

16.12.06 The View Just Jack Enter Shikari Mika The Twang Remi Nicole

# MUSIC WEEK

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## Ignored by Gowers



### OUT OF COUPRIGHT EXTEND THE TERM

By Robert Ashton

The lobbying efforts on behalf of music professionals and artists were ignored last week, as Andrew Gowers unveiled his long-awaited review of copyright.

As had been widely anticipated, Gowers rejected the music business's key appeal – for an extension of copyright term in sound recordings beyond 50 years.

To highlight the insult, a consortium of industry organisations placed a full-page ad in Wednesday's *Financial Times* calling for

"fair play for musicians", and quoting names among 3,500 labels and 40,000 performers (some of whom are pictured above).

Gowers' 146-page Review added further disappointment for the music sector by recommending a private copying exception, which many in the business believe creates more problems than it solves.

And, despite failing to deliver on other key issues the industry raised, the Gowers' team issued a surprise decision invite to the Office of Fair Trading to probe the UK's collecting societies.

Senior executives are certainly unimpressed with Gowers' verdict

– reflecting a united front from the business. IFPI chairman and CEO John Kennedy says Gowers' recommendations have "missed a golden opportunity".

BPI director of public affairs Richard Mollett also perceives the scope and recommendations of the Review as a "missed opportunity – a missed goal".

Aim chairman and CEO Alison Wensham says she is "very disappointed" by the recommendations on term extension and private copying.

British Music Rights director general Emma Pike concludes, "The report doesn't go far

enough; it fails to address a number of issues."

On copyright term, Mollett speaks for many when he dismisses the "economic perspective" on term extension taken by the Review team – it instead used the *Centre for Intellectual Property and Information Law (CILIP)*.

Kennedy and Pike chairman and CEO Fran Neary adds, "It is illogical and discriminatory that British artists and producers should enjoy less copyright protection than their counterparts internationally as well as British composers."

Added to the industry's woes,

Pike raises concerns about the recommendation for a private copying exception for format shifting by 2008.

Aim, which with BMR has proposed a Value Recognition concept, also criticises the Review's exception for private copying. The indie group claims Gowers has fallen woefully short of creating the progressive copyright framework needed in the digital age...

[and] may well be opening the floodgates to uncontrolled and unstoppable private copying and sharing from person to person".

● See p4-5

### Live Nation set for sale dilemma

Live Nation may have to sell two key London venues to push through its takeover of the Academy Group p3



### Ones to watch in 2007

Accompanying this week's free CD, MW tips 12 acts, such as Remi Nicole (pictured), for success in 2007 p10-13

### Barrie Marshall tribute

MW focuses on the legendary promoter, who for the past 30 years has worked his magic on the live scene p15-34

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## T-Mobile announced as MW Awards headline sponsor

T-Mobile is partnering with Music Week as headline sponsor for next year's Music Week Awards, which are launched in this week's issue.

The mobile network operator has signed a two-year deal, which will span both the 2007 and 2008 awards, making T-Mobile the first multi-year headline sponsor in the history of the event.

Other premium sponsors which have signed up for the awards, which will take place at the Grosvenor House Hotel on March 15, are Nielsen Music Control, PPL, Vidcon and Yahoo! Music.

Music Week publisher Ajax

Scott says: "We are delighted to welcome T-Mobile as headline sponsor for next year's Music Week Awards. Combined with the renewed support from our other sponsors, the introduction of some new categories and more surprises yet to be announced, this will be the best show yet. The countdown starts here."

Karen Harrison, head of brand & communications at T-Mobile, says: "T-Mobile values the huge role music plays in people's lives and in our business. The Music Week Awards give T-Mobile the chance to help celebrate great

music and reward the unsung heroes behind that great music." T-Mobile's association with the awards will tie in with its continuing commitment to music through its Street Gigs events – which return for the third year in 2007. The 2008 shows include The Strokes, The National History Museum – and the Transmissions with T-Mobile TV series, which will return to Channel 4 in March after featuring artists as diverse as The Long Blondes, Primal Scream and DJ Shadow in its first series.

The 2007 awards will herald the inauguration of a string of new awards. Two new categories – for Booking Agent of the Year and Concert Promoter of the Year – will recognise the best individuals in these two crucial areas of the live business. And a new award for Music Programmer of the Year will recognise the talents who deliver music to the UK's most successful media – the UK's channels and radio stations.

In turn, the established Record Company of the Year award is being replaced with the new Record Label of the Year award, in a bid to reflect the changing nature of the record business.



Competition Commission report highlights fear over Live Nation takeover of Academy venues

## Future of London venues in doubt

### Live

by Jim Larkin

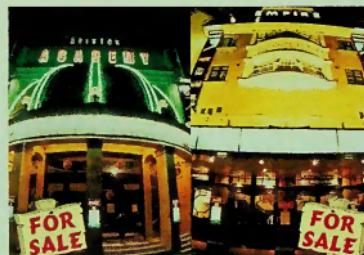
Live Nation may have to sell two key London venues to push through its takeover of The Academy Group of venues.

The Competition Commission's preliminary report into the deal was published last Wednesday, indicating that divestment of specific venues might be needed to prevent a substantial lessening of competition within London's live music market.

The commission voiced concern that a loss of rivalry between Academy venues Brixton Academy and Shepherds Bush Empire and Live Nation venues Hammersmith Apollo, The Astoria and The Forum, would lead to higher ticket prices for consumers.

It suggested that Live Nation might smooth over such problems by selling either Brixton Academy or Hammersmith Apollo – which are both of similar capacity – as well as either the Shepherds Bush Empire or The Forum.

The Commission also raised an



For sale: the future of London venues such as the Brixton Academy and Shepherds Bush Empire may be in doubt after the Competition Commission voiced concerns

issue with the 2,000-capacity Astoria venue, as it is of similar size to The Forum and Shepherds Bush Empire, but given the uncertainty of the building after 2008 – when it may be demolished to make way for the Crossrail link – it did not call for divestment.

The preliminary report does not represent a final ruling by the

Commission, which is seeking responses to its recommendations by this coming Thursday (December 14), ahead of a final decision, probably in mid-January.

Live Nation is teaming up with Irish company Gaiety Investments to form the acquisition vehicle Hamsard 2786, through which it intends to complete the takeover.

If the two venues are forced onto the market, it remains to be seen whether rival live music players would be interested in buying them. Live Nation's biggest rival AEG, which is ramping up its presence in London with The O2, is declining to comment.

Complicating matters further is the Academy ownership structure, under which venture capitalists led by RJD Partners own 51% three promoters in the shape of Dennis Desmond, Robert Angus and Simon Moran own 12% each, with the remainder owned by Academy management. Some parties may be more likely than others to accept a break-up of the group.

However, one possible source of funding could be Edge Performance, the venture capital trust which has raised more than £6m for investment in live music. Under Commission guidelines, Live Nation would have to find a contractually-committed buyer before any approval would be given.

In an official statement, Live Nation last week said, "As regards divestment of certain venues, LN-Gaiety is again of the view that to

impose such remedies as a condition of clearance would be disproportionate to any conceivable competition concern arising from the proposed transaction."

However, the ruling from the Commission will come as little surprise to Live Nation, which privately was expecting the worst.

Objections to the merger had come from promoters, venues and even the Musicians Union.

Live Nation is understood to have given undertakings designed to address concerns that it would hike prices and cause other promoters out of the venues.

But the Commission's effective clearance of Live Nation's acquisitions covering the rest of the UK will enable the group to press ahead with its ambitious plans elsewhere. "Our vision is that every city, every town, has access to live music," says a Live Nation source.

The source also highlights the impact of Live Nation's acquisition of Mean Fiddler group, which resulted in "millions of pounds" of investment in bringing its venues up to scratch.

jim@musicweek.com

## THE PLAYLIST

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

Supported by



**MARK RONSON**  
*Toxic*  
(Columbia)  
With little more than a big, lazy, bold, brassy vocal and some funky horns, Ronson turns this Britney single on its head. (from album, Apr 16)

**MICHA**  
*Grace Kelly*  
(Island)  
Mika is a star and possesses enough pop sensibility to appeal to a very broad audience. His first official single will affirm what he's been doing all along. (single, Jan 29)

**KLAXONS**  
*Myths Of The Near Future*  
(Polydor)  
Fergie about the hype. Klaxons have delivered one of the best left-field pop albums we've heard in a long time. (album, Jan 29)

**MR HUDSON**  
*Too Late Too Late*  
(Parlophone)  
We first featured this song in demo form in 2005, and almost one year on, it sounds as fresh as it did then. (single, Feb 19)

**THE PIGEON DETECTIVES**  
*100 Years Out*  
(Dance To The Radio)  
We have been singing the praises of this band for over a year and believe that 2007 will be their year. (single, Dec 19)

**LOUISE SETARA**  
*Can't Stop The Blue Notes*  
Currently enjoying support from Terry Wogan at Radio 2, Setara is a soulful new talent in possession of madly infectious songs. (single, Feb 5)

**DIZZEE RASCAL**  
*Wanna Be A G O X!*  
(Dizzee Rascal and Lily Allen are unlikely bedfellows, but it works a treat on this likely future single. (single, Feb 7)

**GET WELL SOON**  
*People Magazine*  
Front Cover  
(Signed)  
The musical vehicle of one Konstantin Cropper, Get Well Soon sounds like the bastard child of Bright Eyes and Parachute. (single, Feb 19)

**TRACEY THORN**  
*It's All True*  
(Virgin)  
The former Everything But The Girl vocalist is a real one-off and her new solo material is a reminder of her talents. (single, Feb 19)

**THE RAIN**  
*Waste Love*  
(Manta Ray)  
In the country last week for a run of live dates, The Rain pen up tempo melodic rock with big hooks. (from album, Mar)

**GOWERS REVIEW:**  
**THE KEY POINTS**  
The Gowers Review gives 54 key recommendations. Those key to the music industry include:

- The European Commission should extend the term of protection on sound recordings by 2008 for format shifting for works performed rights at 50 years
- Introduce a limited private copying levy on record companies by 2008 for format shifting for works published after the date that the law comes into effect. These should be no more than 25% of the current statutory levies for consumers
- The Review invites the DTI to consider conducting a market survey into the UK collecting societies to ensure the needs of all stakeholders are being met
- Match penalties for online and physical copyright infringement by amending section 107 of the COPPA by 2008
- Give Trading Standards the power to enforce copyright infringement by amending section 107A of the Copyright, Designs and Patents Act 1988 by 2007
- Change the name of the UK Patent Office to the UK Intellectual Property Office (UKIPO) to reflect the breadth of function the office has, and end confusion

Last week's disappointing recommendations of the Gowers Review have left many in the music industry

# Gowers sticks two fingers

## Eight questions for Gowers

What was key evidence which the music industry failed to provide which might have convinced you to extend term on sound recordings? We received a number of submissions regarding the length of copyright term on sound recordings both giving evidence in support and against the suggestion and against the suggestion that term should be extended.

In the report we respond to all of the evidence cited in favour of term extension. We were most persuaded by the negative impact that term extension would have on the music industry that net revenues are not calculated on a 95-year horizon, and that changing the terms of copyright retrospectively would be that very fact be unfair; it would be changing the rules of the game half way through.

Were you surprised at the strength of feeling – from both artists and Industry – on this issue?

I wasn't surprised by the strength of feeling on both sides of the debate having read the submissions to our call for evidence.

But I am surprised that the lobbying on term extension continues, even after we demonstrate using industry figures that the economic significance of countering and piracy is more than 20 times as great as for term extension.

**Extending term will bring very small additional benefits to make new music**

Some in the business believe you took the word of an academic body such as Cambridge University over those immersed in the business of music when it came to making the economic case for term extension. Do you understand their surprise at this?

The report by the Centre for Intellectual Property and Information Law at Cambridge University was only one evidence source, but it does make a point that almost all economists (including many Nobel Prize winners) agree – extending term will bring very small additional benefits to make new music and that increasing the term for recordings that have already been released has little economic benefit. Moreover, extending term for sound recordings would keep prices for consumers high for longer.

On home copying, how much freedom do you feel consumers should have to copy recordings they have bought, on CD or as downloads?

I believe that the Review's conclusions balanced rights for the digital age, and then offered an enforcement package to uphold these rights.

At the moment, everyone who puts a CD onto their iPod is technically breaking the law – and where the law is treated with such disregard, change is essential. I believe that consumers should be able to make on this without fear of what this would do. This does not legitimise widespread copying – it merely updates the law to reflect common practice.

Many in the music business feel badly let down by your report and have failed to grasp their concerns. What would you say to that?

This attitude surprises me greatly, as the Review has taken several steps against the biggest threat facing the industry – to stem the huge losses caused by piracy and counterfeiting.

Three examples: firstly, the Review made recommendations to extend the powers of Trading Standards to enforce breaches of copyright and the Government will provide new money to support this. Secondly, the Review has recommended tougher penalties for online infringement of copyright, because digital shouldn't be treated differently.

And thirdly, the Review has recommended a new agreement for co-operation between Internet Service Providers and rightsholders to stem the tide of internet piracy, backed by government funding if this doesn't work.

Across the broad spread of your report, do you think there are any specific elements of it that the music industry has failed to understand? If so, what are they? Piracy and file sharing have not attracted as much attention as sound recordings but which I believe are vital for copyright in the digital age. Introducing an Orphan Works solution will enable future creators to unlock creative material to unlock creative and piracy, backed by government thinking to simply bring a "contribution to the ongoing debate," is something chief executive Alison Wernher sees.

PPL CEO Fran Nevin also urges the industry not to get "siloed off about it". "It's not just a revenue issue, it's a set of recommendations. It is the Government that is important."

Similarly, the RPI, PPL, PPL and others committed to taking the right right to the heart of Parliament do you expect to receive an invitation to the Brits in February? No comment.

by Robert Ashton

The music industry last week began a counter offensive in the wake of its Gowers Report disappointment.

Former FT editor Andrew Gowers was criticised for his shortsightedness in rejecting term extension – and for failing to lay out a vision for the future of copyright.

Gowers' failure to see the arguments from the music industry on copyright term was viewed by many as the most critical aspect of the review.

The industry also believes it has also been let down on a number of other issues, such as tougher action on ISPs supporting music piracy and oversight of the Copyright Tribunal.

While some behind-the-scenes bickering has focussed on the quality of the music industry's lobbying efforts, others believe the cards were stacked against the industry from the off.

The harshest critics suggest that the Gowers Review confirms what many privately feel – for all its talk of "valuing the industry" and creating a "UK creative hub", the Government still does not take the music business seriously.

"The report lacked vision," says David Stopp, the MMR head of copyright and contracts.

The report was very backward looking. Copyright is clearly not working in the digital age, when one out of 40 downloads is being paid for. We need to look at the entire system – but this report hasn't done any of that."

## Political sway

Perhaps the bitterest pill for the industry to swallow has been the realisation that, after years of cosy-up to Government ministers

## Industry views

The battle to convince Gowers may be lost, but the music industry is not giving up its battle to force the Government to swallow copyright term extension.

Any number of music industry organisations are supporting the battle for copyright term still has a long way to run. However, because its representations are not industry-friendly, the music industry has moved from being central to government thinking to simply being a "contribution to the ongoing debate," is something chief executive Alison Wernher sees.

PPL CEO Fran Nevin also urges the industry not to get "siloed off about it". "It's not just a revenue issue, it's a set of recommendations. It is the Government that is important."

Similarly, the RPI, PPL, PPL and others committed to taking the right right to the heart of Parliament

and months of sustained lobbying on the copyright term issue alone, the industry has been short-changed again.

The view that the administration has promised much, but delivered little will become entrenched if the Government follows Gowers' recommendations and does not deliver copyright extension.

"UK and European governments give speech after speech talking of the importance of the knowledge economy," says IFPI chairman/CEO John Kennedy. "A decision not to equalise the copyright term would confirm that there is no real belief in these words."

Perhaps, it is time the industry looked for other political allies. PPL director of government affairs Dominic McGonigal says the industry is not tied to any political party and will talk to anyone who will deliver. One insider goes further. "The music industry did a lot to help elect this Government. It doesn't want to upset us; we do have some leverage in politics."

## Fighting a losing battle

Despite the best efforts of the music industry, some suggest that the Gowers Review was loaded against it from the very beginning. There were a number of clues

and the tip, where any UK government would have inevitably need to be ratified anyway.

IPPI executive chairman Peter Jamieson adds, "We will continue to make the case to the UK Government – we will pursue our case vigorously to the EC when it reviews the relevant directive next year."

Similarly, IFPI chairman and CEO John Kennedy urges the Government to reject the report's wording. "We will carry on pressing for parity and fairness in advance of the EU's legislative review."

And he believes the Review "must also be seen as a turning point for a historic, now urgent, debate."

As to whether the Government's ideas are being swayed on term, some lobbyists are clinging to the fact that, in a meeting with pre-budget statement Brown committed last Wednesday, Gordon Brown committed the Government to copy owners recommendations, but only said that he "noted" his proposal on term.

But behind the fighting talk emotions

are running high with feelings ranging from utter disbelief to frustration at his lack of vision. Many commentaries not only fail to seize an opportunity to reform UK IP in the digital age, but also have failed to understand the complexity of copyright.

More than half a dozen pages of the Review are given over to the question of sound recording term. Gowers and his team grappled with all the issues, including whether extension will increase the supply of music and how it would affect the UK balance of payments. On the latter point, the Centre for Intellectual Property and Information Law, which advised the author of the Review, gave a detailed analysis relating to the extension of the term of copyright in sound recordings, suggested that increasing the term would damage the UK's balance of trade because "the UK is a substantial importer of sound recordings".

In making his recommendation that the 50-year term should be retained, Gowers wrote: "The Review finds the

industry scratching their heads and asking, 'Where did it all go wrong?'

# 's up to music sector

coming from the Government that in retrospect appeared to weigh against the industry's arguments for extension.

Few are suggesting that the Treasury meddled or influenced the Review team. But signs that the industry was not treated with respect by the Government came in February, just months after Gordon Brown instigated Gowers.

Then, the former music minister James Purnell established the Creative Economy Programme, a flagship initiative for the DCMs. In the first manifestation of the CEP, not one music industry figure was represented in the seven strands, explained by the Government because the industry did not have a non-departmental public body (NDPB) to represent it within the CEP.

After a huge outcry, the industry was given until March to submit its views to the CBI or, failing that, to the EMI Group chairman, Eric Nicoli and Live Music Forum chief, Feargal Sharkey onto a CEP steering committee.

But doubts lingered about the Government's seriousness in engaging the industry and listening to its concerns.

This apparent snub was compounded when Purnell appointed Lord Eatwell to head the

in favour of term extension argument unconvincing. The evidence suggests that extending the term of protection for sound recordings or performers' rights prospectively would not increase the incentives to invest, would not increase the number of works created or made available and would negatively impact upon consumers and industry."

