHING IN MY WAY	ISLAND	332	-47	18.78	-3
34	29	5	SNOW PATROL/M. WAINWRIGHT	SET THE FIRE...	REPRISE	305	3	16.52	30
35	51	1	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	RED WAX	195	-2	15.86	42
36	19	6	YUSUF HEAVEN/WHERE TRUE LOVE GOES		VALPUDOR	84	15	15.02	34
37	12	1	SHARAM PATY (PARTY ALL THE TIME)		WALA	325	87	14.80	19
38	43	30	PINK WHO KNEW		LARGE	662	-7	14.57	-9
39	50	7	GWEN STEFANI	WIND IT UP	INTERSCOPE	271	61	13.63	6
40	45	7	ERIC PRYZD VS FLOYD	PROPER EDUCATION	DAMNATION	324	64	13.52	-13
41	118	1	U2	WINDOW IN THE SKIES	MERCURY	376	70	13.39	15
42	16	3	EMINEM	YOU DON'T KNOW	INTERSCOPE	136	0	13.36	21
43	15	25	THE ZUTONS	VALERIE	DISCORGANIZED	638	21	13.24	22
44	25	20	Gnarls Barkley	CRAZY	WARNER BROS	292	16	12.56	56
45	39	21	DAVID GUETTA VS THE EGG	LOVE DON'T LET ME GO...	GS&S	362	-78	12.46	34
46	40	6	EMMA BUNTON	DOWNTOWN	IS	121	51	12.25	-33
47	36	8	BODYROX FEAT. LUCIANA	YEAH YEAH	EMI INDUSTRIALITY	382	-21	11.80	-50
48	18	23	JAMES MORRISON	YOU GIVE ME SOMETHING	POISON	588	-5	11.57	36
49	46	1	RONAN KEATING	THIS IS PROMISE YOU	POISON	205	8	11.42	21
50	33	7	SUGABABES	EASY	ISLAND	718	-26	11.03	-67

© Nielsen Music Control. Compiled from data gathered from 0000 on 00:00 on Sat 26 Nov 2006 to 23:59 on Sat 1 Dec 2006. *Station where by reference figures on track full hour radio data.

VOTING DAY Fri 8th Dec



23, 25, 48. James Morrison
Morrison's first two singles - You Give Me Something and

Wonderful World - both reached number two on the airplay chart, spending six weeks in runners-

up position between them. They are both still in the Top 50 alongside Morrison's third

single, The Pieces Don't Fit

Anyone, which advances 42-25. Double-digit support from Radio One (10 airplay) and Radio Two (24), provide an overwhelming 96.36% of its audience.

At 11.42, Morrison's peak this week, jumping 118-41 on the airplay chart. The track's top supporter is Virgin radio, where it was aired 27 times last week.



on the airplay chart. U2's follow-up Window In The Skies is shaping up nicely, and will be the predecessor's peak this week, jumping 118-41 on the airplay chart. The track's top supporter is Virgin radio, where it was aired 27 times last week.

EMAP BIG CITY

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	SNOW PATROL	CHASING CARS
2	2	2	RAZORLIGHT	AMERICA
3	3	3	PINK U & UR HAND	
4	4	4	THE KNOCKS	SEE MOVES IN HER OWN WAY
5	5	5	TAKE THAT	PATIENCE
6	6	6	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'
7	7	7	THE FEELING	NEVER BE LOVELY
8	8	8	JAMES MORRISON	WONDERFUL WORLD
9	9	9	ALL SAINTS	ROCK STEADY
10	10	10	GIRLS ALoud	SOMETHING KINDA GOOD

XFM

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	THE KILLERS	WHEN YOU WERE YOUNG
2	2	2	THE KILLERS	WHEN YOU WERE YOUNG
3	3	3	RED HOT CHILI PEPPERS	SHOW HEY (YO)
4	4	4	GET CAPE WEAIR CAPE FLY WAR OF THE WORLDS	
5	5	5	THE KNOCKS	SEE MOVES IN HER OWN WAY
6	6	6	THE FRATELLI	WHISTLE FOR THE CHOIR
7	7	7	MUSE	STRAIGHT
8	8	8	THE ZUTONS	ITS THE LITTLE THINGS WE DO
9	9	9	ALBERT HAMMOND JR.	
10	10	10	PANIC! AT THE DISCO	...SINGS NOT TRAGEDIES
11	11	11	SNOW PATROL/M. WAINWRIGHT	SET THE FIRE...

PRE-RELEASE

ARTIST	TITLE	DATE	ALBUM
1	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	POISON
2	PAOLO NUTINI	REWIND	ATLANTIC
3	JAMILLA BEWARE	OF THE DOG	IMPACT
4	LILY ALLEN	LITTEST THINGS	REAL
5	RAZORLIGHT	BEFORE I FALL TO PIECES	MERCURY
6	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	POISON
7	JAY-Z	SHOW ME WHAT YOU GOT	SO FATELLA/MCA
8	OASIS	THE MASTERPLAN	WARRNER
9	P DIDDY	FEAT. CHRISTINA AGUILERA	TELL ME
10	YUSUF HEAVEN	WHERE TRUE LOVE GOES	VALPUDOR
11	SHARAM PATY	(PARTY ALL THE TIME)	WALA
12	GWEN STEFANI	WIND IT UP	INTERSCOPE
13	ERIC PRYZD VS FLOYD	PROPER EDUCATION	DAMNATION
14	U2	WINDOW IN THE SKIES	MERCURY
15	EMINEM	YOU DON'T KNOW	INTERSCOPE
16	THE WINE SNAKE	BEANS	REPRISE
17	BIG BASS VS MICHELLE LEARNE	WHAT YOU DO	AFULLA
18	ANY WHERE	YOU KNOW I'M NO GOOD	LOVE
19	PRIMAL SCREAM	SOMETIMES I FEEL SO LOVELY	COLUMBIA
20	JUST JACK	STAREZ IN THEIR EYES	WOLFEY

RADIO GROWERS

ARTIST	TITLE	WEEKS ON CHART	LAST WEEK
1	TAKE THAT	PATIENCE	215
2	THE FEELING	NEVER BE LOVELY	1340
3	JAMILLA BEWARE	OF THE DOG	684
4	ROOBY LUV	BOOGIE 2NITE	950
5	LILY ALLEN	LITTEST THINGS	687
6	MILY FURTADO	ALL GOOD THINGS COME TO AN END	1094
7	PINK	NOBODY KNOWS	922
8	ALL SAINTS	ROCK STEADY	1647
9	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	524
10	THE FRATELLI	WHISTLE FOR THE CHOIR	529

RADIO TWO

ARTIST	TITLE	WEEKS ON CHART	LAST WEEK
1	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	POISON
2	MILY FURTADO	ALL GOOD THINGS COME TO AN END	ISLAND
3	THE FEELING	NEVER BE LOVELY	ISLAND
4	LEMAR	SOMEONE SHOULD TELL YOU	WHITE BARRICA
5	RED HOT CHILI PEPPERS	SHOW HEY (YO)	IMPACT
6	PAOLO NUTINI	REWIND	ATLANTIC
7	TAKE THAT	PATIENCE	POISON
8	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	POISON
9	LILY ALLEN	LITTEST THINGS	REAL
10	RAZORLIGHT	BEFORE I FALL TO PIECES	MERCURY
11	THE FRATELLI	WHISTLE FOR THE CHOIR	FULLOUT
12	YUSUF HEAVEN	WHERE TRUE LOVE GOES	VALPUDOR
13	OASIS	THE MASTERPLAN	EGY BROTHER
14	PRIMAL SCREAM	SOMETIMES I FEEL SO LOVELY	COLUMBIA
15	PINK	NOBODY KNOWS	LARGE
16	EMMA BUNTON	DOWNTOWN	IS
17	KATE MESSIA	SHY BOY	DISCORGANIZED
18	GEORGE MICHAEL	FEAT. MUYA THIS IS NOT REAL LOVE	ARCADE FIRE
19	SNOW PATROL/M. WAINWRIGHT	SET THE FIRE...	REPRISE
20	SCOTT MATTHEWS	DREAM SONG	ISLAND

ON THE RADIO THIS WEEK

RADIO 1
Ja Whaley record of the week - The View Same James Edin Rosewood record of the week - The Broken Heart Ma Jha record of the week - Just Jack Live In Their Eyes Colin Murray record of the week - The Hot Shadz Chaz Ayub Zane Lowe record of the week - Janet D. Cash Down Doves
RADIO 2
Jojo Holland with James Brown Chris Evans with Ryan Reiding Chris Any Chris Winshaw (Weeks) Nick Barracough with Luca Rossini (Weeks) Mike Harding with Sarah Latham (Weeks)
Record of the Week - U2 Window In The Skies
Album of the Week - Amy Lou Lewis Last Man Standing The Darts
6 MUSIC
Dance Ticker with Gossip Gog Goodish Bard Mhor, Kababish, David Bowie (Track) Marc Riley with The Wombles (Track), The Wombles (EP)
The Funk Aid Soul Show with Ollie Williams of The Temptations
Brenda Dickson with Todd (S&P)
CAPITAL
Featured album: Robbie Williams: Rudebox
Oasis: Stop The Clocks
Red Hot Chili Peppers: Stadium Arcadium
Scuzzband: Overload
The Singles Collection: U2 & Singles
XFM
James Lawrence's Record of the Week - The View Same James

ALL MUSIC WEEK ONLINE
All the sales and airplay charts published in this issue are also available online every Sunday evening at www.musicweek.com

Singles Chart

As used by Radio One

Chart compiled from actual sales data. Singles are ranked on the basis of sales only. For more information on the chart, visit www.musicweek.com



9. Fratellis
The Fratellis register their third Top 20 hit since June, jumping 52-9 with Whistle For The Choir, an sales of 20,256. Their first hit, Hey Hey Hey, reached number 10, and follow-up Chelsea Dagger got to number five. All three tracks are taken from the band's debut album *Costello Music*, which reached number two nationally in September for the Claugne Inn, and number one in Scotland. *Henrietta* was a number six hit on the Scottish singles chart, Chelsea Dagger reached number two, and Whistle To The Choir debuts at number two.