NMF head of copyright and contracts David Newkirk says Gowers relies too heavily on economic arguments and does not seem to address the concept of discrimination. "We don't tolerate racial discrimination or age discrimination, but apparently we tolerate creative discrimination," he adds.

Although Jameson, among others, is concerned by Gowers' move to improve enforcement through harsher sentences and more powers to Trading Standards, many believe he has not gone far enough. BMA's director general Emma Pike says there is no point having the penalties if you cannot bring actions. "Illegal file-sharing

competition and IP strand of the CEP, Eatwell did not support copyright extension.

Eatwell is also a founder of the Institute for Public Policy Research (IPPR), where Purnell worked during his early career. There was an implicit understanding that IPPR did not hold copyright extension as a priority. By October, the IPPR made this explicit. In its report, *Public Innovation: Intellectual Property In A Digital Age*, the think tank recommended to the government that no extension for copyright term beyond the current 50 years should be granted.

Paradigm thinking? Possibly, but the relationships cannot be ignored. The Government works with two constituencies, says the insider. "Business on one side, academics and consumer organisations on the other. There is no opposition to copyright extension from the CBI or the business community, but the people opposing it are non-business people, the academics, the policy wonks and the pointy heads, who have no business experience." In reality the only major players who are against copyright extension are the British Library and the open rights groups. "The opponents don't have substantive arguments," agrees PPL's McGonigal.

## Political will

Copyright term is also covered by relatively recent international treaties and EU directives, which some suggest could dissipate political will – in both the UK and Brussels – to change things.

There could be opposition in Government circles simply because this has been discussed

networks are operating in grey areas of the law, such as 'fair dealing' and 'fair use', he says. "A good place to start would be to give rights owners new tools to force peer-to-peer sites to go legitimate or close down."

Stevens, however, has not grasped an opportunity to radically and effectively change in the digital world. "One in 40 downloads are getting paid for so clearly copyright doesn't work," he says. "The legal system doesn't work. We've got to completely rethink it and there has been no forward thinking from Gowers."

Although as Hobart Best, partner at media law firm Best & Soames, notes, the introduction of a private copying exception by 2008 brings the UK into line with the rest of Europe, many believe the Review has made a pig's ear of this, too. They say format shifting will only open the door for more widespread illegal copying.

Any gains immediately on the part of the Review, Alin, which with British Music Rights, is leading a pan-

## fair play for musicians

quite recently," argues Jonathan Cornthwaite, partner and IP specialist at Wedlake Bell.

Andrew Hobart, head of IP at Reynolds Porter Chamberlain, also argues that different business environments exist in different countries in all kinds of sectors and the music industry would be wrong to consider itself a special case for government treatment. But the real Achilles heel in the industry's lobbying, insists Cornthwaite, is that copyright extension just is not sexy enough for politicians. "It is not something that attracts votes," he says. And, for government, votes equal power.

## No single rallying call

Political infighting and different agendas adopted by different groups has been raised as the rea-

industry think tank to examine a copy of the *Music Business Code of Value Recognition*, believe him.

"Unremunerated exception for Private Copying will exacerbate the problems facing the creative industries in the digital age."

The real surprise of the Review was recommendation 33: "The Review invites the OFT to consider conducting a market survey into the UK collecting society's role in the collection of all stakeholders who are holding melt."

Jameson, who last week exited his post as MMT general secretary, and Stoppa put this issue in the body's sidebar to *Common Sense*.

"The need to overhaul governance within PPL/MCPS is long overdue to truly reflect the needs of the industry," says Stoppa. "It's about the governance of non-music collecting societies," adds Stoppa, who ironically has just been elected to the performance board of PPL.

But, for PPL and MCPS, it is simply an enormous distraction because the disappointment of the main Review recommendation on term, Newkirk says,

son there was no central lobbying effort, with some voices suggesting that organisations could have buried their differences – or 'side issues' – and simply fought on the one ticket of term extension. Any horse trading could then have followed once term had been extended.

In addition to the Music Business Forum, which provided a statement on behalf of 22 organisations, including the BPI and AIM, a fewer than two dozen music-related organisations, as varied as the Fo'c'sle Folk Club to Poppy Records, were also among the 500-plus submissions to the Review team. And, despite having the most to gain, no submissions were submitted by the four majors.

Concentrating on the single rally cry, the majors would have strengthened the industry's hand and also had the effect of presenting a united front to Gowers. Bizarrely, perhaps, it was not until last Thursday's full-page ad in the *Financial Times* protesting Gowers' recommendations that the whole industry was seen to be acting together publicly. It was too little, too late, according to some.

Surely, some suggest, an ad campaign to coral support should have been run in the run-up to the decision. "It would be nice to speak with one voice," agrees MME head of copyright and contracts David Stoppa, who also believes that the publishers might have given more support to the campaign. "After all, many songwriters are performers." robert@musicweek.com

"We have been blearing away on our new structure and are user-friendly."

The Review has disappointed in other areas, too. Some organisations, such as the Music Business Forum, suggested the creation of a dedicated Copyright Office to an independent overseer. Gowers and his team have simply opted to rename the Patent Office as the UK Intellectual Property Office and this has passed without reform. The Review also totally ignored calls for an overhaul of the Copyright Tribunal.

However, not everyone from the music industry is disappointed by Gowers' findings. Maverick Recordings label boss Alan McGee says, "Don't kid yourself. This is about major record companies protecting their rights, not about individual or small musicians."

It's about the *"F\*\*\*ing Beatles"*. And Matt Black, DJ and one half of Colcutt, says, "I think people have been too afraid that term extension could be the greatest traditional media gains. Extending copyright term for past works amounts to revising artist deals

## Music gets you talking



Peter Thompson, managing director, Vital  
"Being of a certain age, I'm influenced by music past 1976."

### My Top 10

1. The Only Ones Another Gorillaz album
  2. The Clash White Man in Hammersmith Palais
  3. Joy Division Atmosphere
  4. Petula Clark Don't Come Down
  5. PPL Public Image
  6. Aphex Twin Windwalker
  7. The Specials Time to Love
  8. Led Zeppelin Immigrant Song
  9. The Melons Hard to Be Hard
  10. Enter Shikari Johnny Soper
- Another Planet and White Man. In Hammersmith Palais showed me just how great music could be post-punk. Next up came Joy Division (my favourite band ever) and PIL, who really made me want to pick up a record shop – which I subsequently did. The Melons nearly managed to make me like Country and Western and they played at my wedding so they have to be in here. KLF and Aphex Twin helped me enjoy dance/electronic music while writing amazing songs and Downtown is the most perfect piece of pop music ever. Enter Shikari with their soon-to-be classic album just bring me up to date."

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 N900 (right) with dedicated music keys and the capacity for 1,500 songs.

To tie in with the launch of the N900 phone, Nokia are offering five N91s. To win tell us in 10 words which you feel define you and 50 words explaining why, to [lvmny91@musicweek.com](http://lvmny91@musicweek.com). The winners will be announced in the new year.



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**GRAMMY NOMINATIONS**  
Arctic Monkeys  
best instrumental performance  
Motley Crue  
Best alternative music album – Whatever People Say I Am

Corinne Bailey Rae: record of the year – Put Your Records On; best new artist; Natasha Bedingfield: best female vocal – Unwritten

James Blunt: record of the year – You're Beautiful; song of the year – You're Beautiful; best new artist; best male vocal – You're Beautiful; best pop vocal album – Back To Bedlam

Peter Frampton: best rock performance – Talk; Depeche Mode: best recording – Suffer Well; Emra: best pop instrumental performance – Hold Sure; David Gilmour: best

rock instrumental performance – Catherine; Goldfrapp: best instrumental album – Head First; best rock instrumental performance – Black Horse And The Cherry Tree; Imogen Heap: best

new artist; Keane: best pop performance – Is It Any Wonder; Paul McCartney: best rock vocal pop – Let Live; Pet Shop Boys: best dance recording – Show Me The Way; U2: best rock

– I'm With Stupid; best dance album – The Joshua Tree; KT Tunstall: best female pop vocal performance – Black Horse And The Cherry Tree; Thom Yorke: best alternative music album – The Eraser; Zero 7: best dance album – The Garden

Big two enjoy an unprecedented festive chart run

# 'Super majors' lead way into Christmas

## Companies

by Paul Williams

Only The Beatles were yesterday (Sunday) likely to be standing in the way of Universal and Sony BMG collectively claiming a clean sweep of the Top 20 artist albums for the first time.

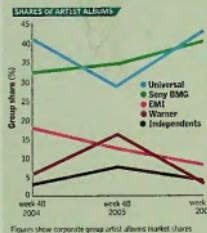
The two biggest majors were on course to follow up their combined 83.6% control of the artist albums market a week ago by supplying up to 19 of the 20 biggest-selling titles. EMI's Beatles album Love was the only non-Universal or Sony BMG title guaranteed to make the Top 20.

Given their respective sizes, the pair are virtual certainties to head the market in the final weeks before Christmas, but the control they have asserted this year is unprecedented. Its rivals were left a week ago with just 16.4% of the artis albums market between them.

This time last year, Universal was struggling to maintain its own high standards, finding itself in second place at this stage in the race behind Sony BMG with 23.6% of the artist albums market and its chart-topping Eminem best of its only album in the Top 10. While its fortunes improved in the remaining three weeks before Christmas, the major is showing no signs of such a slow start this year, taking 43.3% of the same market a week ago and supplying 18 of the Top 40 titles. These included four in the Top 10, led by Take That's Patience.

The same major is also running away with the compilations market,

## Changing fortunes of the corporate groups



Figures show corporate group artist albums market shares for week 48, 2005 and equivalent weeks in 2004 and 2005

last week finishing 15.6 percentage points ahead of market-placed EMI with just 16.4% market share.

Sony BMG is showing Universal's class close on artist albums, claiming 40.3% of the artist albums sector a week ago and yesterday aiming to fill half the Top 10 places through albums by Westlife, Oasis, Il Divo, George Michael and Jamieiroqui.

Universal and Sony BMG's domination has come largely at the expense of EMI and Warner, whose own artist albums market shares are sharply down on this time last year. EMI a week ago matched its tally of six albums in the Top 40 achieved in the same week last year but its Beatles release was its only Top 20 entry. Subsequently, its market share has



Take That (above) and George Michael: boasting companies share

dropped from 12.8% 12 months ago when Robbie Williams was at number two, to 7.9% last week.

Warner is suffering even more acutely than EMI, with its artist albums showing a week ago less than a quarter of what it managed in 2005. Twelve months earlier it claimed a 16.2% share, but last week its share dropped to 3.9% with home-grown Paolo Nutini its best performer at number 40 in the Top 40. Its share of the compilations market was 1.5%.

The independents' fortunes have also slipped, with Katie Price and Peter Andre their only representatives in last week's Top 40, where they claimed a 4.6% artist albums share compared to 7.7% 12 months ago.

paulw@musicweek.com

## Labels move to online marketing

Record labels are turning to more creative ways to spend their huge advertising budgets in the run-up to Christmas, despite an expected overall fall in TV and press spending.

While there is no dramatic shift in music industry thinking, with its appetite to fight it out in the crowded festive market as strong as ever, labels are increasingly allocating budgets to less traditional sectors such as online marketing.

The changes in the chart rules from January 1, allowing digital-only tracks to count towards the main singles countdown, already means labels are reviewing how they allocate their budgets in the digital world.

Warner Bros general manager

Adam Hollywood, whose company recently realigned its £20m media planning and buying account with Omnicom-owned PML, says that, although TV remains the dominant medium with around 70% of his group's budget, online spend is likely to become more important. "The addition of downloads in the charts in January is going to change everything," he says. "With staggered release dates, some of the tracks may go into online partners. A lot of research is sold at Christmas there may be opportunities in the digital world."

However, he says that some labels have held back from leaping into online advertising because the knowledge of how and what digital media delivers is still in its infancy. Sanctuary executive vice

president sales, marketing and digital Giles Green accepts that many companies avoid spending on TV at Christmas because high ad rates and diminishing opportunities to see it done make it worthwhile.

Some £6.12m was spent by the music business in the past three months of 2005, with £28.3m and £23.8m being spent in November and December alone. PML media director Frances Ralston-Good says recent evidence suggests seasonal spending might have dipped this year and last year's figures might not quite be replicated in 2007. However, Ralston-Good said Hollywood insurer IVT is still crucially important for the big-gift CDs.

## Grammys boost for British acts

The Grammy nominations last week delivered a huge boost to a new generation of British artists who are seeing increasing success in breaking into the US and other international markets.

As well as James Blunt, who has enjoyed considerable sales success in the US already, a raft of new UK artists were recognised by award judges for the 45th annual event, including Arctic Monkeys, Corinne Bailey Rae, Natasha Bedingfield, Imogen Heap, Goldfrapp, KT Tunstall and Zero 7.

"They were joined by established names such as Coldplay, Depeche Mode, Enya, David Gilmour, Goldfrapp, Paul McCartney, Pet Shop Boys, U2 and Thom Yorke, making it a strong set of nominations for UK and US-sominated acts.

Blunt has the most nominations among the UK contingent, with five mentions. However, in the recent of the year category he faces competition from EMI's Bailey Rae, while fellow EMI act Tunstall goes head to head with Sony BMG's Bedingfield in the best female pop vocal performance.

"We've very pleased over here," says EMI Music UK SVP interna-



Nominated: Bailey Rae (l) and Tunstall

tional marketing Mike Allen, who is particularly pleased to see Tunstall and Bailey Rae on the shortlist. "With them it's down to music and artistry and a properly synchronised team effort between us and our American colleagues."

Allen says the nominations are a valuable weapon in campaigns both in the US and the wider global market. "It's important. We saw that with Gorillaz this time last year. As well as the US it will also have an impact in the US-focused markets like Asia-Pacific. A nomination and a great performance are massively valuable, so we'll have to cross our fingers."

The awards take place on February 11 at AEG's Staples Center in Los Angeles.

● See full list of nominations at [www.musicweek.com](http://www.musicweek.com).

## Wembley pitches for acts to get on board

Wembley Stadium's operators are throwing open the venue's doors to the music industry, with a message that acts should not feel intimidated about playing there or having to sell it out.

After unveiling Muse as one of the first acts to be playing the new stadium next year, bosses are hopeful that other acts will be encouraged to believe they can also play the iconic venue, which will offer a concert capacity of around 75,000. Promoters will now be studying how ticket sales progress for the Muse concert, progress after they went on sale last Saturday.

"We don't want people to feel intimidated because of the venue and its history," says Wembley Stadium head of music Jim Frayling. "It's a very large venue,

but it has an intimate feel to it. And, although we got off to a false start last year, none of the acts we booked had any trouble selling it out. Robbie managed five nights."

The Wembley Stadium concert season is short, however. Although shows can be arranged at other times of the year, only June and July are set aside for music, coinciding with the close season in football, which remains the FA-owned venue's principal use.

The Muse concert is booked for June 16 and operators have hinted this will be the second music event to be held at Wembley. The stadium's chief executive Michael Cunnah says, "There's one available weekend free for music before the 16th, and it's very likely that a band will be playing then."



Muse: one of the first acts to play the new Wembley Stadium

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OCC test charts reveal likely impact of digital tracks on singles market after January 1 changes

# Labels ready for 'Wild West' charts

## Charts

by Paul Williams

The singles market next year could be "like the Wild West", some labels are predicting, as they attempt to make sense of new chart rules which are being introduced on January 1.

A series of test charts from the Official Charts Company has offered the first glimpse of the effect which allowing all digital sales into the weekly combined singles chart - irrespective of whether there is or will be an accompanying physical release - will have on the make-up of the chart.

However, the OCC says it will only be when the new rules are actually in place that the effect of the new regulations will really be felt, because the test run-downs put together by the chart compiler actually do not reflect any changes in release policies labels might adopt in the new environment.

"The thing about these test charts is we've done them retrospectively at a time when marketing hasn't been adapted to take into account the new rules," says OCC chart director, Omar Maskariya. "Some labels describe it as being like the Wild West in trying different things to see what works. It's going to be an interesting time, to say the very least."

One change in release policy by labels could be a decision to issue some singles as digital-only, something not allowed for chart purposes under the present rules which mean an equivalent physical release has to be available or scheduled to be issued in a week's time if a track is to qualify for the combined singles countdown.

Tracks are also currently automatically removed from the chart, irrespective of their sales total, two weeks after being physically deleted.

### The digital "non-hit" hits

	where they would have charted in week 48
Chris Cornell: You Know My Name (Polydor)	10
Snow Patrol: Chasing Cars (Fiction)	24
P Diddy featuring Christina Aguilera: Tell Me (Atlantic)	28
Mariah Carey: All I Want For Christmas Is You (Columbia)	31
Jay-Z & Linkin Park: Numb/Encore (WEA)	43
Snoop Dogg: That's Shit (Polydor)	48
The Killers: When You Were Young (Vertigo)	50
Katie Price & Peter Andre: A Whole New World (K&P)	51
Nelly Furtado featuring Timbaland: Promiscuous (Geffen)	54
Fergie: Forgiveness (Polydor)	58
Girls Aloud: I Think We're Alone Now (Polydor)	64
Lily Allen: Littlest Things (Regal)	65
Wham!: Last Christmas (Epic)	66
Proclaimers: I'm Gonna Be (500 Miles)	68
Shakira: Illegal (Sony)	71
Oasis: The Masterplan (Big Brother)	72
Automatic: Monster (B Unique/Polydor)	74

KEY:

new digital release presently excluded as physical release is more than seven days away  
excluded after physical deletion  
oldie excluded as physical format no longer available  
excluded as physical format non-chart-eligible

The table shows digital-only tracks which would have charted in the Top 75 in chart week 48 under new rules being introduced on January 1 2007.

SOURCE: OCC



ed, which will not happen under the new regulations coming into place on January 1.

Test charts compiled by the OCC show a dozen or more different tracks would be making the Top 75 every week if the new regulations were now in place. Analysis of last week's chart shows 17 tracks

appearing in the chart under the new rules.

On last week's chart, which was led by Take That in its second week at number one with Patience, 17 different tracks would have appeared in the Top 75 had there been no qualification restrictions on digital releases.

### CatCo changes three-week release window

Labels are being urged to supply PPL's CatCo with their new release data in good time in light of the new chart rules.

At present, labels must supply at least four weeks in advance of relevant data, essential information about their releases, including artist and track name, barcode and catalogue number, to CatCo, which is charged with supplying the digital release data to the Official Charts Company.

CatCo manager Simon Hutchinson says:

"These were led by Chris Cornell's Polydor-issued *Casino Royale* theme You Know My Name, which would have charted at number 10, but was excluded from the chart until yesterday (Sunday) under the rule stating that to qualify for the combined chart a physical format must be available or due out in a week's time. The track is physically released today (Monday)."