10. Muse
Muse's Black Holes And Revelations album reveals their first single from the album, which peaked at number four followed up Starlight reached number 13. The success of *Knights Of Cydonia* has finally helped the decline of Muse's *Holes Arise* Revelations, which has lost 400-300-400-544 in the last four weeks.

The Official UK Charts Company

HIT 40 UK

Pos	Artist	Title	Label
1	TAKE THAT	PATIENCE	Mercury
2	AKON FEAT. EMINEM	SMACK THAT	Universal
3	BOODY LUV	SOOGE 2NITE	Self-Prod
4	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	Capitol
5	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	Jive
6	BEYONCÉ	IRREPLACEABLE	Columbia
7	EMMA BUNTON	DOWNTOWN	Jive
8	FEDDIE LE GRAND	PUT YOUR HANDS UP FOR DETROIT	Saba
9	THE FRATELLIS	WHISTLE FOR THE CHOIR	Island
10	MUSE	KNIGHTS OF CYDONIA	Melion 3 Warner Bros
11	RAZORLIGHT	AMERICA	Virgin
12	SCISSOR SISTERS	LOD! FEEL LIKE DANCIN'	Polydor
13	ALL SAINTS	ROCK STEADY	Parlophone
14	GIRLS ALONG SOMETHING KINDA OOOOH		Faceliftion
15	RED HOT CHILI PEPPERS	SHOVELY BOND	Warner Bros
16	THE FEELING	LOVE IT WHEN YOU CALL	Island
17	JAMES MORRISON	WONDERFUL WORLD	Island
18	CHRISTINA AGUILERA	HURT	RCA
19	KILLERS BONES		Mercury
20	BOODYFEAT. LUCIANA	YEAR YEAR	EMI Interscope
21	THE NOKKS	SHE MOVES IN HER OWN WAY	Virgin
22	WESTLIFE	THE ROSE	Mercury
23	THE FEELING	NEVER BE LOVELY	Island
24	ROBBIE WILLIAMS	LOVELIGHT	Chrysalis
25	SNOW PATROL	CHASING CARS	Fiction
26	LEAMUR	SOMEONE SHOULD TELL YOU	Mercury
27	MUSE	CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Mercury
28	PINK	U+I R HAND	Island
29	FISH GO DEEP	TRACY & THE CURE & THE CAUSE	Delphonic
30	AMY WINEHOUSE	REHAB	Island
31	SIMON WEBB	COMING AROUND AGAIN	Innovative
32	PINK	NEXCITY KNOWS	Lablue
33	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	Epic
34	SNOW PATROL FEAT. MARTHA WAINWRIGHT	SET THE FIRE TO THE THIRD BAR	Fiction
35	CASSIE	LONG WAY 2	Mercury
36	BOB SINCLAIR & GUYE B	ROCK THIS PARTY	Delphonic
37	JANELLE MONAGHE	FEAR OF THE DOG	Mercury
38	MADONNA	LIMP	Warner Bros
39	JUSTIN TIMBERLAKE	SEXYBACK	Jive
40	TAIO CRUZ	JUST WANNA KNOW	Island

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TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label
1	TAKE THAT	PATIENCE	PJL0008
2	AKON FEAT. EMINEM	SMACK THAT	UNIVERSAL
3	BOODY LUV	SOOGE 2NITE	EMERSON
4	EMMA BUNTON	DOWNTOWN	BRACEDONTO
5	MUSE	KNIGHTS OF CYDONIA	MELION 3 WARNER BROS
6	WESTLIFE	THE ROSE	EMERSON
7	THE FRATELLIS	WHISTLE FOR THE CHOIR	ISLAND
8	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	CAPITOL
9	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	BUENA VISTA
10	BEYONCÉ	IRREPLACEABLE	COLUMBIA
11	FEDDIE LE GRAND	PUR YOUR HANDS UP FOR DETROIT	SABA
12	KILLERS BONES		VERTIGO
13	CHRISTINA AGUILERA	HURT	RCA
14	GIRLS ALONG SOMETHING KINDA OOOOH		FACE/INTON
15	MUSE	CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	EMERSON
16	FISH GO DEEP	TRACY & THE CURE & THE CAUSE	DELPHONIC
17	ALL SAINTS	ROCK STEADY	EMERSON
18	BOODYFEAT. LUCIANA	YEAR YEAR	EMI INTERSCOPE
19	THE NOKKS	SHE MOVES IN HER OWN WAY	MERCURY
20	LEAMUR	SOMEONE SHOULD TELL YOU	MERCURY
21	RED HOT CHILI PEPPERS	SHOVELY BOND	WARNER BROS
22	CAST OF HIGH SCHOOL MUSICAL	WE'RE ALL IN THIS TOGETHER	WALT DISNEY
23	LOSTPROPHETS	CANT CATCH TOMORROW	STUDIO CITY
24	GET CAPE WEAR CAPE FLY WAR OF THE WORLDS		ADLANTIC
25	ZITONS	ITS THE LITTLE THINGS WE DO	EMERSON
26	RAZORLIGHT	AMERICA	VERTIGO
27	CAST OF HIGH SCHOOL MUSICAL	BREAKING FREE	WALT DISNEY
28	LEAMUR	SOMEONE SHOULD TELL YOU	MERCURY
29	THE FEELING	LOVE IT WHEN YOU CALL	ISLAND

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Pos	Artist	Title	Label
39	GET CAPE WEAR CAPE FLY WAR OF THE WORLDS		ADLANTIC
40	CAST OF HIGH SCHOOL MUSICAL WE'RE ALL IN THIS TOGETHER		WALT DISNEY
41	CAST OF HIGH SCHOOL MUSICAL BREAKING FREE		WALT DISNEY
42	U2 & GREEN DAY	THE SAINTS ARE COMING	WARNER BROS
43	MADONNA	JUMP	WARRIOR
44	THE FEELING	NEVER BE LOVELY	ISLAND
45	PANIC! AT THE DISCO	I WRITE SINS NOT TRAGEDIES	REPRISE
46	THE POGUES	FEAT. KIRSTY MACCOLL FAIRYTALE OF NEW YORK	WARRIOR BROS
47	ZITONS	ITS THE LITTLE THINGS WE DO	EMERSON
48	P DIDDY	FEAT. NICOLE SCHERZINGER COME TO ME	EMERSON
49	INFERNAL	SELF CONTROL	EMERSON
50	CHAMILLIONAIRE	GROWN AND SEXY	EMERSON
51	PINK	U+I R HAND	EMERSON
52	THE FRATELLIS	CHELSEA DAGGER	ISLAND
53	GEORGE MICHAEL & MUTYA	THIS IS NOT REAL LOVE	EMERSON
54	SLADE	MURRAY XMAS EVERYBODY	EMERSON
55	DAVID GUETTA	VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)	EMERSON
56	TAIO CRUZ	I JUST WANNA KNOW	ISLAND
57	THE KOOKS	SHE MOVES IN HER OWN WAY	EMERSON
58	THE GAME	FEAT. JUNIOR REID ITS OKAY	EMERSON
59	SUGABABES	EASY	EMERSON
60	PAOLO NUTINI	LAST REQUEST	EMERSON
61	PAOLO NUTINI	REWIND	EMERSON
62	MCFLY	STAR GIRL	EMERSON
63	KASABIAN	THE RUNNER	EMERSON
64	LIL' CHRIS	SHOOT IT OUT	EMERSON
65	THE KOOKS	OO LA	EMERSON
66	SEAN PAUL	FEAT. KEYSHIA COLE (WHEN YOU GONNA) GIVE IT UP TO ME	EMERSON
67	CHAMILLIONAIRE	FEAT. KRAYZIE BONE R.I.D.'N'	EMERSON
68	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	EMERSON
69	THE GOO GOO DOLLS	IRIS/STAY WITH YOU	EMERSON
70	JAY-Z	SHOW ME WHAT YOU GOT	EMERSON
71	MEAT LOAF	FEAT. MARION RAVEN ITS ALL COMING BACK TO ME NOW	EMERSON
72	LO-RIDER	FEAT. CUMBERBATCH SKINNY	EMERSON
73	MUSE	STARLIGHT	EMERSON
74	LILY ALLEN	LDN	EMERSON
75	PINK	WHO KNEW	EMERSON

■ Sales increase
■ Sales decrease
■ Highest New Entry
■ Re-entry
■ Return to No.1
■ New entry based on sales only
■ New entry based on sales only

Albums

Take That's new entry at the top gives them simultaneous number ones on the singles and albums charts for the first time in their career. Il Divo enter at number two

TOP 20 MUSIC DVD

Pos	Artist Title	Label
1	WESTLIFE LIVE AT WEMBLEY	Sirena
2	ROBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1997-2006	Chrysalis
3	CLIFF RICHARD HERE AND NOW - LIVE	Universal
4	TAKE THAT THE ULTIMATE TOUR	Polygram
5	DANIEL O'DONNELL THE BEST OF DANIEL O'DONNELL ON FILM	Mercury
6	UK CAST THE WAR OF THE WORLDS - LIVE ON STAGE	Universal
7	THE FIGHTERS WITH FRANKS AND BOGERS	RCA
8	MICHAEL BALL THE BEST OF - LIVE	Universal
9	VARIOUS ARTISTS THE POP PARTY GAME	Universal
10	MICHAEL FLATLEY CELTIC TIGER	Universal
11	VARIOUS Q - THE ESSENTIAL MUSIC Q	Orion
12	PINK LIVE IN EUROPE	Libra
13	STATUS QUO JUST DUST IT - LIVE	Warner
14	BARRY MANLOW MUSIC AND PASSION - LIVE FROM LAS VEGAS	Warner
15	GIRLS ALoud THE GREATEST HITS - LIVE FROM WEMBLEY	Sirena
16	PINK FLOYD PULSE - 2003/04	PRF
17	LIVE CAST ROBERTS THE MISERABLES IN CONCERT	Vision
18	RAMMSTEIN GOVERBALL	Capitol
19	ABBA NUMBER ONES	Polygram
20	ELVIS PRESLEY THE ED SULLIVAN SHOWS	Mercury