Six other releases, including tracks by Polydor's Fergie, Girls Aloud and Snoop Dogg, and RCA's Shakira, would also have made the Top 75 a week ago under the new rules, but were excluded because their physical releases were more than a week away.

Mercury's The Killers, with When You Were Young, and three Polydor tracks by Snow Patrol (Chasing Cars), The Automatic (Monster) and Nelly Furtado (Promiscuous) would have made the grade; current rules mean they were removed because they have all been physically deleted.

The 17 titles which would have charted under the new rules also

include Big Brother/Sony BMG's Oasis track The Masterplan, excluded because its physical version has four tracks, making it non-chart-eligible.

OCC head of chart operations Meriel Blackburn says her company is not expecting a flood of oldies selling on digital to breach the Top 75 once all digital qualification restrictions are lifted on January 1, although under the new rules, last week's Top 75 would have included Mariah Carey's festive evergreen All I Want For Christmas Is You and Wham!'s own December classic Last Christmas. I'm Gonna Be (500 Miles) by The Proclaimers. Non-single album tracks that are unbundled will be able to make the chart under the new rules.

"It's almost like there's no second chance in terms of labels getting the essential information to CatCo on time. Submitting the information three weeks in advance of the availability of the download is even more critical now."

CatCo's Hutchinson notes that any labels with queries about CatCo can make contact via info@catcouk.com.

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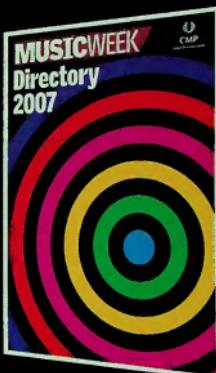
*Colin Barlow, Co President, Polydor Records*

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

*David Harrison, Editor, Music Towers*

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

*Adam Uytman, Programme Director, Kerrang! Radio UK*



	Design	Marketing	Media	Promotion
61	11	47	42	
62	14	37	46	
62	14	43	40	
58	16	38	40	
56	10	41	39	
58	14	34	46	
61	19	30	49	
55	16	35	42	
55	18	42	34	
55	14	34	39	

	Design	Marketing	Media	Promotion
39	12	23	34	
37	24	12	32	
40	33	6	31	
38	32	16	19	
16	8	7	18	
24	30	2	20	
10	8	7	11	
16	34	-2	10	

	Design	Marketing	Media	Promotion
39	14	25	28	
46	33	18	26	
28	20	14	20	
29	30	8	23	
17	12	11	15	
18	25	7	13	
22	31	7	15	
20	32	6	12	
16	26	3	11	
23	43	0	9	
20	48	6	8	

TS
Gilliams 66
Selbsthof -18

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the key drivers behind the latest chart champions. Current double number ones Take That are a key example, registering an overall PopScore of 18 in the December report, driven by the 37 PopScore among 30-39 females and 39 with 40-49 females.

In turn, Il Divo enjoy a PopScore of 37 among 50-59 females, while G4 command a respectable 23 with females aged 40-49.



Using a formula based over 24 months, all data is weighted according to the national population and an algorithm is applied which rewards familiarity, positive and favourite scores and punishes lack of familiarity and negative marks.

PopScores ratings can theoretically range from +100 at the upper level to -50 at the bottom level; in reality, the highest mark within the October survey for any act within any demographic is +67 and the lowest is -35.

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13 to 59, are  
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Awareness and

**Charts**

by Paul Williams

The singles market may be "like the Wild West" but labels are predicting a new attempt to make the chart rules which are due next January.

A series of test charts offered the first real effect which allowed sales into the weekly singles chart - irrespective of there is or will be an official physical release - which make-up of the chart.

However, the OCC only be when the new rules actually in place that the new regulations are felt, because the test results together by the charters usually do not reflect the policies liberalised in the new rules.

"The thinking about charts we've done specifically at a time when the industry hasn't been adapting to account the new rules," says chart director Omari. "Some labels describe it like the Wild West in that there's a lot of ext things to see what's going to be an interesting year," say the very least."

One change in regulations could be a decision to allow some singles as digital releases, something not allowed under the current rules under the new rules, which mean an equivalent digital release has to be scheduled to be issued at the same time if a track is to be combined with a physical single.

Tracks are also automatically removed from charts irrespective of their age after four weeks after being placed.

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(The ice cream man has been asking after you)

As December survey is unveiled, PopScores highlight the drivers behind the UK market's chart successes

# Data hints at hits to come

As PopScores settles into its regular monthly cycle, the new market intelligence service is reflecting the dynamics of the music sector more clearly than ever. The big winners in the Entertainment Media Research-created survey this month give a clear indication towards the Christmas market.

The score for Westlife – a band who traditionally perform well in the festive season and are certainly doing so this year – rises from a lowly 9 to an improved (if still-below-average) 13, their rise in popularity due mainly to increased ratings among 40+ women.

Other notable improvers are the Sugababes, who gained in popularity across most demographic groups, while All Saints reflect some return on their marketing investment.

The biggest growth in familiarity between the November and December report is seen by My Chemical Romance, who gained a highly creditable 13% in name awareness and 8% in informed awareness in the immediate aftermath of their singles and album chart performance. In turn, The Kooks continue their progress towards mass market acceptance with a 6% increase in informed awareness to 63%, almost two in three people.

In contrast, one established artist who makes an impact is Meat Loaf, who, in the wake of his new album release, Bat Out Of Hell 3, enters the overall PopScore Top 20 with a 36 PopScore. This strong performance is driven by a very strong emotional connection with 30-plus females and 40-plus males.

The ebb and flow of consumers' emotional connection with artists is detected in the Pop-Scores of even the biggest stars. After a period of relative inactivity, Madonna falls out of the Top 20 for the first time, from 14 to 26, as her overall Pop-Score rating falls from 37 to 33. Her decline is largely due to a drop in ratings among 20-29 women and older men.

Being a high profile name is certainly not all it might seem. The new, lowest rating artist on Pop-Scores is David Hasselhoff with an overall Pop-Score of minus 13. How does an act record a minus score? Well, while Hasselhoff records name awareness of 97% and informed awareness of 89%, he attracts positive marks from just 7% of a negative response from 60%.

Using PopScores to examine the most recent Christmas market contenders highlights some of the key drivers behind the latest chart champions. Current double number ones Take That are a key example, registering an overall PopScore of 18 in the December report, driven by the 37 PopScore in Turn It Up. A double number one is a key example, registering an overall PopScore of 18 in the December report, driven by the 37 PopScore in Turn It Up.

In turn, Il Divo enjoy a PopScore of 37 among 50-59 females, while G4 command a respectable 23 with females aged 40-49.

Ahead of the post-Christmas period which will be dominated by X-Factor, PopScores provides an opportunity to compare the various profiles of the artists who have emerged from reality TV shows – with Matt Willis among the lowest of all those captured through PopScores.

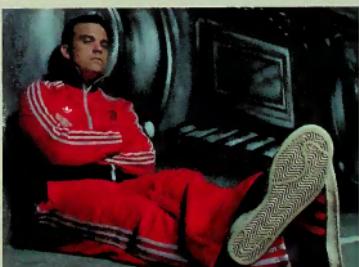
To be fair, of course, Willis' very recent appearance and victory on I'm A Celebrity... marks him out as a reality TV star under only the loosest definition, his profile having previously been established through his business.

And, although the beginnings of some impact of I'm A Celebrity... does appear to be captured – Willis' name awareness increases by 7% to 51% – the show only arrived on TV screens relatively late in the survey period, so the full impact of his winning performance will not be seen until next month's report.

Examination of the true reality TV pop stars is fascinating. While Shayne Ward's awareness profile is more impressive than fellow 2005 X-Factor contestant Andy Abrahams, his negative rating is four times as high too.

What is also apparent is the degree to which all of the UK reality pop contestants – from Will Young through to Abrahams himself – rely on the support of the female audience. Ward is the most stark example; his 20 PopScore rating among women comparing to 20 among men.

PopScores can also highlight how genres are performing and what trends we can expect. An examination of PopScores indicates, for instance, how hip hop artists are declining in terms of emotional connection. Those hip hop artists with significant familiarity record surprisingly low Pop-Scores; for instance Jay-Z manages a PopScore of just 10, as does LL Cool J, while Busta Rhymes (PopScore 8), 50 Cent (4), Notorious BIG (6) and P Diddy (1) appear to be remarkably out of favour. Only the likes of Outkast (26) and Eminem (22) perform significantly better.



## POPSCORES TOP 10

Position	ARTIST	Age	PopScore	Females	Males	Awareness	Positive	Negative	Rating	Age	Females
1	RED HOT CHILI PEPPERS	44	22	59	94	61	11	47	42		
2	SCISSOR SISTERS	42	23	98	94	61	14	37	46		
3	U2	42	22	99	98	62	14	43	40		
4	COLDPLAY	40	22	98	95	58	16	38	40		
5	KAISSER CHIEFS	40	18	94	87	56	10	41	39		
6	PINK	40	19	97	93	58	14	34	46		
7	ROBBIE WILLIAMS	40	25	99	99	61	19	30	49		
8	BON JOVI	39	21	99	96	55	16	35	42		
9	GUNS N ROSES	38	20	98	95	55	18	42	34		
10	KYLIE MINOGUE	38	15	99	98	55	14	34	39		

## REALITY TV MISCELLANEOUS

Position	ARTIST	Age	PopScore	Females	Males	Awareness	Positive	Negative	Rating	Age	Females
47	CLYDE CLARKSON	28	10	88	74	38	12	23	34		
2	LEMAR	22	8	95	89	37	24	12	32		
106	WILL YOUNG	19	10	99	98	40	33	6	31		
108	GIRLS ALOUD	18	9	98	95	38	32	16	19		
156	ANDY ABRAHAMS	12	2	55	40	16	8	7	18		
162	SHAYNE WARD	12	6	89	79	24	30	2	20		
179	MATT WILLIS	9	2	51	31	10	8	7	11		
206	G4	4	3	85	75	16	34	-2	10		

## HIP HOP MISCELLANEOUS

Position	ARTIST	Age	PopScore	Females	Males	Awareness	Positive	Negative	Rating	Age	Females
61	OUTKAST	26	8	87	75	39	14	25	28		
85	EMINEM	22	13	99	98	46	33	18	26		
120	KANYE WEST	17	7	81	66	28	20	14	20		
141	MISSY ELLETT	15	6	94	86	29	30	8	23		
154	REHARRELL WILLIAMS	13	5	61	42	17	12	11	15		
172	JAY-Z	10	4	80	64	18	25	7	13		
173	LL COOL J	10	5	89	78	22	31	7	15		
183	BUSTA RHYMES	8	5	88	74	20	32	6	12		
200	NOTORIOUS BIG	6	5	71	58	16	26	3	11		
205	50 CENT	4	6	92	85	23	43	0	9		
210	P DIDDY	1	5	95	88	20	48	6	8		

## DECEMBER HIGHLIGHTS

Highest (in any demographic): Robbie Williams (66)

(among 40-49 women); Lowest (any demographic): David Hasselhoff (-18)

(among 30-39 men).

13-19 males: Red Hot Chili Peppers (50)

20-29 males: Red Hot Chili Peppers (50)

30-39 males: Red Hot Chili Peppers (49)

40-49 males: David Bowie (50)

50-59 males: Eric Clapton (49)

13-19 females: The Killers

20-29 females: Pink (61)

30-39 females: Robbie Williams (56)

40-49 females: Robbie Williams (66)

50-59 females: Robbie Williams (56)

So attraction:  
Robbie Williams  
scores the highest  
PopScore in  
December

Source: PopScore.net December Report

## HOW POPSCORES IS CREATED

• 4,500 UK music consumers, aged 13 to 59, are polled about 200 artists across the range of popular music genres.

• They are asked to grade each act under the headings: favourite; negative; positive; name awareness and informed awareness.

• Using a formula tested over 24 months, all data is weighted according to the national population and an algorithm is applied which rewards familiarity, positive and favourite scores and punishes lack of familiarity and negative marks.

• PopScores ratings can theoretically range from +100 at the upper level to -50 at the bottom level; in reality, the highest mark within the October survey for any act within any demographic is +67 and the lowest is -35.

2007 TOP TIPS  
John Peel,  
Tinie Tempah,  
1. The Tingting  
2. The Envy Corps  
3. Gas Club  
4. The Edgar Prais  
5. Thirstband

Conor Llewellyn  
Smith, Observer  
Music Monthly  
1. Jamie T  
2. Mika  
3. Grinderman  
4. Thrifters  
5. Remi Nicole

Dan Cather, The  
Sunday Times  
1. Cassie Payne  
2. Jack Penate  
3. Cajun Dance  
Party  
4. Duke Special  
5. Ben Earle

Paul Rees,  
Q  
1. Mika  
2. The View  
3. Bony Forno  
Party  
4. Duke Special  
5. Ben Earle

Darren Sadley,  
Rock Sound  
1. Enter Shikari  
2. The Ghost Of A  
Thousand  
3. Aerogenome  
4. MeWlichityou  
5. Brand New

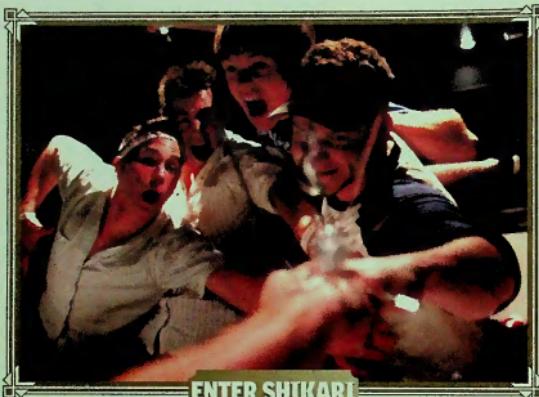
Bryce Lowry, In  
London Magazine  
1. Enter Shikari  
2. The Blackout  
3. Come As You Are  
4. Make Good Your  
Escape  
5. Minuit

Luke Lewis,  
Kerrang!  
1. Enter Shikari  
2. The Blackout  
3. Come As You Are  
4. Make Good Your  
Escape  
5. Gallows

Hannah Hamilton,  
Scoundrel  
1. Full Tiger Tail  
2. Jamie T  
3. Come As You Are  
4. Make Good Your  
Escape  
5. Good Shoes

# Talent in the fram

From unsigned talent to the latest hot tickets, *Music Week* looks to 2007 to highlight 12 acts



## ENTER SHIKARI

One of the most exciting and unnerving live bands of 2006, they are brutally original, surprisingly anthemic and make dance music for metal heads; they will be huge in 2007  
Emma Scrutton, head of music, Kerrang! Radio



## REMI NICOLE

Remi Nicole is an outstanding talent for 2007. She has a natural gift for songwriting and live performance, and labels have jumped on such instant hits as Rock 'N' Roll, Fed Up and Go My Sunshine. It's rare that you get the personality to match the music, but Remi has both in abundance  
Dougie Bruce, A&R, Universal Music Publishing



## THE TWANG

The Twang are just the real fucking deal - a bunch of no-bullshit lads from Birmingham who like to party like they're psycho and write their own soundtrack while they're at it. They sound like Happy Mondays snorting The Clash. Does it get better than that? In just one night at Club NME Birmingham they spilt an NME staffer's drink, produced a samurai sword in the middle of the club and tried to nick the till before they left. Sorted

Conor McHugh, editor, NME

## Talent

Two unsigned artists join Enter Shikari and Mika among *Music Week's* top tips for success in 2007. The Twang and Remi Nicole have been the subject of fierce A&R interest over the last quarter of 2006 and, while at present unsigned, are expected to conclude record deals early next year, if not before.

They join a broader field of artists encompassing both major label and independently-signed artists figuring in this year's tips. Indeed, as 2006 draws to a close, a year that began with Arctic Monkeys topping the charts on leading independent Domino, one of the year's most hotly-sought-after unsigned bands, Enter Shikari, have turned down major-label offers in favour of independent distribution via Vital in the UK.

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**Philip Wilding,**  
**BBC 6 Music**  
1. Little Mix  
2. Shakes  
3. Poppy And The  
Jazzbels  
4. The Noisettes  
5. The Maccabees

**Craig Abblitt,**  
**BBC 6 Music**  
1. The Vines  
2. Shiny Toy Guns  
3. The Enemy  
4. The Horrors  
5. Kate Nash

**Gareth Grundy,**  
**Q**  
1. Richard Swift  
2. The View  
3. The Horrors  
4. Conde Payne  
5. The Rumble  
Strips

**Bruce Lowry,**  
**London**  
1. Enter Shikari  
2. Dead Stereo  
3. The Horrors  
4. Made Good Your  
Escape  
5. Mirell

**Darren Taylor,**  
**Rock Sound**  
1. Fall Tiger Tail  
2. Silverstar Pickups  
3. The Pioneers  
4. Make Good Your  
Escape  
5. Mirrell

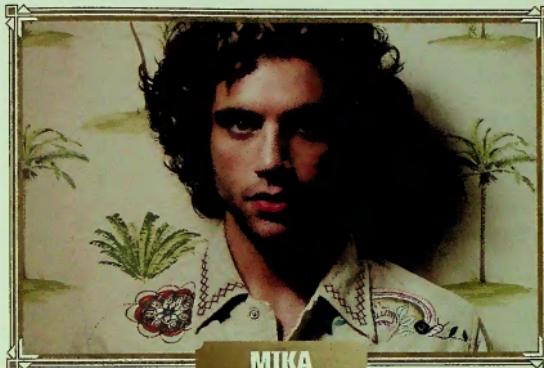
**John Coleman,**  
**What's On In**  
London  
1. Fall Tiger Tail  
2. Silverstar Pickups  
3. The Horrors  
4. Make Good Your  
Escape  
5. Aerogramme

**Matt Hill,**  
**Arena**  
1. Tokyo Police Club  
2. The Horrors  
3. The Pioneers  
4. Make Good Your  
Escape  
5. Mirrell



# the for 2007

2 artists we are tipping for success in the new year



He touches the right bases - he's a bit Scissor Sisters, a bit The Feeling; in other words, he represents all the bits of the Seventies once thought most cringe-worthy, but now considered very hot. Does he look the part? Well, he certainly dresses differently. And more than that: the songs are great, and he can sing

Casper Llewellyn Smith, *The Observer Music Monthly*

#### 1. Remi Nicole - Fed Up (Unsigned)

As the music industry edged toward a quiet period, along came Remi Nicole. With her bright pop sensibility and unique lyrical style, Nicole has evoked one of this year's fiercest A&R battles and promises to justify this with some big hits in the new year. Now managed by Colin Lester at Wildlife Entertainment (Craig David, Brinkman), her publishing and recording rights remain up for grabs with the money being offered growing increasingly madder. Fed Up is one of the demos that raised the initial interest.

#### 2. Jack Penate - Second, Minute Or Hour (XL)

This limited-edition single was intended only as an early taster of Penate's talents, however. It has found itself garnering more attention than expected. It was Jo Whiley's Single of the Week last week, having already been declared "hottest record in the world" by Zane Lowe. An exciting new talent.

#### 3. Enter Shikari - Sorry, You're Not A Winner (Ambush Reality)

Earlier this year, Enter Shikari became the second unsigned band in the history of the Astoria to sell out their own headline show at the venue - the first was The Darkness. Interestingly, Enter Shikari's own path has echoed that of the aforementioned act. Signed by Universal Music Publishing in August, the band are managed by Ian Johnson of Must Destroy and share the same agent as Hawkins and co. Turning down major-label offers, the band have instead opted to release their forthcoming album independently in the UK and Europe, plugging into the Vital and Pias distribution network.

#### 4. The Twang - Wide Awake (Unsigned)

The welcome message on The Twang's MySpace homepage currently states, "Look around, everybody's 'avin it!", and the sentiment goes some way to summing up how the group have been spending their time since becoming the must-have ticket on many a UK label's "to sign" list. Indeed, finding a label that hasn't yet blown their expenses through the roof on a night out with the Brummie five-piece is probably a harder task than finding one who has. They were a highlight on In The City's "unofficial" schedule this year and, with their laddish, beat-driven swagger and half-song lyrics, have earned comparisons to many a Stone Roses-era Manchester band.

#### 5. Calvin Harris - Colours (Columbia)

EMI Publishing signed Calvin Harris after uneartching some of his bedroom creations online, and it wasn't long before a record contract was in his hand, ultimately signing with former EMI Publishing A&R executive Mike Smith at Columbia. Harris made his debut album in his bedroom and will release the set, entitled I Created Disaster, in June next year. Colours is scheduled for an August release and will be his third commercial single. A limited-edition 10" vinyl single entitled Acceptable In The 80s is available now.

**6. The Hoosiers - Worst Case Scenario (RCA)**

The Hoosiers (formerly the Hoosier Complex) were signed to RCA by managing director Craig Logan and are one of the label's great breakthrough hopes for 2007. The trio, who are managed by Steve Morton (former head of press at Virgin Records and co-manager of The Automatic), are London based with two-thirds of the band hailing from

## Have you listened to your MW/MTV Tips CD yet?



### Tracklisting

1. Remi Nicole  
Fed Up (Unsigned)
2. Jack Penate  
Second, Minute Or Hour (XL)
3. Enter Shikari  
Sorry, You're Not A Winner  
(Ambush Reality)
4. The Twang  
Wide Awake (Unsigned)
5. Calvin Harris  
Colours (Columbia)
6. The Hoosiers  
Worst Case Scenario (RCA)
7. The Enemy
8. Terra Naomi  
Up Here (Unsigned)
9. Mika  
Love Today (Island)
10. Does It Offend You Yeah  
Weird Science (Virgin)
11. Uffie  
Hot Chick (Ed Banger)
12. Taio Cruz  
I Just Wanna Know (Island)

For the second time, *MW* brings its tips for the coming year in full, hi-fidelity sound - partnering with MTV to bring you this week's exclusive Spanking New For 2007 CD.

We have teamed up to bring you 12 artists which we believe will make an impact over the coming months, from Enter Shikari and The Twang to Mika and Remi Nicole. Don't forget to let us know what you think - at [mwletters@musicweek.com](mailto:mwletters@musicweek.com)

### Viewpoint

"For us at MTV it's crucial to support new talent, especially home-grown acts, so we see it as our duty to showcase the cream of the new crop. MTV gives artists across different genres a platform to speak to the nation. 2006 has been a really exciting year in music and we've been there every step of the way."

Our annual, regional, live music showcase, Spanking New Music Week, kicked off in March. We took 15 acts, including James Morrison, Matt Willis, Sway, The Feeling and Dirty Pretty Things, to Newcastle, Dublin and Birmingham, and gave many their first TV exposure.

And for the first time we revisited some of these Spanking New Music artists in November, taking The Maccabees, Fields, Forward Russell and Goldfinger on a whirlwind, sold-out tour of the UK and Ireland.

At SXSW we set up in the MTV 2-tree house where Plan B, Tapes & Tapes, Rumbustrippers, Guillelmos, The Young Knives and many more performed a series of unforgettable acoustic sets.

We staged thrilling MTV Live events throughout the year with The Strokes, Primal Scream, Paolo Nutini, Scissor Sisters, Kasabian and Muse, and got down and dirty with The View, Klaxons, Peaches and Razorlight, to name but a few, on Gonzo on Tour.

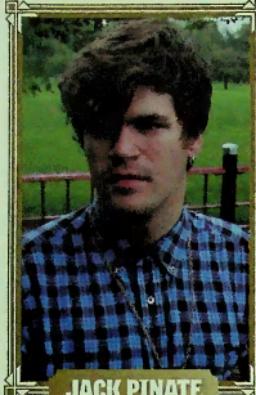
Global superstar Justin Timberlake joined us in Copenhagen to host and perform at the EMAs, while Juliette Lewis and The Licks presented our first ever backstage web show.

We set up a stage at the O2 Festival for live performances from artists including The Kooks, The Zutons and Corinne Bailey Rae.

MTV Base also threw the biggest after Carnival Party of 2006, with special guest performers including Cham, one of the most exciting artists on the reggae scene.

Throughout 2007, MTV will continue to support new and live music, so we've teamed up with *Music Week* to put together a CD of 12 eclectic acts we think could own 2007. Happy listening!"

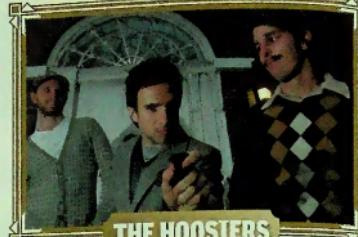
*Mardi Caught, VP, director of talent and music, MTV Networks UK & Ireland*



JACK PINATE



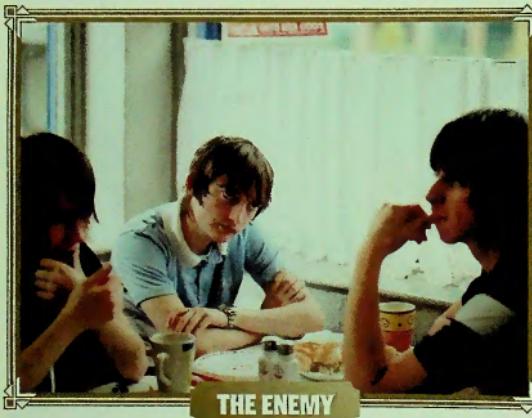
CALVIN HARRIS



THE HOOSIERS



UFFIE



THE ENEMY

Reading, and the third coming from Sweden. They pen radio-friendly guitar-driven pop and *Worst Case Scenario* from the forthcoming debut album, due for a March release. Expect a single at radio in February.

#### 7. The Enemy - 40 Days & 40 Nights (Warner Bros)

Emerging from the same management stable as Boy Kill Boy, Coventry-born trio The Enemy will release their debut album on Warner Bros next year, but released this limited-edition vinyl-only single on the revived Stiff Records label last month. Given the history of Stiff (home to Elvis Costello, Ian Dury & The Blockheads, Madness), it was a bold move, but The Enemy seem to have the songs to do the label justice. An NME favourite.

#### 8. Terra Naomi - Up Here (Unsigned)

After two years playing the LA circuit, Terra Naomi found herself the subject of far-reaching international recognition earlier this year after posting live clips of her music on YouTube. Her song, *Say It's Possible*, struck a chord with viewers and mere days after it was first posted, cover

versions and tributes by her fans began to appear online. First featured in *Music Week* as she concluded a global publishing deal with Universal Music UK, Naomi performed at In The City in October and expects to conclude a label deal this side of Christmas. Stay tuned.

#### 9. Mika - Love Today (Island)

His debut album may not be due until February but Mika's career prospects are already off to a strong start. Signed to Island by Lucien Grange, via Tommy Mottola's Casablanca imprint, he released the limited-edition single *Relax* this year and was promptly tipped by Popbitch for greatness in 2007. His music will also soundtrack the Paul Smith spring/summer advertising campaign next year. Possesses the all-important star quality so often missing in today's prospective chart toppers.

#### 10. Does It Offend You Yeah - Weird Science (Virgin)

Despite the eyebrow-raising name, DIOYY found themselves the subject of much interest this year with their synth and filter-dominated alt-dance tracks earning them

comparisons to Parisian knob twiddlers Justice. Managed by Coalition, *Weird Science* was one of the tracks which earned the outfit much of their early attention.

#### 11. Uffie - Hot Chick (Ed Banger)

Uffie looks and sounds so effortlessly cool, listen to it enough and you start to feel a bit awkward in your own humble shoes. Signed to the prestigious Ed Banger label - home to Justice, whom we featured in these very pages last year - Uffie is an LA native now based in Paris, who pricked the ears of UK tastemakers with this very track. While the foundations were laid in 2006, next year will see the artist making a more consistent impression on UK shores.

#### 12. Taio Cruz - I Just Wanna Know (Island)

Cruz was signed to Island UK largely on the strength of this single and the song has already enjoyed a soft commercial release in the UK. 2007 will see the label re-releasing the track and pushing to ensure Cruz enjoys the career break he deserves both here and in the US, where he will be released on Universal Motown.

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D'Alessandro e Galli  
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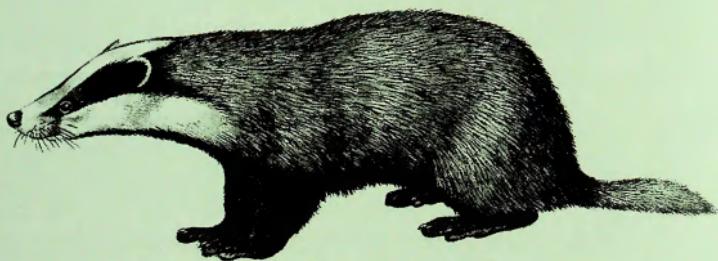
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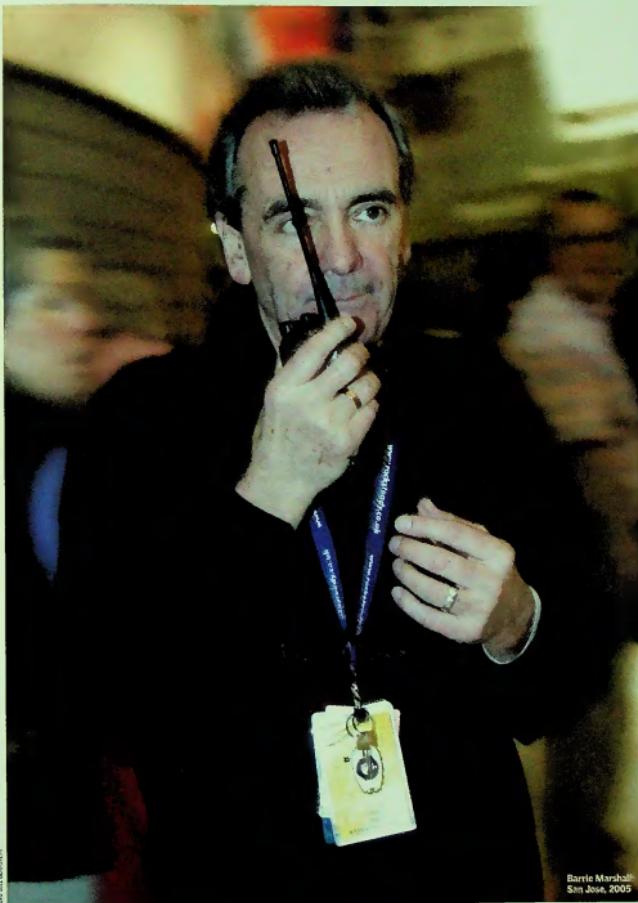
# LONG MAY THE BADGER RULE!



PROTECTED SPECIES  
Eurasian Badger  
*Meles meles*

LOVE  
PAUL McCARTNEY AND EVERYONE AT MPL

# The man behind music's great stars



*Music Week* pays tribute to the career of legendary concert promoter Barrie Marshall, the man who for the past 30 years has transformed young hopefuls – such as The Commodores, Stevie Wonder and Tina Turner, through to Pink and Katie Melua among many others – into superstar box office attractions. *Billy Sloan* revisits his career high points

**T**he walls of Barrie Marshall's office reflect his standing as one of rock's top concert promoters. There are posters and plaques marking landmark shows by acts such as Paul McCartney, Tina Turner, Lionel Richie, Stevie Wonder, Bon Jovi, Whitney Houston, Pink and the Spice Girls.

But there is one item of gig memorabilia which really underlines his reputation as a hands-on promoter. It is *The Golden Mop*, which was presented to Barrie by Paul and Linda McCartney, during their 1989-90 World Tour, for services above and beyond the call of duty.

The story goes that Barrie was backstage at several different venues in America when he discovered that the portacabin dressing rooms were in a particularly filthy state.

"The site cleaners were nowhere to be found, so Barrie decided to solve the problem personally," recalls Mark Hamilton of Rock Steady, who co-ordinated security on the tour. "He swept rubbish out of the portacabins, then washed them out with a mop and bucket. One night, Paul and Linda arrived early and caught him at it and couldn't believe what they were seeing. Later the McCartneys commended

Barrie Marshall  
San Jose, 2005

A black and white photograph of a woman with dark hair, wearing a patterned black top and blue jeans with a belt. She is captured in a dynamic pose, with one arm raised and bent at the elbow, and her legs kicked up. Her gaze is directed downwards and to the side.

To Barrie  
& all of the team at

*Marshall Arts*

Congratulations  
& huge thanks  
from Katie Melua, Mike,  
& all at

**DRAMATICO**

With Love

**BARRIE MARSHALL TIMELINE**  
**1965:** Marshall joins Arthur Howes' Beatles' promoter.

**1976:** Forms Marshall Arts with a staff of six people in a tiny office in Upper Street, Islington.  
**1978:** Promotes

first UK shows with The Commodores, featuring Lionel Richie.  
**1985:** Outlaw country group featuring Waylon Jennings, Willie Nelson, Kris Kristofferson and the late Johnny Cash tour the UK.  
**1996:** Introduces Whitney Houston to a British audience, 12 months after her first UK number one single *Saving All My Love For You*.

**1997:** Sir Elton John's *Break Every Rule* tour breaks European box office records.  
**1998:** co-promotes Nelson Mandela's 70th Birthday Tribute Concert at Wembley stadium.



the occasion by presenting Barrie with The Golden Mop. It hangs proudly in his office to this day."

Such stories about Marshall, who founded Marshall Arts in 1976 with a staff of six people in a tiny office in Upper Street, Islington, are many and various and in some cases near legendary.

"In 2004, Paul McCartney was appearing in Prague and the venue was on a site adjacent to a former Communist car plant on the outskirts of the city," continues Hamilton. "On show day, there had been torrential rain and the conditions underfoot for everybody, audience and crew alike, were treacherous. There were real safety fears."

Marshall apparently took it upon himself to remedy the situation and make all the roads and pathways a little more solid.

"When we arrived on site there was Barrie – in wellington boots and with a shovel in his hand – directing trucks unloading tons of hardcore. There were mini-road rollers driving up and down flattening the ground with Barrie supervising operations."

Marshall's delicate negotiating skills were also called upon earlier during that same tour. He arrived in Moscow to find that the sightlines outside St Basil's Cathedral on Red Square were substantially obscured by scaffolding which needed the agreement of the city council before it could be taken down. In Rome, on the other hand, he came under severe pressure from the Vatican who feared that the ageing Pope John Paul II would be kept awake by the noise drifting across from McCartney's free show next to the Coliseum.

In an unusually diplomatic statement, which was quoted in media all over the world, Marshall said: "Obviously we do not want to cause any offence or sleeplessness to His Holiness and... we are now considering our position on performing loud rock songs."

Whether McCartney actually turned down the volume on the night in question is unknown. But the show most certainly went on.

There is no doubt then that Barrie Marshall is one of the most hands-on and hardest working

Top: Barrie Marshall (left) with Linda and Paul McCartney in 1993

Middle: Wembley Arena, 1995 (left) Diana Ross, Marvin Gaye, promoter Barrie Marshall (behind) and Stevie Wonder

Below: on the road with Lionel Richie in 2001

An event which sticks out is Stevie Wonder's string of Hotter Than July gigs at Wembley Arena in 1980. On the final night, Marvin Gaye and Diana Ross joined Stevie on stage. It was incredible to see three Motown legends up there

Barrie Marshall



*"In a lifetime, every now and then you meet someone very special. Someone that without even asking inspires you to work harder, think smarter and do whatever it takes to not let him down. Barrie Marshall is such a person.*

*Combine that with getting to work with Sir Paul McCartney and Barrie Marshall. In our business it gets no better!"*



*On behalf of Nocturne,  
CONGRATULATIONS!*

*Paul Becher, Bob Brigham  
& Ron Proesel*

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Bob Brigham coCEO, Paul Becher coCEO, Director

Photo: Bill Bernstein

## Barrie Marshall Tributes

**PAUL McCARTNEY**



"Dear old Badger – the coolest promoter in the world. He and I have stamped some stages

round this planet and he is truly a great man and a total pleasure to work with."

His commitment to the Tour extends to the smallest of details and I will never forget seeing him after one of our soundchecks, sweeping the stage ready for the evening show. He and his missus Jenny are two of the nicest people you could ever meet and I value very highly the friendship we have had for many years now.

Long may the Badger rule!"

**TINA TURNER**



"Barrie has always believed in me; he was the first promoter who supported me as a solo artist, and was very responsible for the success of my solo career. He and Jenny remain true friends."

**ROGER DAVIES**

"I've known Barrie for over 25 years, from when we first worked with Tina Turner in 1980. He's gone on to work with all the artists that I have managed including Cher, Sade, Janet, Joe Cocker, Tony Joe White, and currently with Pink's successful 'I'm Not Dead' European tour. Barrie is a close friend of mine, and we've enjoyed a long professional relationship which has been incredibly successful. Barrie's attention to detail, and the care he gives, ensure that every aspect of the artist's touring life is fully taken of. He is incredibly honest, loyal, and always supportive of me and the careers of my artists. He goes above and beyond the call of duty time and time again. I wish he'd look after himself more often, he is fully taken of. He is always able to do that – it's just the way he is. Barrie is always great to work with, and sets a benchmark in the standards of promoting."