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TOP 20 COMPILATIONS

Pos	Artist Title	Label
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 65	EMI
2	VARIOUS POP PARTY 4	Sony Music
3	VARIOUS RADIO 1'S LIVE LOUNGE	Sony Music
4	OST HIGH SCHOOL MUSICAL	Walt Disney
5	VARIOUS NME PITS THE ESSENTIAL BANDS	Universal
6	VARIOUS NOW THAT'S WHAT I CALL XMAS	EMI
7	VARIOUS CLUBLAND 10	Universal
8	VARIOUS ULTIMATE BOY BANDS	Universal
9	VARIOUS THE ANNUAL 2007	Mercury
10	VARIOUS THE CLASSICAL ALBUM 2007	Sony BMG
11	VARIOUS CHRISTMAS HITS	Warner
12	VARIOUS CUBANX 2007	Universal
13	VARIOUS THE ANTHEMS	Universal
14	ORIGINAL TV SOUNDTRACK THE VERY BEST OF HEARTBEAT - THE ALBUM	EMI
15	VARIOUS NOW THAT'S WHAT I CALL NO 1'S	EMI
16	VARIOUS THE R&B YEARBOOK 2006	Sony BMG
17	VARIOUS THE BEST OF BOND JAMES BOND	Capitol
18	VARIOUS MY DEBBIES ALBUM	EMI
19	ORIGINAL TV SOUNDTRACK LAZY TOWN - THE ALBUM	Gel
20	VARIOUS MONSTERS OF ROCK	EMI

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THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist Title	Label
1	SNOW PATROL EYES OPEN	Fiction
2	ARCATIC MONKEYS WHATEVER PEOPLE SAY I AM THAT'S WHAT I'M	Dunmo
3	KOOLHAUS INSIDE/INSIDE OUT	Ward
4	JACK JOHNSON IN BETWEEN DREAMS	Brushfire
5	SCISSOR SISTERS TA-DAH	Polygram
6	CORINNE BAILEY RAE CORINNE BAILEY RAE	EMI
7	RAZORLIGHT RAZORLIGHT	Virgin
8	KEANE UNDER THE IRON SEA	Mercury
9	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Mercury
10	JAMES BLUNT BACK TO BEDLAM	Arista
11	PINK I'M NOT DEAD	LaFace
12	KILLERS SAM'S TOWN	Mercury
13	JAMES MORRISON UNDISCOVERED	Mercury
14	KELLY CLARKSON BREAKAWAY	RCA
15	PUSSYCAT DOLLS PCD	ADM
16	KAIISER CHIEFS EYES OPEN	B-hive
17	CHARLIS BARKLEY ST ELSEWHERE	Warner
18	SHANE HARVEY DESTINY ROAD	Sirena
19	MUSE BLACK HOLE'S REVELATIONS	Virgin
20	KIT TUNSTALL LIVE TO THE TELESCOPE	Mercury

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Take That Given a bite from the repeat screening of *Live That...For The Record* on ITV1 on Friday, the Mancunian quartet's comeback album landed in a first-week sale of 168,954, to debut at number one. The former boy band's fourth chart-topper, it is the latest follow-up to photography, which provided their previous best first-week for a studio album, opening with sales of 163,399 in 1995. They topped that with greatest hits, which opened with sales of 226,107 in 1996. Their 2005 compilation *Never Forget - The Ultimate Collection*, number two, on first-week sales of 90,178 last year, has so far sold 919,401 copies.



Il Divo A year after Il Divo's *Ancora* album replaced Westlife's *Face To Face* at number one their follow-up *Siempre* narrowly fails to succeed the Irish band's *Love*. Album this debut, entering instead at number two. *Siempre* is Il Divo's third album and, despite failing to match the number one quartet's previous one, debuts at one of its debut's of its predecessors. It gives the quadruple quartet their best first-week sales of 166,395.