**JOHN KNIGHT, GENERAL MANAGER, MANCHESTER EVENING NEWS ARENA**

"A class act dealing with class acts. Barrie's attention to detail on behalf of his artists is legendary. What is not so well known is his concern for their fans as well. That's one of the things which makes him special to us – even if it means we have to turn the heating up from time to time."

**LINDA BULL, NEC/NIA**

"I've known Barrie for nearly 20 years and he's one of the most caring people that I've ever worked with. His attention to detail on behalf of his artists is always second to none, and the Marshall Arts family of Doris, Milie and Jenny are some of the nicest people in the business."

**PAUL LATHAM, LIVE NATION**

"Having known him for the bulk of his career he always struck me as one of the most industrious and diligent of people, who bend over backwards for every need and whim of his artists. He has an incredible attention to detail and a willingness to go the extra mile."

**RICHARD HOERMANN, CONCERTS AT AUSTRIA**

"Barrie Marshall in my eyes is THE promoter an artist would wish to have. He is right on the spot at all times, taking care of all and everything by himself, and even as an agent he is more acting as a promoter than anything else. I still remember one show where we had to reschedule about 1,000 people in a sold-out venue, and it was Barrie who was right in the crowd explaining to everybody why these seats had to be changed. And I am very sure that none of the audience knew that this was actually the manager and agent of this particular artist that they were going to see later on. So he absolutely takes care of everything and everyone. So, for me, it is an absolute honour to work with him. Barrie, stay as you are! That's what we love you for!"

**PETER TUDOR, WEMBLEY ARENA**

"We've had some amazing gigs at Wembley Arena over the years thanks to Barrie and his team. Marshall Arts have brought us everyone from Cher to Michael Jackson, Whitney Houston to Elton – and this year's triple whammy of Pink, Katie Melua and five sold out nights of George Michael. Barrie's attention to detail is second to none, with all aspects of the production, the marketing and the customers' experience coming under scrutiny from his watchful eye. Barrie is Mr Showbiz, always keen to ensure that everyone has a great time at his shows – the artist, the audience, even the staff of the venue on occasion."

**LUCY NOBLE, ROYAL ALBERT HALL**

"The thing I love about Barrie is that he's such a gentleman and full of integrity. His good morals and his sense of honesty make him a pleasure to deal with."

**RUNE LEM, GUNNAR EIDE, NORWAY**

"Barrie is a true gentleman. I feel privileged to have worked closely with him for over 30 years. My first show with Barrie was a band called Isotope in February 1975, when Barrie was still at Arthur Howes."

**HERMAN SCHUEREMANS, LIVE NATION BELGIUM**

"I know Barrie Marshall and his team as the dedicated father and the family. Barrie takes good care of the careers of his artists. Listens to all parties involved, including promoters. Together we follow up every detail and form a team in cracking his/her act in our market."

**LEON RAMAKERS, MOJO CONCERTS, NETHERLANDS**

"I met Barrie for the first time at a quite unusual place: the Imperial War Museum, where the new elope by one of his favourite musicians was being presented, Dede Leonard's Iceberg. Ever since that day, I've never seen or heard of Dede again, but so much more of Barrie. We've done hundreds of shows together in Holland and over the years we became friends. We did small acts, big acts, and always there was this belief in the acts he represented and the emphasis on details. Everything had to be perfect. A top guy!"

**ADRIAN BELL, TRANSMISSION MANAGEMENT**

"Marshall Arts were recommended to me as an agent nearly five years ago for a band I manage called Molair. To try and get Barrie's attention I decided to turn up at his reception area one day and get into his office. Barrie had poured myself a mug of tea from my flask and put a sign in front of me saying 'Hard working band need top agent'. Barrie Marshall to help get some festival dates".

"After five minutes a lady walked through the reception, looked at me, then the sign and pointed out I had spell Barrie wrong. She then walked straight into Barrie's office. Turned out she was Paul McCartney's main contact organising a world tour with Barrie and as soon as she went in said, "There's a strange man out there in a sleeping bag wanting gigs for his band. Barrie saw the funny side, came to the next Molair gig and that year they played every major festival in the UK. Barrie is a legend and incredibly generous. Every year the band and I get a wonderful Christmas hamper from him and I can't wait to repay his loyalty with a big fat commission cheque on one day."

starring Whitney Houston, Simple Minds, Dire Straits, Stevie Wonder, George Michael, Natalie Cole and more.  
1989: Paul

McCartney's starts his first solo world tour, which subsequently plays to more than 3m people at 102 concerts in 13 countries.

1990: Enjoying the success of Paul McCartney's appearance at the Maracanã Stadium in Rio de Janeiro in Brazil in April. 1990, which set a world record for stadium attendances when it attracted an audience of 184,000 fans. 1990: Tina Turner plays Woburn

concert promoters in the business. Indeed everybody who has ever worked with him or for him says he is unique in that respect. And if it is attention to detail which is Marshall's real calling card, then that is a skill which he has picked up painstakingly during a music industry career which has lasted over 40 years.

By his own admission, Marshall became a booking agent and promoter by default, when, in 1965, he quit a career training to be a civil engineer to join Arthur Howes Limited, which promoted nationwide tours for many of the top acts of the day, such as The Beatles, The Kinks, Status Quo and David Bowie, Dozy, Beaky, Mick and Titch.

As pop gave way to rock, Barrie Marshall too moved with the times and was soon managing Welsh progressive rock band Man, representing them for nearly 10 years and 11 albums with United Artists and A&M labels, during which time they toured the UK, Europe and North America almost incessantly.

But that all ended just as Punk began to explode in 1976 and, like many of his peers, Marshall took the opportunity to strike out seriously on his own and become a promoter himself. And so Marshall Arts was formed.

But where others zigged, Marshall zagged and turned his attention primarily not to the new and fashionable punk rock sound but to those classic soul and R&B rhythms which were frequently overlooked by the media at large, but which enjoyed large and loyal fanbases. As a result, Marshall Arts soon built up an enviable roster of top quality black music acts which included The Commodores, Stevie Wonder, Smokey Robinson and The Gap Band. He also developed a client list of jazz-based artists such as Al Jarreau, David Sanborn, John McLaughlin, Leo Kotke and the world's foremost Flamenco guitarist, Paco de Lucia.

"Luckily, I loved that kind of music, so it was a great area for me to work in," he says now.

To this day, one of the secrets of Marshall Arts' global success is its ability to spot and develop new opportunities ahead of its competitors. Among many such triumphs was a series of spectacular Bollywood productions, headlined by Amitabh Bachchan and featuring some of the top artist and musicians from the Indian film world as well as elephants, horses and motorcycles. That climaxed with a September 1990 concert at Wembley Stadium, the first all-seated music event to take place there.

That same year, he became the first promoter for nearly 15 years to stage shows at Woburn Abbey when he presented first Tina Turner and then, two years later, Dire Straits to sell out open air crowds. In the summer of 1999, he presented the inaugural concert by Rod Stewart at the refurbished Hampden Park in Glasgow, which was a defining moment in football-draft Rod's career as he graced the same hallowed turf as Scotland heroes Jim Baxter, Billy Bremner and Kenny Dalglish. Later that same year, Marshall helped Lionel Richie fulfil a lifelong ambition with a stunning gig in front of the Pyramids at Giza, Egypt.

Likewise, it was Barrie Marshall who jumped the highest in 2002 when Elton John's production manager Keith Bradley suggested undertaking a set of solo – "one man and his piano" dates at stately homes such as Leeds Castle in Kent and Harwood House in Leeds. Since then they have moved the concept on and, in a bid to take his music to the people and play venues which are off-the-beaten circuit, Elton's summer months for the last two years have been spent visiting football clubs and cricket clubs as far afield as Aberdeen and Taunton.

Meanwhile, his keen eye (and ear) for grassroots acts has earned Marshall and his company



**Dear old Badger – the coolest promoter in the world**  
Paul McCartney

DEAR BARRIE,

CONGRATULATIONS ON THIRTY  
OUTSTANDING YEARS OF SUCCESS OF  
MARSHALL ARTS.

IT'S ALWAYS A PLEASURE WORKING WITH YOU.

ALL THE BEST,

ROGER

RD<sup>w</sup>M

*Roger Davies Worldwide Management  
Tina Turner • Cher • Pink • Sade • Joe Cocker  
Sydney • London • Los Angeles*

Abbey, the first concert to be held there since Neil Diamond in 1976. **1990:** Wombletwood spectacular starring Amitabh Bachchan is first

Asian event to be held at Wembley Arena. **1992:** promotes Five Sirens at Woburn Abbey. **1994:** Nashville superstar Garth

Brooks is introduced to British audiences. **1995:** promotes the Spice Girls Power tour. **1996:** promotes Tina Turner at the Royal Albert Hall. **1998:** Linda

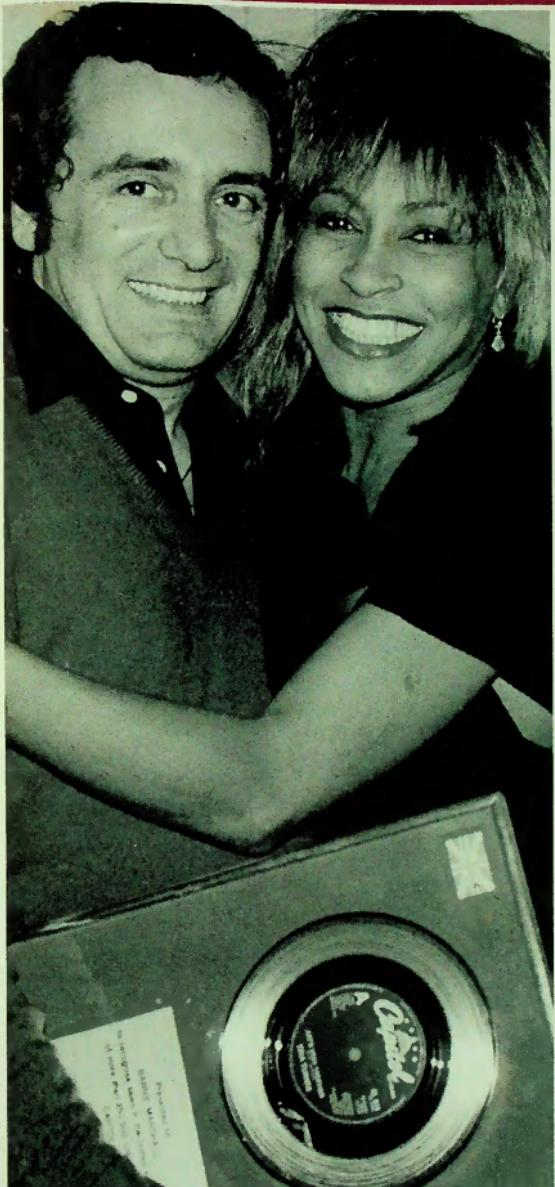
Wembley Stadium. **1997:** Paul McCartney's Standing ovation tour premieres at the Royal Albert Hall. **1998:** Linda

McCartney Memorial Concert featuring George Michael, Seal, Celine Dion, Elton John, David Bowie, Tom Jones and Ladysmith

Black Mambas. **1998:** Elvis Costello and Burt Bacharach perform The Painted Frame. **1999:** Madonna at the Royal Festival Hall.

**Tina is... simply the best. Her two shows at Woburn Abbey in 1990 were very special**

Barrie Marshall



Silver disc:  
Barrie Marshall  
embraces Tina  
Turner, who  
picks up her  
first silver disc  
as a solo act for  
Let's Stay  
Together

a reputation for developing new talent. As such, Marshall Arts can justifiably claim to have been in there on the "ground floor" and been instrumental in turning such as The Backstreet Boys, R Kelly, Destiny's Child and Curtis Stigers from hopefuls into top box office attractions.

Nevertheless, big is still beautiful for Barrie Marshall, who has played his part in plenty of historic shows. And they don't come much bigger than the June 1988 tribute concert which he co-promoted with Tony Hollingsworth to celebrate Nelson Mandela 70th Birthday at Wembley Stadium.

Mandela was still incarcerated in Robben Island and there were no signs that the South African apartheid regime was contemplating a release for the man who would ultimately become the country's first black President. Just like Live Aid three years before, the Mandela concert snowballed from a political statement initiated by former Specials Jerry Dammers into the hottest ticket in town and televised live by the BBC. An estimated 15m people tuned in to see Whitney Houston, Simple Minds, Dire Straits, Stevie Wonder, George Michael, Natalie Cole plus many others.

Another historic gig in the Marshall Arts annals was Paul McCartney's appearance at the Maracanã Stadium in Rio de Janeiro in Brazil in April 1990, which set a world record for stadium attendances when it attracted an audience of 184,000 fans. "I don't think that will ever be repeated," says Marshall. "We never stopped checking every detail - no matter how minor. It's got to be like that when you're dealing with an audience of 184,000."

The knowledge that their fortunes will be in such capable hands has been one of the factors which has attracted some of the biggest names in music to the Marshall Arts fold. Indeed, the names on the company's gig lists read like a Who's Who of Rock and Pop over the past 30 years; Paul McCartney, Rod Stewart, Elton John, Bon Jovi, Dire Straits, Pink, Lionel Richie, Sting, Stevie Wonder, Joe Cocker, Tony Bennett, Janet Jackson, Garth Brooks, Reba McEntire, and Eurythmics. And that's just the tip of the iceberg.

Along the way, Simon Fuller and 19 Management approached Marshall to help launch The Spice Girls on an eager British concert going public swept up in a tidal wave of "girl power", and has presented Italian singer Eros Ramazzotti as well as operatic star Andrea Bocelli during the success of Time To Say Goodbye with Sarah Brightman. He is now also involved with the management of new tenor star Mario Frangoulis.

But Marshall and his team are not just big players in a small pond, they are competitors on a world stage. In 1998 Marshall was nominated as International Promoter of the Year by US touring magazine Pollstar and in 1999 entered Marshall Arts into a strategic partnership with DEAG - the German live entertainment services group - taking a seat on its newly created International Strategy Board. Following the conclusion of that agreement earlier this year, Marshall Arts promptly inked a pact with AEG, the US promoter and owner of London's O2 (the renamed Millennium Dome) which not only provides significant financial backing and enhanced access to North American markets but allows the company to continue operating under its own name and at its own speed.

But if we're looking for one factor which has sustained Marshall's career, it is his ability to form long and lasting relationships with his artists and their managers. It was in 1978, then, that he first took on Tina Turner - and her new manager Roger Davies - who was relaunching

PALAU SANT JORDI, BARCELONA, SPAIN <del>SOLD OUT</del> 23 SEPTEMBER	SPECTRUM, OSLO, NORWAY <del>SOLD OUT</del> 19 OCTOBER	PARKEN, COPENHAGEN, DENMARK <del>SOLD OUT</del> 11 NOVEMBER
PALACIO DE DEPORTES, MADRID, SPAIN <del>SOLD OUT</del> 26 SEPTEMBER	SCANDINAVIUM, GOTHEBORG, SWEDEN <del>SOLD OUT</del> 20 OCTOBER	ARENA, COLOGNE, GERMANY <del>SOLD OUT</del> 13 NOVEMBER
ZENITH, TOULOUSE, FRANCE <del>SOLD OUT</del> 29 & 30 SEPTEMBER	THE GLOBE, STOCKHOLM, SWEDEN <del>SOLD OUT</del> 22 OCTOBER	SPORTS PALIES, ANTWERP, BELGIUM <del>SOLD OUT</del> 4 NOVEMBER
TONY GARNIER ARENA, LYON, FRANCE <del>SOLD OUT</del> 30 OCTOBER	FESTHALLE, FRANKFURT, GERMANY <del>SOLD OUT</del> 25 OCTOBER	MEN ARENA, MANCHESTER, ENGLAND 17, 18 & 21 NOVEMBER
FORUM, MILAN, ITALY <del>SOLD OUT</del> 05 NOVEMBER	HALLENSTADION, ZURICH, SWITZERLAND <del>SOLD OUT</del> 26 OCTOBER	SECC, GLASGOW, SCOTLAND <del>SOLD OUT</del> 22 NOVEMBER
OMNI SPORT BERCY, PARIS, FRANCE <del>SOLD OUT</del> 09 NOVEMBER	OLYMPIAHALLE, MUNICH, GERMANY <del>SOLD OUT</del> 29 & 30 OCTOBER	EARLS COURT, LONDON, ENGLAND <del>SOLD OUT</del> 25, 26, 28 & 29 NOVEMBER
GALAXIE, AMNEVILLE, FRANCE <del>SOLD OUT</del>	AHOY, ROTTERDAM, HOLLAND 01, 02 & 04 NOVEMBER	NEC, BIRMINGHAM, ENGLAND 02, 03 & 04 DECEMBER
SCHLEYERHALLE, STUTTGART, GERMANY <del>SOLD OUT</del>	VELODROME, BERLIN, GERMANY <del>SOLD OUT</del> 05 NOVEMBER	THE POINT, DUBLIN, IRELAND 7, 8 & 9 DEC
ARENA, LEIPZIG, GERMANY <del>SOLD OUT</del>	COLORLINE ARENA, HAMBURG, GERMANY <del>SOLD OUT</del> 07 NOVEMBER	WEMBLEY ARENA, LONDON, ENGLAND 11, 12, 14, 15 & 17 DECEMBER
ARENA, OBERHAUSEN, GERMANY <del>SOLD OUT</del>	SAP ARENA, MANNHEIM, GERMANY <del>SOLD OUT</del> 09 NOVEMBER	ROUNDHOUSE, LONDON, ENGLAND <del>SOLD OUT</del> 20 DEC

12 countries, 49 shows, 650,000 tickets sold.

Barrie, thanks for everything!

# 25 LIVE



A SPECIAL TRIBUTE TO  
BARRIE MARSHALL

# the art of touring

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Dear Barrie:

It was a sincere pleasure, privately dancing around you,  
while you were breaking every rule. Since calling off the search,  
we've been putting it together piece by piece.

A truly joyful and remarkable experience all along.  
Looking forward to promoting  
nine million more dates with you.

Heartfelt congratulations on your fabulous anniversary.  
With respect and gratitude.

Mario



## Barrie Marshall Tributes

### JON SELLINS, EARLS COURT & OLYMPIA

"Barrie, you were one of the first promoters I ever worked with at Wembley almost 15 years ago and it was my pleasure to work with you again this month when you brought George Michael to Earls Court for four sell-out nights. You were a gentleman back then and you remain so to this day. You are demanding, hands-on and meticulous and you expect a venue to deliver, but we have always been happy to do so for you. You care passionately about your acts and about your customers, taking an active interest in the front-of-house operation, as well as what's going on backstage. Most important of all, Barrie, you are a man of your word and it has been an absolute pleasure to work with you over the years. Congratulations to you (and your team) on this well deserved tribute."