The Official UK

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Pos	Artist Title	Label
1	TAKE THAT BEAUTIFUL WORLD	Sirena
2	IL DIVO SIEMPRE	Sirena
3	OASIS STOP THE CLOCKS	Mercury
4	WESTLIFE LIVE ALBUM	Sirena
5	THE BEATLES LOVE	Mercury
6	U2 U218 SINGLES	Mercury
7	GIRLS ALoud THE SOUND OF - THE GREATEST HITS	Sirena
8	GEORGE MICHAEL TWENTY FIVE	Mercury
9	FROM MALE VOICE CHOIR VOICES OF THE VALLEY	Mercury
10	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Mercury
11	THE KILLERS SAM'S TOWN	Mercury
12	KATHERINE JENKINS SERENADE	Mercury
13	SCISSOR SISTERS TA-DAH	Polygram
14	RAZORLIGHT RAZORLIGHT	Virgin
15	SUGABABES OVERLOADED - THE SINGLES COLLECTION	Mercury
16	SNOW PATROL EYES OPEN	Fiction
17	PAUL WELLER HIT PARADE	Mercury
18	ANGELS ANGELS	Sirena
19	PINK I'M NOT DEAD	LaFace
20	KATIE PRICE & PETER ANDRE A WHOLE NEW WORLD	Mercury
21	G4 ACT THREE	Mercury
22	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Mercury
23	JAMES MORRISON UNDISCOVERED	Mercury
24	THE FEELING TWELVE STOPS AND HOME	Mercury
25	ROBBIE WILLIAMS RUDEBOX 2	Mercury
26	ALL ANGELS ALL ANGELS	Mercury
27	THE KOOLHAUS INSIDE/INSIDE OUT	Mercury
28	BEYONCE B'DAY	Columbia
29	ROD STEWART STILL THE SAME GREAT ROCK CLASSICS OF OUR TIME	Mercury
30	FAITHLESS TO ALL NEW ARRIVALS	Mercury
31	LEMAR THE TRUTH ABOUT LOVE	Mercury
32	NELLY FURTADO LOOSE	Mercury
33	CLIFF RICHARD TWO'S COMPANY - THE DUETS	EMI
34	THE FRATELLIS COSTELLO MUSIC	Mercury
35	JAY-Z KINGDOM COME	Roc-A-Fella
36	LUTHER VANDROSS THE ULTIMATE	Mercury
37	DEPECHE MODE THE BEST OF - VOL 1	Mercury
38	AKON CONVICTED	Mercury

ARTIST	ALBUM	WEEKS ON CHART	PEAK POS						
BARNEY MARSHALL	THE BARNEY MARSHALL COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1
BOB DYLAN	THE COMPLETE COLLECTION	1	1	1	1	1	1	1	1

Albums Chart

WEEKS ON CHART	PREVIOUS WEEK	NEW	ALBUM	ARTIST	LABEL
39	25		SIMON WEBBE GRACE	Simon Webbe	Mercury
40	32		PAOLO NUTINI THESE STREETS	Paolo Nutini	Mercury
41	34		AMY WINEHOUSE BACK TO BLACK	Amy Winehouse	Capitol
42	35		AEROSMITH THE VERY BEST OF	Aerosmith	Mercury
43	36		MEAT LOAF BAT OUT OF HELL 3 - THE MONSTER IS LOOSE	Meat Loaf	Mercury
44	6		NEIL DIAMOND THE BEST OF	Neil Diamond	Mercury
45	40		MCFLY MOTION IN THE OCEAN	MCFly	Mercury
46	41		ANDY ABRAHAM SOUL MAN	Andy Abraham	Mercury
47	37		SNOOP DOG THE BLUE CARPET TREATMENT	Snoop Dogg	Mercury
48	NEW		BONEY M THE MAGIC OF	Boney M	Mercury
49	48		LILY ALLEN ALRIGHT, STILL	Lily Allen	Mercury
50	38		DAMIEN RICE 9	Damien Rice	Mercury
51	43		MY CHEMICAL ROMANCE THE BLACK PARADE	My Chemical Romance	Mercury
52	39		INCUBUS LIGHT GRENADES	Incubus	Mercury
53	2		THE CARPENTERS THE ULTIMATE COLLECTION	The Carpenters	Mercury
54	22		MUSE BLACK HOLES & REVELATIONS	Muse	Mercury
55	47		ABBA NUMBER ONES	ABBA	Mercury
56	39		TENACIOUS D THE PICK OF DESTINY	Tenacious D	Mercury
57	52		CHRISTINA AGUILERA BACK TO BASICS	Christina Aguilera	Mercury
58	25		RED HOT CHILI PEPPERS STADIUM ARCADIUM	Red Hot Chili Peppers	Mercury
59	25		KEANE UNDER THE IRON SEA	Keane	Mercury
60	48		TONY BENNETT DUETS - AN AMERICAN CLASSIC	Tony Bennett	Mercury
61	50		MOBY GO - THE VERY BEST OF	Moby	Mercury
62	63		YUSUF AN OTHER CUP	Yusuf	Mercury
63	NEW		ALED JONES YOU RAISE ME UP - THE BEST OF	Aled Jones	Mercury
64	39		FO FIGHTERS SKIN AND BONES	10 Years	Mercury
65	42		JOOLS HOLLAND & HIS R&B ORCHESTRA MOVING OUT TO THE COUNTRY	Jools Holland	Mercury
66	59		KASABIAN EMPIRE	Kasabian	Mercury
67	46		THE GAME DOCTOR'S ADVOCATE	The Game	Mercury
68	54		JULIO IGLESIAS ROMANTIC CLASSICS	Julio Iglesias	Mercury
69	2		TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	Take That	Mercury
70	NEW		BARRY MANILOW THE GREATEST SONGS OF THE SIXTIES	Barry Manilow	Mercury
71	57		GLORIA ESTEFAN THE VERY BEST OF	Gloria Estefan	Mercury
72	58		KATIE MELUA PIECE BY PIECE	Katie Melua	Mercury
73	64		PUSSYCAT DOLLS PCD	Pussycat Dolls	Mercury
74	40		ENYA AMARANTINE	Enya	Mercury
75	5		MICHAEL BALL ONE VOICE	Michael Ball	Mercury

Chart compiled from actual sales last Sunday to Saturday across a variety of formats (see p.40) UK sales.