### MARTIN INGHAM, NOTTINGHAM ARENA

"With Barrie's shows, you know you are going to get a totally professional event and a fantastic performance too. The personal pride in his art and what his company produces is self-evident and is one of the reasons why Marshall Arts shows continually win rave reviews in Nottingham. Following an Elton John illness-induced cancellation at 4pm on the day of the show, cue mayhem, apart from Barrie – an oasis of calm. It was a privilege to spend a couple of hours with him recounting similar tales over his long career, with such an apparent joy in what he has done, and continues to do. A Barrie Marshall show is always one of the best."

**HIGHLIGHTS OF OUR CONCERT YEAR AND WE LOOK FORWARD TO WELCOMING HIM TO NOTTINGHAM ARENA FOR MANY YEARS TO COME.**

### NICK HOBBS, CHARMENKO, ISTANBUL

"I thought I was a workaholic till we did Pink in Istanbul. I'm sure if Pink had fallen ill Barrie would have dressed in drag and grabbed the mic. He's not a man who enjoys those in between moments at a show when there's nothing particular to do. Barrie's always working and one of the pleasures of working with him is that he's unashamedly old school, a man who takes pride in being fair. It's also a plus to work with an agent who is also a promoter and who really understands how risky and tough being a promoter often is."

### DRAGAN NIKITOVIC, JOYBRINGER MUSIC, LUXEMBOURG, GERMANY, EASTERN EUROPE

"Barrie, Doris and Jenny are the finest and most professional people I have met in this business. Barrie... you are a true friend."

### ANDREW BEDFORD, THE DUKE OF BEDFORD

"From the first time we met, over 15 years ago to discuss the possibility of Tina Turner performing at Woburn, it has always been a pleasure working with Barrie and the team at Marshall Arts."

He is a true professional, as well as being a perfectionist with a tremendous eye for detail, both from the artist's and the audience's point of view. His standards are the highest and he is always prepared to lead by

example, even down to picking litter, which I have had the pleasure of doing with him. Not something I could see all promoters excelling at."

We all, as a family, are very fortunate to call Barrie and Jenny true friends, the only sadness is we don't get to see enough of them because they are too busy."

### MARTON BRADY, SHOWTIME, BUDAPEST

"Working with Barrie and with his office and production teams is always easy and fluent; no stress at all, no redundant work, we both know what is really important. We have already done Herbie Hancock together, a few Joe Cocker, a wonderful Lionel Richie, an unbelievable Cher. My first show with Barrie was in the middle of the Nineties. It was Al Jarreau – he played for 2,000 people – and the last was Pink, this summer. She performed for a audience of 200,000, so I hope we can follow this tendency in the following 30 years as well."

### MARIO MENDRZYCKI, TRIPLE M ENTERTAINMENT, GERMANY

"It was a sincere pleasure, privately dancing around you, while you were breaking every rule. Since calling off the search, we've been putting it together piece by piece. A truly joyful and remarkable experience all along. Looking forward to promoting 9m more superstities dates with you, Jenny, Doris and the entire team at Marshall Arts. Heartfelt congratulations on your fabulous anniversary. With respect and gratitude. Cheers."

1999: promotes Rod Stewart at refurbishment of Hamdon House, Glasgow.  
1999: promotes Lionel Richie at the Pyramids of Giza in Egypt.

2000: promotes UK stadium tour by Banjo and a reformed line up of The Eagles.  
2002: promotes first Elton John's one man and a piano shows at

slated home Leamington and Harpenden Halls.  
2004: promotes Call Off The Search, Kate Melua's debut concert tour.  
2004: Paul McCartney

becomes first English rock act to play in Red Square, Moscow.  
2005: Elton John takes his one man show to football and cricket grounds all over the UK.

2006: Marshall Arts celebrates 30 years with extensive European tours by George Michael, Pink, Herbie Hancock and Randy Crawford and Joe Sample.

as a solo performer following the dissolution of her marriage and business commitments to guitarist and band leader husband Ike.

For very nearly eight years, with few records in the charts to attract the crowds, Marshall worked tirelessly to promote and co-ordinate a series of gruelling European tours for Turner which laid the groundwork for success which must have seemed forever just round the corner but always just out of reach. When it finally came in 1985 – with the platinum-selling *What's Love Got To Do With It?* – and Turner, Davies and Marshall were ready to reap the benefits of all that hard graft. First there was the Private Dancer tour, on which Turner was supported by an up-and-coming Canadian Bryan Adams, followed by the 1987 Break Every Rule Tour, which broke box office records throughout Europe. By the time Marshall Arts was presenting Tina Turner at Wembley Stadium in 1996, she had become one of the decade's true superstars.

It should, therefore, come as no surprise then to learn that Roger Davies is still one of Barrie Marshall's key clients (as well as being a close friend) and that Marshall Arts remains Davies' promoter of choice when it comes to touring other acts in his stable of stars such as Cher, Sade and Joe Cocker. Indeed, Davies' youngest protege Pink recently completed a 56-date European arena tour which included five major shows in Scotland – at Aberdeen Exhibition Centre and Glasgow's SECC – to a total of 46,000 fans. There are no prizes for guessing who presented them.

Another bond forged in rock'n'roll heaven has been between Marshall and another of the music industry's most iconic figures – Paul McCartney – which lasts to this day. In 1989, the former Beatles bass player decided to go back on the road as a solo artist and asked Marshall Arts to fix up some dates. Those dates ended up as a world tour of 102 concerts in 13 countries playing to an aggregate audience of more than 3m people.

Of course, avenues can open for a former Motopop that might stay closed off for anybody else. And Barrie Marshall has not been reluctant to take advantage of that fact. So it was in 1990 that he persuaded Liverpool City Council to allow him to build a special arena in Liverpool Docks in which to stage Paul McCartney's triumphant homecoming gig since there was no existing venue on Merseyside big enough to accommodate his audience. Similarly there were those in the classical world who laughed behind their hands at the idea of a McCartney-penned symphony. But that didn't prevent Marshall hiring the Royal Albert Hall in 1997 to



Pink among a crop of new stars promoted by Marshall Arts

# Our Hero



# MUSICWEEK

# Club Charts 16.12.06

## The Upfront Club Top 40

Rank	Artist	Title	Label	Weeks in Chart	Peak Position	Weeks on Chart	Artist/Credit
1	ERIC PRYZZ VS. BLOW	PROPER EDUCATION	ARTIST	1	1	1	ERIC PRYZZ VS. BLOW
2	ERIC PRYZZ	DON'T GIVE ME YOUR LIFE	ARTIST	1	2	1	ERIC PRYZZ
3	BEN MACKLIN FEAT. TOSER	LILY FEEL TOGETHER	ARTIST	1	3	1	BEN MACKLIN FEAT. TOSER
4	ERIC THE BEAT	IS IT ROCKIN'	ARTIST	1	2	1	ERIC THE BEAT
5	SPACE COWBOY FEAT. NADIA	OR MY EGYPTIAN LOVER	ARTIST	1	3	1	SPACE COWBOY FEAT. NADIA
6	FREEMASONS FEAT. SIEDEAH GARRETT	RAIN DOWN LOVE	ARTIST	1	3	1	FREEMASONS FEAT. SIEDEAH GARRETT
7	KLAAS VS. AM FINN	I LOVE YOU	ARTIST	1	3	1	KLAAS VS. AM FINN
8	THE FEELING	LOVE IT WHEN YOU CALL	ARTIST	1	4	1	THE FEELING
9	SHARAM PATT	PARTY ALL THE TIME	ARTIST	1	3	1	SHARAM PATT
10	DU DISCIPLE	WORK IT OUT	ARTIST	1	5	1	DU DISCIPLE
11	MIRKA GRACE KELLY	LOVING YOU	ARTIST	1	6	1	MIRKA GRACE KELLY
12	BIG BASS VS. MICHELLE MARIE	WHAT YOU DO...	ARTIST	1	7	1	BIG BASS VS. MICHELLE MARIE
13	EDDIE THONEICK FEAT. BERGET	LEWIS DEEPER LOVE	ARTIST	1	8	1	EDDIE THONEICK FEAT. BERGET
14	NO TOOL IT'S TOO LATE	TOO LATE	ARTIST	1	9	1	NO TOOL IT'S TOO LATE
15	VANESSA HUDGENS	COME BACK TO ME	ARTIST	1	10	1	VANESSA HUDGENS
16	QUEEN VS. THE MIAMI PROJECT	ANOTHER ONE BITES THE DUST	ARTIST	1	11	1	QUEEN VS. THE MIAMI PROJECT
17	BOOTY LUV	BOOGIE WHITE	ARTIST	1	12	1	BOOTY LUV
18	STU ALLEN	MUSIC GO ON	ARTIST	1	13	1	STU ALLEN
19	VARIOUS WINTER SAMPLER	CHRISTMAS	ARTIST	1	14	1	VARIOUS WINTER SAMPLER
20	CLIENT ZERO MACHINE	ALL THAT MATTERS	ARTIST	1	15	1	CLIENT ZERO MACHINE

© Music Week

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label	Weeks in Chart	Weeks on Chart	Artist/Credit
1	AKON	TRUST	ARTIST	1	1	AKON
2	MICKEY MURKELLS	ESSIE OVER YOU	ARTIST	1	2	MICKEY MURKELLS
3	OUTKAST FEAT. GEE	ELADIO	ARTIST	1	3	OUTKAST FEAT. GEE
4	CAMILO ANGELES	THE SEEDS	ARTIST	1	4	CAMILO ANGELES
5	SHANE MCNAUL	GO GET IT	ARTIST	1	5	SHANE MCNAUL
6	SHANE MCNAUL	GO GET IT	ARTIST	1	6	SHANE MCNAUL
7	SHANE MCNAUL	GO GET IT	ARTIST	1	7	SHANE MCNAUL
8	SHANE MCNAUL	GO GET IT	ARTIST	1	8	SHANE MCNAUL
9	SHANE MCNAUL	GO GET IT	ARTIST	1	9	SHANE MCNAUL

© Music Week

### COMMERCIAL POP TOP 30

Rank	Artist	Title	Label	Weeks in Chart	Peak Position	Weeks on Chart	Artist/Credit
1	NO 1	WE ARE THE FUTURE	ARTIST	1	1	1	NO 1
2	OVERSTEIN	WIND IT UP	ARTIST	1	2	1	OVERSTEIN
3	MICKEY MURKELLS	ESSIE OVER YOU	ARTIST	1	3	1	MICKEY MURKELLS
4	OUTKAST FEAT. GEE	ELADIO	ARTIST	1	4	1	OUTKAST FEAT. GEE
5	CAMILO ANGELES	THE SEEDS	ARTIST	1	5	1	CAMILO ANGELES
6	SHANE MCNAUL	GO GET IT	ARTIST	1	6	1	SHANE MCNAUL
7	SHANE MCNAUL	GO GET IT	ARTIST	1	7	1	SHANE MCNAUL
8	SHANE MCNAUL	GO GET IT	ARTIST	1	8	1	SHANE MCNAUL
9	SHANE MCNAUL	GO GET IT	ARTIST	1	9	1	SHANE MCNAUL
10	SHANE MCNAUL	GO GET IT	ARTIST	1	10	1	SHANE MCNAUL
11	SHANE MCNAUL	GO GET IT	ARTIST	1	11	1	SHANE MCNAUL
12	SHANE MCNAUL	GO GET IT	ARTIST	1	12	1	SHANE MCNAUL
13	SHANE MCNAUL	GO GET IT	ARTIST	1	13	1	SHANE MCNAUL
14	SHANE MCNAUL	GO GET IT	ARTIST	1	14	1	SHANE MCNAUL
15	SHANE MCNAUL	GO GET IT	ARTIST	1	15	1	SHANE MCNAUL
16	SHANE MCNAUL	GO GET IT	ARTIST	1	16	1	SHANE MCNAUL
17	SHANE MCNAUL	GO GET IT	ARTIST	1	17	1	SHANE MCNAUL
18	SHANE MCNAUL	GO GET IT	ARTIST	1	18	1	SHANE MCNAUL
19	SHANE MCNAUL	GO GET IT	ARTIST	1	19	1	SHANE MCNAUL
20	SHANE MCNAUL	GO GET IT	ARTIST	1	20	1	SHANE MCNAUL

© Music Week

### Prydz does it again

by Alan Jones

Some 27 years to the week after Pink Floyd topped the singles chart with Another Brick In The Wall, they make an unexpected appearance at the top of the Upfront Club Chart with Prydz' Proper Education.

Scheduled for release on New Year's Day as a joint digital/Promo release, it is believed to be the first track to use a legally cleared Pink Floyd sample, its legal status being allowed too in the Eric Prydz vs. Floyd artist credit. It's the long-awaited follow-up to Swede Prydz' 1982 hit Call On Me, which successfully transformed from the

1982 Steve Winwood flop Valerie into a number one club and sales hit.

Although Proper Education had an easy victory on the Upfront Club

Chart, where it powered 23.7% ahead of runner-up Shania's Don't Give My Life, it fails just short of making a legal, finishing second on the Commercial Pop Chart behind Girls Aloud's smash smash. It's the first time for the Upfront and Commercial charts have had a different number one for four weeks. Queen Vs. - The Miami Project have had a different number one for four weeks. Queen Vs. - The Miami Project and Sharapova's I Think We're Alone Now - a version of the formerly Jamies & The Showells hit best known here for Tiffany's 1988 cover - arrives at the

Commercial Pop Chart summit only nine weeks after Girls Aloud's last

single. Something Kuala Ooooh! It continues their magnificent run on the chart, where they have had seven number ones, and 12 consecutive top three hits - if we overlook the odd Girls Vs. 45 Stars On 45 mash-up which was serviced in very limited quantities to promote their Greatest Hits album and reached number 23 six weeks ago.

Before I Think We're Alone Now, they topped with No Good Advice, Jump, The Show, Love Machine, Biology and Something

Kinda Ooooh!

On the Urban Chart, Jay-Z's Show Me What You Got increases its support for the sixth week in a row and moves 2-1, ending the two-week reign of Akon & Eminem's Smack That, which slips to number three. Completing an all-hip hop top three, that is hat by Snoop Dogg and R. Kelly jumps 5-2, pulling up just 2% short of the summit.

Eric Prydz rewards Pink Floyd hit



Produced in co-operation with the  
BPI and EMA, based on a sample of more  
than 4,000 record outlets

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As used by Radio One

# MUSIC WEEK

## The Official UK Charts 16.12.06

### SINGLES

1	TAKE THAT PATIENCE	Patience	Take That
2	BOOTY LUV BOOGIE 2NITE	Boogies	Heidi Kinski
3	AKON FEAT. EMINEM SMACK THAT	Smack That	Universal
4	LAZY TOWN BING BANG (TIME TO DANCE)	Bing Bang	GTV
5	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	All Good Things	Def Jam
6	JUSTIN TIMBERLAKE FEAT. TIMI LOVE	Timi Love	Interscope
7	BEYONCE IRREPLACEABLE	Irreplaceable	Columbia
8	GWEN STEFANI WIND IT UP	Wind It Up	Interscope
9	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	Put Your Hands Up For Detroit	Data
10	JAMIELIA BEWARE OF THE DOG	Be aware of the dog	Polydor
11	EMMA BUNTON DOWNTOWN	Downtown	19
12	CHRIS CORNELL YOU KNOW MY NAME	You Know My Name	Interscope
13	RAZORLIGHT AMERICA	America	Vertigo
14	THE FRATELLIS WHISTLE FOR THE CHOIR	Whistle for the Choir	FatCat
15	BODYROX FEAT. LUCIANA YEAH YEAH	Yeah Yeah	Eye Institute/UV
16	MORRISSEY I JUST WANT TO SEE THE BOY HAPPY	I Just Want to See the Boy Happy	Attack
17	CASCADA TRULY MADLY DEEPLY	Truly Madly Deeply	All Around The World
18	GIRLS ALOUD SOMETHING KINDA OOOOH	Something Kinda Ooooh	Fascination
19	SCISSOR SISTERS LAND OF A THOUSAND WORDS	Land of a Thousand Words	Reggae
20	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Tell Me	Bad Boy
21	WESTLIFE THE ROSE	The Rose	Capitol

### THE PLAYLIST

### ALBUMS

1	TAKE THAT BEAUTIFUL WORLD	Beautiful World	Take That
2	OASIS STOP THE CLOCKS	Stop the Clocks	Oasis
3	WESTLIFE THE LOVE ALBUM	The Love Album	Westlife
4	IL DIVO SEMPRE	Sempre	Il Divo
5	U2 U218 SINGLES	U218 Singles	U2
6	THE BEATLES LOVE	Love	The Beatles
7	GIRLS ALOUD THE SOUND OF - THE GREATEST HITS	The Sound of - The Greatest Hits	Girls Aloud
8	GEORGE MICHAEL TWENTY FIVE	Twenty Five	George Michael
9	FROM MALE VOICE CHOIR VOICES OF THE VALLEY	Voices of the Valley	Male Voice Choir
10	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	High Times Singles 1992-2006	Jamiroquai
11	SUGARBAE'S OVERLOADED - THE SINGLES COLLECTION	Overloaded - The Singles Collection	Sugarbae's
12	PINK I'M NOT DEAD	I'm Not Dead	Pink
13	SCISSOR SISTERS TA-DAH	Ta-Dah	Scissor Sisters
14	SNOW PATROL EYES OPEN	Eyes Open	Snow Patrol
15	RAZORLIGHT RAZORLIGHT	Razorlight	Razorlight
16	JAMES MORRISON UNDISCOVERED	Undiscovered	James Morrison
17	THE FRATELLIS COSTELLO MUSIC	Costello Music	The Fratellis
18	PAUL WELLER HIT PARADE	Hit Parade	Paul Weller
19	KATHERINE JENKINS SERENADE	Serenade	Katherine Jenkins
20	THE KILLERS SAM'S TOWN	Sam's Town	The Killers
21	ANGELS ANGELS	Angels	Angels
22	JUSTIN TIMBERLAKE EVIDENCE/INSTRUMENTALS	Evidence/Instrumentals	Justin Timberlake

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

[www.musicweek.com/playlist](http://www.musicweek.com/playlist)

\$

CLASSIC

CHRISTMAS

10 near and view the ten hottest tracks of the week check out [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

20 10 SONGS FEAT. CHRISTINA AGUILERA TELL ME Bad Boy  
21 11 WESTLIFE I THE ROSE S  
22 54 SLADE MERRY XMAS EVERYBODY Universal TV  
23 46 THE POGUES FEAT. KIRSTY MACCOLL FAIRYTALE OF NEW YORK Waterstones

24 18 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE EMI  
25 20 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' Polydor  
26 16 CHRISTINA AGUILERA HURT RCA  
27 61 PAOLO NUTINI REWIND Atlantic  
28 19 AMY WINEHOUSE REHAB EMI  
29 10 MUSE KNIGHTS OF CYDONIA Virgin  
30 17 ALL SAINTS ROCK STEADY Polydome  
31 21 RED HOT CHILLI PEPPERS SNOW (HEY HO) Warner Brothers  
32 22 THE FEELING LOVE IT WHEN YOU CALL Island

33 6 LIL' CHRIS GET'IN ENOUGH EMI  
34 27 SNOW PATROL/MARHTA WAINWRIGHT SET THE FIRE... Fiction  
35 15 THE KILLERS BONES Vertigo  
36 23 FISH GO DEEP FEAT. TRACEY K THE CURE & THE CAUSE Related  
37 23 SHAKIRA FEAT. WYCLES JEAN HIPS DON'T LIKE Epic  
38 70 JAY-Z SHOW ME WHAT YOU GOT Roc-A-Fella  
39 24 ROBBIE WILLIAMS LOVELIGHT Virgin  
40 10 THUNDER THE DEVIL MADE ME DO IT SMC

## COMPILATIONS

- |  |                  |   |                  |
|--|------------------|---|------------------|
| 1 IN NOW THAT'S WHAT I CALL MUSIC 65           | EMI              | 11 THE KILLERS SAM'S TOWN                           | Interscope       |
| 2 Radio 1's LIVE LOUNGE                        | EMI              | 12 ANGELUS ANGELS                                   | Warner Bros.     |
| 3 Eminem PRESENTS THE RE-UP                    | Interscope       | 13 THE KOOKS INSIDE/OUT                             | Warner Bros.     |
| 4 POP PARTY 4                                  | Sony BMG TruTV   | 14 ROB RD'N STILL THE SAME GREAT ROCK CLASSICS      | Warner Bros.     |
| 5 HIGH SCHOOL MUSICAL                          | War Disney       | 15 PAOLO NUTINI THESE STREETS                       | EMI              |
| 6 NAME PIT'S THE ESSENTIAL BANDS               | Universal TV     | 16 GWEN STEFANI THE SWEET ESCAPE                    | Interscope       |
| 7 NOW THAT'S WHAT I CALL XMAS                  | EMI/Warner Bros. | 17 ROBBIE WILLIAMS RUDEBOX                          | Chrysalis        |
| 8 CHRISTMAS HITS                               | Warner Bros./TV  | 18 LEVAR THE TRUTH ABOUT LOVE                       | Warner Bros./EMI |
| 9 ULTIMATE BOY BANDS                           | Universal TV     | 19 KATIE PRICE & PETER ANDRE A WHOLE NEW WORLD      | Kids Recording   |
| 10 THE ANTHEMS                                 | Universal TV     | 20 THE FEELING TWELVE STOPS AND HOME                | Warner Bros.     |
| 11 CLUBLAND 10                                 | UMV/Warner Bros. | 21 ALL ANGELS ALL ANGELS                            | UPC              |
| 12 THE CLASSICAL ALBUM 2007                    | Sony BMG (VNU)   | 22 NELLY FURTADO LOOSE                              | Ceillio          |
| 13 THE ANNUAL 2007                             | Melody 8 Stereo  | 23 CLIFF RICHARD TWO'S COMPANY - THE DUETS          | EMI              |
| 14 MONSTERS OF ROCK                            | EMI (Virgin)     | 24 BEYONCE BY DAY                                   | Warner Bros.     |
| 15 THE VERY BEST OF HEARTBEAT - THE ALBUM      | EMI (Virgin)     | 25 ANDREA BOCELLI AMORE                             | Sony BMG (VNU)   |
| 16 THE BEST COUNTRY ALBUM EVER                 | EMI/Warner Bros. | 26 TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION | EMI              |
| 17 ESSENTIAL SONGS                             | Universal TV     | 27 LUTHER VANDROSS THE ULTIMATE                     | Warner Bros.     |
| 18 MY CREEBIES ALBUM                           | Universal Music  | 28 36 THE GOOD THE BAD AND THE QUEEN KINGDOM        | Warner Bros.     |
| 19 THE R&B YEARBOOK 2006                       | Sony BMG (VNU)   | 29 37 GIBRIL THE EVOLUTION                          | Warner Bros.     |
| 20 PUT YOUR HANDS UP                           | Merry Go Round   | 30 38 INFERNAL FROM PARTS TO BEER IN ISLAND         | Warner Bros.     |
| 21 10 THE SINGLES COMPILATION                  | EMI              | 31 39 JESSICA SIMPSON IS BACK                       | Warner Bros.     |
| 22 10 THE AUTOMATIC (SINGLE)                   | Jive             | 32 40 BLOC PARTY A REWORK TO THE CITY               | Warner Bros.     |
| 23 10 JET RIP IT UP (ALTERNATIVE)              | Warner Bros.     | 33 41 WILCO   | Warner Bros.     |
| 24 10 JUDY NO LITTLE, ALL TOO LATE (MEMORY)    | EMI              | 34 42 BOY IN BOND (HIGH MERCURY EED'S 5             | Warner Bros.     |
| 25 10 SHARON VAN PARYT ALL THE TIME (DATA)     | EMI              | 35 43 SHARON VAN PARYT LAST PAPERBOY                | Warner Bros.     |
| 26 10 U2 IN DUBLIN IN THE SALESMANIC           | EMI              | 36 44 THE CROWD AND THE CURE                        | Warner Bros.     |
| 27 10 GIRLS ALoud (THINK WE'RE ALONE)          | EMI              | 37 45 THE SAD AND THE FEELING                       | Warner Bros.     |
| 28 10 FOLKLORE                                 | EMI              | 38 46 THREE FEARS (KATIE HERNEY)                    | Warner Bros.     |
| 29 10 MASTERS OF GOLD ENDLESS ISLAND           | EMI              | 39 47 VARIOUS VARIOUS VARIOUS VARIOUS               | Warner Bros.     |
| 30 10 NAS HIP-HOP RESPECT                      | EMI              | 40 48 YOUNG & RUBICAM                               | Warner Bros.     |
| 31 10 QUEEN IS MAMMY PROJECT ANOTHER ONE BITES | EMI              | 41 49 SOME YOUTH THE RESTORED ROOM                  | Warner Bros.     |
| 32 10 POSITIVA                                 | EMI              | 42 50 GEORGE MICHAEL RAZZLE DAZZLE                  | Warner Bros.     |
| 33 10 RAZZLE DAZZLE BEFORE I FALL TO PIECES    | EMI              | 43 51 GREEN STEFANI THE SWEET ESCAPE                | Interscope       |
| 34 10 X FACTOR WINNER TEKA                     | EMI              | 44 52 VENTI TESSILE                                 | Warner Bros.     |
| 35 10 LIL' CRISI                               | EMI              | 45 53 X FACTOR WINNER TEKA                          | Warner Bros.     |



## FORTHCOMING



## KEY ALBUMS RELEASES

- |  |              |
|--|--------------|
| 1 THE GOOD THE BAD AND THE QUEEN KINGDOM | EMI          |
| 2 CLARA THE EVOLUTION                    | EMI          |
| 3 INFERNAL FROM PARTS TO BEER IN ISLAND  | Warner Bros. |
| 4 JIVE                                   | Warner Bros. |
| 5 ALESSIA SIMPSON IS BACK                | Warner Bros. |
| 6 BLOC PARTY A REWORK TO THE CITY        | Warner Bros. |
| 7 THE AUTOMATIC (SINGLE)                 | Jive         |
| 8 JET RIP IT UP (ALTERNATIVE)            | Warner Bros. |
| 9 BOY IN BOND (HIGH MERCURY EED'S 5      | Warner Bros. |
| 10 SHARON VAN PARYT LAST PAPERBOY        | Warner Bros. |
| 11 THE CROWD AND THE CURE                | Warner Bros. |
| 12 THE SAD AND THE FEELING               | Warner Bros. |
| 13 THREE FEARS (KATIE HERNEY)            | Warner Bros. |
| 14 VARIOUS VARIOUS VARIOUS VARIOUS       | Warner Bros. |
| 15 YOUNG & RUBICAM                       | Warner Bros. |
| 16 SOME YOUTH THE RESTORED ROOM          | Warner Bros. |
| 17 GEORGE MICHAEL RAZZLE DAZZLE          | Warner Bros. |
| 18 VENTI TESSILE                         | Warner Bros. |
| 19 X FACTOR WINNER TEKA                  | Warner Bros. |

LAZY TOWN: HIGHEST NEW ENTRY AT FOUR

TAKE THAT: HOLD ON AT NUMBER ONE





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Your New

Marshall Arts Ltd.



Decorated by Bill Beaman

# **BARRIE MARSHALL**

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YOUR ACTS IN HOLLAND,  
RESULTING IN A GREAT RELATIONSHIP  
AND FRIENDSHIP.**

# **TO A GREAT MAN**

**(BACKED BY JENNY, DORIS  
AND ALL THE STAFF OF MARSHALL ARTS!)**

**LEON  
AND ALL AT MOJO CONCERTS**

## Managing George Michael's live comeback

"We can't quite believe it, it's been absolutely fantastic!" That's the verdict on the George Michael 2006 tour from Marshall Arts' co-director Doris Dixon.

Barrie Marshall and George Michael's live partnership dates all the way back to 1988, when Marshall Arts promoted the singer's first solo outing supporting the *Faith* album and invited him to perform at Nelson Mandela's 70th Birthday concert at Wembley Stadium. Since that time, Marshall has maintained regular contact with George's management and tentatively arranged tours. But, when the call finally came from Andy Stephens in the winter of 2005, there were some in the Eksine Road office who took the news lightly. They were heard to say, "Oh yeah."

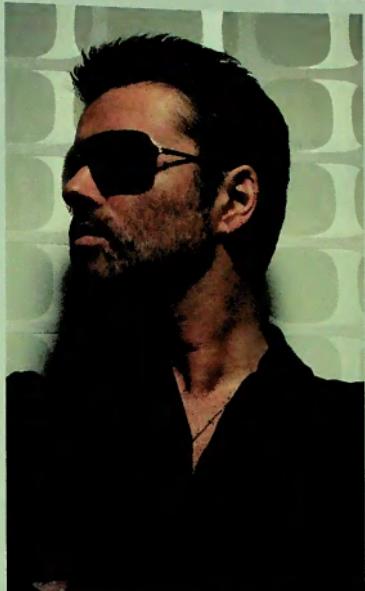
This time though pop's most reluctant superstar was deadly serious. He wanted to launch a tour to beat them all, in order to celebrate his 25 years in the business. And he wanted Marshall Arts to mastermind it. "It was a privilege that he chose us for the job," says Jenny Marshall. "After such a long break, these things are never taken for granted."

Two meetings later – one in London and the other in Los Angeles with Michael and Michael Lippman – and the tour was fully rotted and all 48 dates placed with some of the best promoters in Europe. They included Rone Leme in Norway, Thomas Johansson in Sweden, Leon Ramakers in Holland, Jim and Pete Aiken in Dublin, Peter Rieger in Germany, Andy Becker in Switzerland, Jackie Lombard in France, D'Alessandro e Galli in Italy, Pino Saggiacomo in Spain, DKB in Denmark and Herman Schermermans in Belgium.

"Preparing the routing was tough due to the venue availability at that time of the year, but the venues and promoters pulled together to make it happen," says Dixon. By April, a full five months before the first show, 650,000 tickets went on sale and were snapped up within weeks. The high level of public excitement was shared by many of the individual promoters too.

"We're very fortunate that many of the acts we work with are real icons," adds Dixon. "But when George walked out onto some of those stages you could see that some of the most hardened producers could barely hold it together. The idea of George Michael appearing at their gig, in their territory, after so long was almost too much for them."

The 25 Live tour kicked off in Spain in September 26 and Barrie Marshall has been on the lion's share of the subsequent dates, invariably travelling with the crew to ensure that he is at



George Michael's successful comeback tour last month

I've just promoted George Michael and, while the stage production was amazing, the best thing about the show is still him. He's a real singer and phenomenal talent. That overrides every other element of the show

Barrie Marshall

every venue bright and early in order to ensure that everything is just so and to live up to his reputation for attention to detail.

George's touring entourage numbers 16 performers, 8 buses and 17 trucks. The 65-man crew is led by Tour Director Ken Watts and production manager Mark Spring, who can be relied upon do a fantastic job right after nightfall. But even that doesn't mean that Marshall is ready to take his eye off the ball. This is par for the course for the man his wife Jenny is happy to call a workaholic and who is routinely never in the office for more than a week or so a month when tours are happening – but in there several days a week when they're not, and then rarely home before midnight.

What has made the last three months particularly unusual has been the fact that Marshall Arts has also had Pink, Herbie Hancock and Randy Crawford and Joe Sample out on the road at the same time as George Michael. A bit like a London bus – you wait for one and then ... is the way Jenny Marshall describes it, although it's been taxis and planes which she's been booking to get her husband to as many of these shows as humanly possible. When he has been unavailable, Doris Dixon, who joined Marshall Arts as

a book keeper in 1978 and is now one of the company's three directors, has also been crossing the continent sorting out all those last minute wrinkles.

The UK legs of the tour have been less immediately stressful of course. Four nights in Earl Court, three in Birmingham, five at Wembley Arena, three MEN Arenas in Manchester and one SECC dates in Glasgow have meant that Barrie Marshall has seen his own bed at least a couple of times. But it's the very last date, scheduled for the Roundhouse on December 20, which promises to be the most fulfilling and possibly the most complicated.

It will be a private show which George will give for free to nurses, as a way of thanking them for the care given to his mother who sadly died of cancer. Tickets have been made available through a special draw on George's website, which have required applicants to register their credentials. It has been a complicated process in which Marshall Arts with management have been closely involved. Perish the thought that something might go wrong on the night. But even if it does, you can be sure that Barrie Marshall will be there on the door to sort it all out.

Chas de Whalley

stage the world premiere of Paul McCartney's epic orchestral work *Standing Stone*. The concert was an outstanding success as its album reached number one in the UK classical charts.

Thus it was entirely fitting that, following the tragic death of Linda McCartney of breast cancer in 1998, Marshall was the promoter Chrissie Hynde of The Pretenders turned to in order to help organise a memorial concert. It took place at the Royal Albert Hall in April 1999 and the star-studded cast, which included George Michael, Sinéad O'Connor, Elvis Costello, Tom Jones and Ladysmith Black Mambazo, made sure it was a truly emotional evening and a fitting tribute.

And then there is Lionel Richie, who is possibly Marshall Arts' longest serving artist. The company first promoted shows with him as a member of the Commodores in 1978 and has done every European tour since he went solo in 1987. As skilled a raconteur as he is a songwriter, Richie and Barrie Marshall now enjoy the sort of close relationship where, says Jenny Marshall, "they laugh all the time." And that's to the bank and back, as Lionel Richie's regular forays into the European market invariably come in batches of 30 and 40 arena shows a time, averaging 15,000 people a night.

Moving well into the new millennium, Barrie Marshall's nose for new talent was focused on Katie Melua in 2004 and it was he and her manager Mike Batt who put together the intensive concert tour which helped her consolidate the chart success of *The Closest Thing To Crazy*, and establish herself as the biggest new female star in Britain that year with 1.5m sales of her debut album, *Call Off The Search*. And with those Pink shows and George Michael touring again for the first time in 15 years, 2006 has been another year to remember too.

So what lies ahead for Barrie and the hard working 14 strong team at Marshall Arts. Plans for 2007 have already been carefully drawn up, of course. They include Lionel Richie's biggest European tour to date, as well as the third UK jaunt by Fame Academy graduate Lemar.

Having celebrated their 30th anniversary, it will be back to business as usual. But today, as this issue of *Music Week* comes out, Barrie Marshall will be at Wembley Arena for the first of George Michael's eagerly awaited dates there.

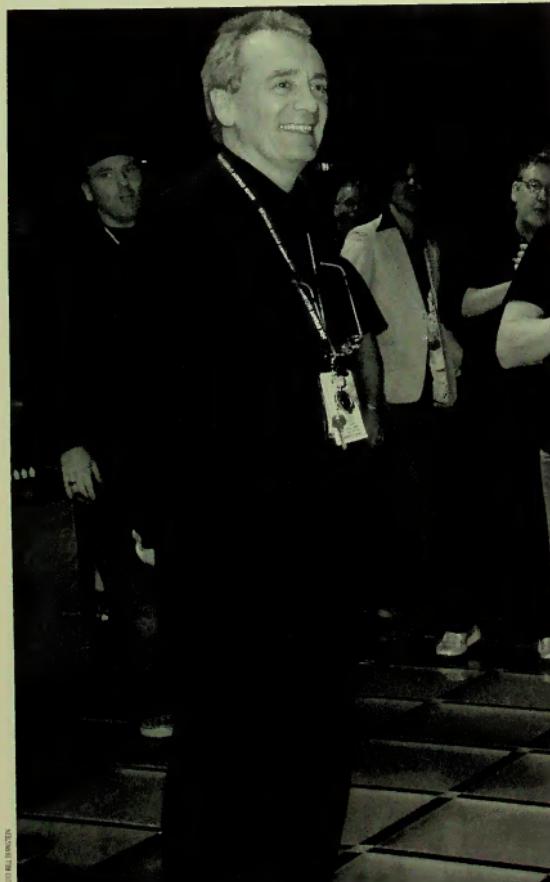
So if you see him with a mop or a shovel in hand – don't panic. It's just Barrie Marshall doing his job.

• Billy Sloan is showbusiness editor of *The Sunday Mail* and presents a weekly "new music" radio show on Clyde 1.



Katie Melua: promoted by Marshall Arts

# Barrie Marshall: in his own words



October 2005,  
Barrie Marshall  
celebrates his  
birthday in  
Chicago, at a  
Paul McCartney  
concert

Barrie Marshall talks to Music Week about his career high points, his love of soul and R&B and the factors which make a successful concert promoter

**Music Week:** How did you get into the music business?

Barrie Marshall: "It happened by default really because I was training to be a civil engineer and had a career in local government already mapped out. In those days, most promoters – impresarios such as Lew and Leslie Grade or Bernard Delfont – came from a more theatrical background. But in the early Sixties, skiffle turned the music business upside down. It was an exciting time.

"I was friends with a guy called Ray Selway who was an incredibly talented singer – a cross between Elvis Presley and Tommy Steele. Sadly, he was killed in a road accident and his mother asked me to take up the management reins of the band he played with, who were called The Satellites. I had no experience whatsoever. I was learning as I went along. I went over to Germany with The Satellites... booked gigs, scrubbed floors and did whatever was needed to keep us afloat. As I got more involved in music, I left local government behind and quit my degree course. I started organising gigs in a pub in Hertfordshire for acts such as The Barron Knights, Tony Rivers and the Castaways and The High Numbers ... who later became The Who."