20. Katie Price & Peter Andre Paul & Linda McCartney did it in 2003, three years after their divorce, but the late-married couple set their sights on a number one album - Katie Price (aka Jordan) and Peter Andre - falling some way short this week, debuting at number 20 with A Whole New World. Andre topped the chart in 1996 with Natural, although his sales that week (25,540) were, incredibly, less than the 37,582 copies A Whole New World sold last week.

21. G4's total album sales topped the million mark last week, thanks to a new album primarily to the X Factor discoverer's third album, Act 1. In a chart with a high density of pop/psychical crossover acts (11 discs, from Male Voice Choir, Angels, All Angels, All Angels, Katie Melua, HTS Scotland, Keeth Ingram, Team Shokko, 212, 1476, 8, 5, Ian Townsend, Ian's Lot, 6,078, 16,329, 3, 6, Mark Wardle, The 10th Beistle, 4,016, 16,620, 4, 4, Michelle Handover, Tokyo Motel, 3,590, 14,272, 10, 7, Ric Orchard, The White Disc, 3,292, 14,830, 6, 9, Sean Brown, Powerhouse, 3,415, 14,893, 7, 10, Sean Brown, Hothouse, 3,471, 14,659, 9).

TOP 10 INDIE SINGLES

WEEKS ON CHART	PREVIOUS WEEK	NEW	SINGLE	ARTIST	LABEL
1	1		FISH GO DEEP FEAT. TRACEY & THE CURE & THE CAUSE	Fish	Capitol
2	2		ALBERT HAMMOND JR 101	Albert Hammond Jr	Capitol
3	2		BOB SINCLAIR & GUTIE B ROCK THIS PARTY (EVERYBODY DANCE NOW)	Bob Sinclair	Capitol
4	1		JULIETTE & THE LICKS STICKY HONEY	Juliette	Capitol
5	4		IVASACUSCOURT PINNACLES	Ivasacuscourt	Capitol
6	4		BARBAMABLES & FRIENDS JANIE JONES (STRAUMERVILLE)	Barbamables	Capitol
7	8		TIESTO FEAT. MAXI JAZZ DANCEFLOOR	Tiesto	Capitol
8	3		1990S YOU'RE SUPPOSED TO BE MY FRIEND	1990s	Capitol
9	9		DAVID GUETTA VS THE EGG LOVE DONT LET ME GO (WALKING AWAY)	David Guetta	Capitol
10	7		LIFELIKE & KRIS MENACE DISCOPOLIS	Lifelike	Capitol

TOP 10 INDIE ALBUMS

WEEKS ON CHART	PREVIOUS WEEK	NEW	ALBUM	ARTIST	LABEL
1	1		JANIS JOCKER JANIS	Janis Jocker	Capitol
2	1		TOM WATTS ORPHANS	Tom Watts	Capitol
3	1		KATIE MELUA PIECE BY PIECE	Katie Melua	Capitol
4	1		ARCTIC MONDOSES WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Arctic Monkeys	Capitol
5	5		THE LONG BLOWNONES HOW TO DRIVE YOU HOME	The Long Blownones	Capitol
6	7		DANIEL O'DONNELL UNTIL THE NEXT TIME	Daniel O'Donnell	Capitol
7	6		JOHANNA NEWMAN VS	Johanna Newman	Capitol
8	10		THE RACQUETTES BROKEN BOY SOLDIERS	The Racquettes	Capitol
9	9		FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	Fatboy Slim	Capitol
10	11		THE KINKS THE ULTIMATE COLLECTION	The Kinks	Capitol

TOP 10 ROCK ALBUMS

WEEKS ON CHART	PREVIOUS WEEK	NEW	ALBUM	ARTIST	LABEL
1	1		INCUBUS LIGHT GRENADES	Incubus	Capitol
2	4		AEROSMITH THE VERY BEST OF	Aerosmith	Capitol
3	6		MEAT LOAF BAT OUT OF HELL 3 - THE MONSTER IS LOOSE	Meat Loaf	Capitol
4	5		MY CHEMICAL ROMANCE THE BLACK PARADE	My Chemical Romance	Capitol
5	8		MUSE BLACK HOLES & REVELATIONS	Muse	Capitol
6	2		TENACIOUS D THE PICK OF DESTINY	Tenacious D	Capitol
7	9		RED HOT CHILI PEPPERS STADIUM ARCADIUM	Red Hot Chili Peppers	Capitol
8	1		FO FIGHTERS SKIN AND BONES	10 Years	Capitol
9	10		WILLOW ARTISTS MONISTERS OF ROCK	Willow	Capitol
10	3		KILLSWITCH ENGAGE AS DAYLIGHT DIES	Killswitch Engage	Capitol

TOP 10 CLASSICAL ALBUMS

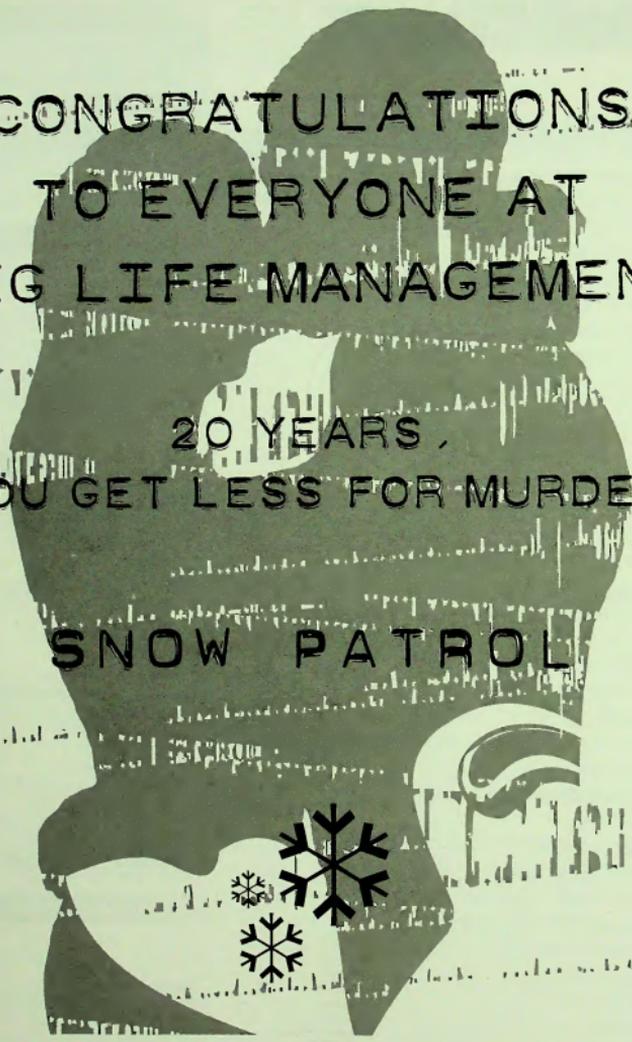
WEEKS ON CHART	PREVIOUS WEEK	NEW	ALBUM	ARTIST	LABEL
1	2		FROM MALE VOICE CHOIR VOICES OF THE VALLEY	Male Voice Choir	Capitol
2	1		KATHERINE JENKINS SERENADE	Katherine Jenkins	Capitol
3	1		ALL ANGELS ALL ANGELS	All Angels	Capitol
4	4		KATHERINE JENKINS PREMIERE	Katherine Jenkins	Capitol
5	5		SARAH BRUGHTEMAN CLASSICS - THE BEST OF	Sarah Brightman	Capitol
6	6		KATHERINE JENKINS LIVING A DREAM	Katherine Jenkins	Capitol
7	7		STING SONGS FROM THE LABYRINTH	Sting	Capitol
8	7		MICHAEL WILSON THE VOICE - THE ULTIMATE COLLECTION	Michael Wilson	Capitol
9	11		KATHERINE JENKINS SECOND NATURE	Katherine Jenkins	Capitol
10	10		LIBERA ANGEL VOICES	Libera Angel	Capitol

MW MINI LEAGUE UPDATE: WEEK FOUR

Position	Artist	Album	Weeks on Chart	Points
1	Chris Baker, SunnyFMDC	4,556	17,814	1
2	Clenn Hall, Edward's Hot Totty	4,419	16,691	2
3	Keith Ingram, HTS Scotland	4,275	15,494	5
4	Keith Pullan, Team Shokko	4,222	14,766	8
5	Ian Townsend, Ian's Lot	4,078	16,329	3
6	Mark Wardle, The 10th Beistle	4,016	16,620	4
7	Michelle Handover, Tokyo Motel	3,590	14,272	10
8	Ric Orchard, The White Disc	3,292	14,830	6
9	Sean Brown, Powerhouse	3,415	14,893	7
10	Sean Brown, Hothouse	3,471	14,659	9

This week's winner Glenn Baker, has held onto first place for three out of four weeks now, scoring 4,556 points, 17,814 points overall. But with less than 150 points between Baker and runner-up Chris Hall the players have pulled away from the overall third and fourth positions held by Ian Townsend and 4,078, and Mark Wardle, on 4,015.

The Music Week Top 100 is a weekly chart of the 100 best-selling albums in the UK. It is compiled by the Official UK Charts Company. The chart is based on sales of 245,759 in March 2005, and the UK's largest music retailer the same quantity under license to the Official UK Charts Company.



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