I don't want to be famous. If I can put the act in the right place at the right time that's what my objective is. I'm just a lubricant to their success

**What appealed to you about working with pop groups?**

"For me, it's always been the music first and foremost. I was totally immersed in records and gigs. As a non-musician, I couldn't believe how music could be so exciting. It can take you somewhere you didn't think was possible or achievable. It was a very exciting ride. Another thing that appealed to me was that pop music was such a rebellious thing to be involved in. When you're so young, you tend to be attracted to that. I got tired of red tape and the disciplined parameters of working in a government office. Even then, I was very hands-on. I'd be booking the gigs, unloading the gear at venues and going around pasting up gig posters. It was a very revolutionary time. Fantastic and vibrant."

**How did you become an agent?**

"Even before I left my civil engineering job, I was

Barrie,

We all get by with a little help from  
our friends...

The world is a better place because  
you are here and I have become a  
better person for knowing you...

Because with you...it's always been  
about the Music and the Fans.

Peace, Love, and rock n roll forever

Brad.

**Bravado**

*Congratulations Barrie!*

*It has been a great pleasure  
working with you Barrie. You  
have truly enriched our lives.  
Here's to many more years  
of success!*

*Sincerely,  
Tom, Peter & Your  
Friends at Bravado*

BARRIE, JENNY, DORIS AND EVERYONE AT

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## Barrie Marshall Tributes

NADIA SOLOVIEVA,  
SAV ENTERTAINMENT,  
MOSCOW, RUSSIA

"Barrie is definitely my favourite agent. He is a real gentleman and he is one of the nicest personalities I have met in this business. He is one of the rare people in this industry who cares not only about the money but also about the creative side. He always participates in all aspects to make the show successful. What is also very important, is he always cares about the promoter's income, because he understands that if the promoter doesn't earn money there's no more business, so he doesn't squeeze you like many other people do. He is a great man, a great promoter, a great agent and great company. I've had the highlights of my career with Barrie, including Paul McCartney on Red Square, that was the symbol of the world changing. I wish him another 30 years at least in this business and hope we will do more successful shows together."

DEKE LEONARD, MAN  
"Barrie Marshall was the best manager I ever had and, believe me, I've had a few. He managed me for nigh-on 10 years, first with the Welsh band Man and later as a solo act. It can't have been easy. As a band, we were virtually unmanageable. We were bloody-minded airheads and, whenever the band came off the road, we broke up and re-formed with a new line-up, which freaked out our record company. So Barrie worked out a masterplan. He never gave us any time off. Throughout the Seventies, he kept us permanently on the road, with occasional breaks for recording. But, in 1974, he slipped up. He gave us Christmas Day off. So we broke up. But by Boxing Day we had a new line-up.

As the Eighties dawned, I left Barrie. It was the single most stupid thing I have ever done and it amounted to self-inflicting professional suicide. I can't even remember why I did it now, but Barrie and Jenny Marshall – and you can't have one without the other – have

A true gent with everyone from the star to the venue staff  
Colin Reedy

remained my friends to this day, I think. Well, I still owe them money and they've never once asked for it back. If that ain't friendship, I don't know what is."

COLIN REELY,  
NEWCASTLE METRO  
RADIO ARENA

"I first met Barrie and his team when he was to promote Tim Turner's outdoor tour to include Gateshead stadium in the early Nineties and his attention to detail helping make the public's experience, not just good, but great, was very evident and continues today. A true gent with everyone from the star to venue staff. I remember him spending 20-plus minutes on the phone at an extremely busy time gently and subtly explaining to the tour manager of a support band that they were not needed, without once resorting to the obvious, "You're not good enough for what we want so goodbye." It's been a privilege to know Barrie, Jenny, and the team."

booking bands around the pub scene. On a good week, I'd make £6 profit from a gig which in those days was a lot of money. Other times, I was very broke. My flatmate was a guy called Bill Fowler – who worked as a plugger at Warner Brothers – and he taught me a lot about the business. I met my future wife Jenny – who was a singer – and she joined The Satellites. We'd do gigs in American airbases, local dancehalls and seaside summer seasons with Des O'Connor, Freddie and the Dreamers and The Swinging Blue Jeans. The big promoter of the day was a guy called Arthur Howes – who ran A.H. Associates in London – he gave me a job at a wage of £15 a week."

Was it a natural progression into artist management?

"I learned a lot working with Arthur Howes. It was invaluable – because the music industry was in its infancy, you were making decisions as you went along. Jimmy O'Day – who was the main agent in the organisation – had health problems and wasn't around all the time. So within a few weeks I'd gone from being his assistant to looking after acts like Helen Shapiro, The Kinks, The Walker Brothers, Status Quo and Dave Dee, Dozy, Beaky, Mick & Tich. I also started bringing some American artists over to Britain. My first big act was Fontella Bass – who had a Top 20 hit with Rescue Me in 1965 – then I booked The Beach Boys.

"After a few years, it was time to form my own management company looking after the Welsh progressive rock group, Man and The Crazy World of Arthur Brown. I thought Man were an incredible band. We went through nine line-up changes but enjoyed a bit of success in the Britain and



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America, where they were regarded as a European-style Grateful Dead. I also met John Curd - from Straight Music - who was a different kind of promoter. He taught me an awful lot about how to approach the business from a different angle. One day I thought, stuff it... I'm going to promote my own shows."

**How did you launch Marshall Arts in 1976?**

"When Man folded, I had two road managers - Robert Collins and Jeffrey Hooper - who said: 'What are we gonna do then, Baz?' We had a PA and some bits 'n' bobs of equipment so we formed Concert Sound - with Tim Boyle - which still exists today.

"I felt the only field of music which wasn't being promoted properly in the UK was soul and R&B. My first office was in Lower Regent Street, then we moved to Edlington, Covent Garden, New Bond Street, before settling in Erskine Road, Primrose Hill... where we've been for the last 22 years. I wasn't particularly bothered about the genre of music - as long as it was good music. Soul and R&B was a great area for me to work in. Luckily, I loved that kind of music anyway.

"Marshall Arts started off very slowly... but some of the first acts I promoted were The Commodores - featuring Lionel Richie - Stevie Wonder, Sylvester, The Gap Band and Al Jarreau. My team in the office are very important to me and most of us have worked together for a long time growing through the changes."

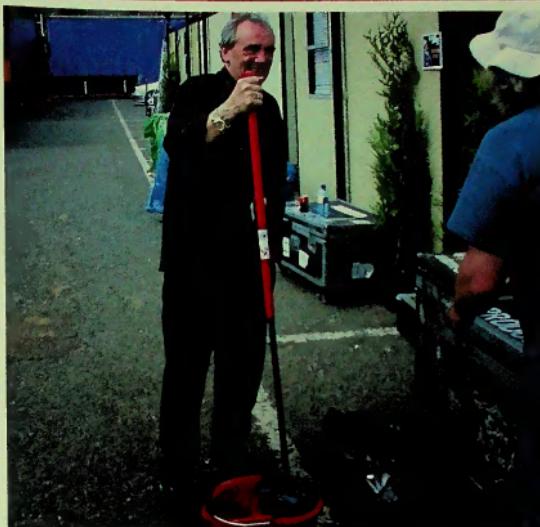
**What was your first big break?**

"In 1979, I gathered together all the money I had and flew out to New York to meet a guy called

Barrie Marshall at Charlton Football Club, in June 2006; still living up to the Golden Rule

Within a few weeks,  
I'd gone  
from being  
an assistant  
to looking  
after acts  
like Helen  
Shapiro, The  
Kinks, The  
Walker  
Brothers

Barrie Marshall



Dear Barrie,

what would a Friday be without your  
afternoon-call for avails - because then we  
know there will be another fantastic tour  
with one of your great artists!

Thank you for all the unforgettable  
moments and music.



Hats off to a unique career!

Congratulations from  
Peter Rieger and all at 

**TRIBUTES**  
**Jenny Marshall:**  
"It has obviously been a very good fortune for him. I spent just about all of my adult life working alongside

this special man. To stand beside him in good times and had and admired his dedication and integrity and determination always to do his best for everyone. On his list of priorities - his name is always last. It's been a very interesting, often exciting journey, an adventure -

travelled with my best friend - and a lot of love and laughter."



PHOTO BY JONATHAN

Benny Ashburn who managed The Commodores. "He said: 'Man, this is the soul Led Zeppelin. Get your shit sorted... we're coming over'.

"We did a deal for The Commodores to play in Britain. Benny was tough. The band were great. And the gigs were absolutely fantastic. I also promoted Otis Redding, Arthur Conley and Sam And Dave – on the Stax Volt tour – at one of the first ever gigs in The Roundhouse. I built a reputation based on those early shows."

#### Who were the promoters who inspired you?

"When it comes to promoters my heroes were Bill Graham in America and Fritz Rau in Germany. I knew Bill from my days managing Man when we'd played the Filmore. He was a fantastic man and an incredible promoter. Bill was one of the first guys to do special souvenir tickets for gigs. His poster artwork was also amazing and has since become a genre in its own right.

"At Marshall Arts, that inspired me to do my own souvenir tickets which went against the trend in Britain. I was warned against it. They all told me – and I won't mention names – 'You're living in the past, this will never catch on'. I said, 'Fine, it's not for me. I'm proud in these days of computer print out tickets we still do that.'

#### What are your career highlights as a promoter?

"It's difficult to single out particular gigs because I've been fortunate enough to have many. But I'd have to choose Paul McCartney's show at the Maracana Stadium in Rio de Janeiro, Brazil, in 1990. For Paul to set the world record for the largest stadium crowd in rock history – 184,000 fans – was a special moment. I don't think that will ever be repeated. It rained non-stop in the days before the gig and eight people died in floods in the nearby favelas. When Paul walked on stage, the rain stopped and you could see the stars. It was amazing. Before the gig, we never stopped checking every detail – no matter how minor – over and over again. It's got to be like that when you're dealing with an audience numbering 184,000.

"In 2003, I was also lucky to do Red Square in Moscow – where The Beatles had been banned from playing in the Sixties – and the Coliseum in Rome with Paul. Having been a huge fan of Paul McCartney, it was a real privilege to finish up

working with him. He's one of the greatest musicians of all time.

"The Nelson Mandela birthday tribute at Wembley Stadium in 1988 – which starred Simple Minds, Whitney Houston and Dire Straits – was another standout moment. It was seen by 72,000 fans at Wembley and by an estimated billion more people in 60 countries around the world. I did that with Tony Hollingsworth and it was magical.

"Another event which sticks out is Stevie Wonder's string of Hotter Than July gigs at Wembley Arena in 1980. These shows were pretty amazing. On the final night, Marvin Gaye and Diana Ross joined Stevie on stage. It was incredible to see three Motown legends up there. It was also a huge joy to have that early success with The Commodores, then see Lionel Richie become a major star in his own right."

"I must mention Tina Turner. I started promoting Tina from the very beginning of her solo career and she's stayed immensely loyal to me. Her two gigs at Woburn Abbey in 1990 were fantastic. Tina's show at Wembley Stadium in 2000 – when Lionel opened for her – was brilliant too. Tina is a wonderful person and a great performer. 'Her hit song The Best is so accurate. Tina is... simply the best. Her two shows at Woburn Abbey in 1990 were very special.'

"Joe Cocker is another great artist. We've worked with him for many years and he's the consummate performer. Our two gigs at Sadlers Wells with Annie Lennox in 2002 were also special occasions."

Has promoting gigs changed since when you first started?

"It's very different now. Gigs are much more sophisticated in 2006 than they were in 1966. What that means, of course, is that the cost of going to a show is not relative. There's a great imbalance between money and music. Technology in this computerised age we live in has reached a quite staggering level. Which is great because it means artists are continually trying to surprise and amaze an audience."

"That's all very well, but the focus has always got to be on the music and the songs. For instance, I've just promoted George Michael and, while the stage production was amazing, the best thing

Career high point:  
Barrie Marshall  
(left) and  
production  
manager Jenny  
Marshall  
watching  
Paul McCartney's  
gig at the  
Coliseum in Rome  
in 2003

about the show is still him. He's a real singer and phenomenal talent. That overrides every other element of the show. His concerts are beautifully done. Pink is another good example of that – albeit in a very different way. To see her develop as a performer has been a great experience.

"A promoter is only as good as the artist he's selling tickets for. We can't claim any credit, it's them. When it says, 'Marshall Arts presents...' on a concert poster – that's not important. But in the 1950s and 1960s, that meant something. Often, promoters were a bigger brand name than the acts they put on. It's not about me, Barrie Marshall. I've never made a record or written a song. I don't want to be famous. If I can put the act – using their music, image and artwork – in the right place at the right time, that's what my objective is. I'm just a lubricant to their success. Promoters have got to remember one thing – we're only the engine drivers. We're not the person who gets off the train and entertains people. We're there simply to support the act. As long as we remember that – and don't have too much self importance – things will run smoothly."

#### Why is it important to be so hands-on?

"I want to be involved. I can clear my conscience of the fact I've made a commitment to an artist – that's what's important to me. I want to be able to look at the act and know I've done my little bit to contribute to any success they have. That's what I care about."

Which rock act – past or present – that you've never promoted would you like to have worked with?

"I'd love to have promoted an Elvis Presley gig. When you look at that incredible footage – either from the 1968 Comeback Special or the great Las Vegas years – it still looks amazing even more than 30 years on. It would have been pretty phenomenal to work with Elvis and such a swengali character as Colonel Tom Parker."

"I'd like to promote Barbra Streisand – even for just one night. In her field, she's unique. I'd also put Prince at the top of my list. He's one of the most consummate artists today. He is a remarkable performer in so many ways – both musically and visually."

**For Paul  
(McCartney)**  
**[to set the  
world  
record for  
the largest  
stadium  
crowd in  
rock history  
– 184,000  
fans – was a  
special  
moment]**  
Barrie Marshall

Few people highlight in this business  
like Barrie Marshall.

He has been and is the headship  
and the inspiration to promoters.

The way he lovingly cares and looks after  
every single detail, with his personal touch,  
make all his shows unique.

He is a professional to look up to.

All I can say, it's been a pleasure  
to work with you in the opening tour  
of George Michael in Spain.

!Congratulations!

Fond of you,

Pino Sagliocco

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Gowers has misunderstood copyrights, and the music industry's stomach for a fight

# Throwing down the gauntlet

**EDITORIAL**  
**MARTIN TALBOT**



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## DOOLEY'S DIARY



Andrew Gowers provided no surprises last week. But there were plenty of shocks – not much awe, however.

Few thought his review's conclusions would be quite as negative as they were. Sure, there are some concessions, in terms of piracy, but he has lumbered the music business with a series of headaches.

He has opened up the can of worms which is the home copying right, without affording any rights for creators to benefit from such use. Aim and the rest of the recognition right lobby are rightly fuming.

His suggestion that the collections societies need examining is certainly a victory for the managers' organisation, the MMF, but it is another source of grief. More time and resource to be wasted there too.

And then there was term extension. How extending copyright on sound recordings could have a negative impact on the economy, while having no economic benefit to the music business – as Gowers' cites in his answers to *MW* this week (see p4) – is beyond me.

Indeed, Gowers' answers are illuminating. Certainly, I would like to meet the "many Nobel Prize winners" who have thought long and hard about copyright term for sound recordings.

Indeed, maybe that is Gowers' mistake, who also

## Trawling the industry's events

### Remember where you heard it:

Last week Dooley dusted off his tut for the final time this year and headed to the *Women Of The Year Awards* at the InterContinental. He sat quietly at the back not wanting to catch the eye of host Jo Brand who was in the mood for sticking it to the patriarchy. "Welcome to the Women Of The Year Awards," she declared, "or, as it's known to men in the industry, Don't worry, it's just a bunch of old dykes – it won't last long." Brand was kinder to the audience than the audience was to Mark Lamar, who turned up to present Mean Fiddler's Tanya Harrison with her accolade award. To be fair, he did not endear himself with his opening remarks: "Last time I was here Sharon Osbourne won an award. I've seen better moss growing on dog shit." Bad call, Mark. But please don't think the awards were all

about drunken vulgarity – seeing Cathy Dennis so overwhelmed with her accolade was one of the richest moments Dooley can remember in a hectic year of awards moments.

Thinking about it, there might be something in the air at the moment. James Sellar (pictured, centre, in the waistcoat) was also, by his own admission, quite choked at his leaving do from the *Music Managers Forum*. The general secretary was given a top of the range Sony HD Bravia telly and, more amazingly, the occasion prompted a room full of managers to stick their hands in their pockets and buy many, many drinks. James moves on to Compact Collections after seven years with the MMF and Dooley joins those wishing him the best of British. What's going on in South Wales? Observant readers will know that both Xfm and Kerrang! are bidding for a new radio licence being advertised for the region and, naturally, both are lining up lists of local musicians who, they claim, want them to succeed. Trouble is, some acts seem to be

happily accepted evidence from Cambridge University, while rejecting a music industry-commissioned report by PWC. He has listened to non-music specialists.

Taking the word of a handful of individuals – such as Dave Rowntree, who Gowers' cites in his answers to *MW* – while ignoring the views of organisations such as PPL, the MU and the MMF, which represent tens of thousands of performers, is equally baffling.

The question now is whether the battle is over. Last week, Gordon Brown fell short of welcoming the term recommendation, as he did many others, choosing only to "note" it. It is only a straw, but one worth clutching.

Gowers' report is not a fatal blow to the campaign for term extension. The response from across the business last week is that it may have a galvanising effect.

It is a blow, but the music business can overcome it.

On the page opposite, BPI chairman Peter Jamieson makes the compelling case that Gowers does not understand copyright. He certainly does not appear to understand the music industry.

The music industry will not take Gowers' massive lying down. He has misunderstood the music business. And he has misunderstood the music industry's stomach for a fight.

helping their bets by supporting both stations. And *Lastprophets* and *Stereophonics*, we're looking at you. Kelly Jones is quoted in both press releases for GCAP's Xfm application and Emphi's Kerrang!

Radio one Oops... It's Christmas time and that magnificent bash that is the *BPI Council Xmas lunch* comes around this Tuesday. Dooley hears it may not be quite as merry as usual. Look out for very loud noises to start emerging from the bowels of *Universal's* Kensington headquarters. Work finished last night on *The Engine Room*, the new studio and editing facility on the lower ground and ground floor. Look out for the glitzy launch bash in January. Strange happenings outside Radio Two's Great Ormond Street HQ this week, where *GMTV* were picnicking in the station in protest at Colin Martin's decision to "ban" Andy Abraham's new single, which is being supported by the breakfast TV show. Not surprise Martin's retiring next spring...

## HIGHLIGHTS FROM DOOLEY'S WEBLOG



**TUESDAY:** "Dooley had a bad last night at the Pink pig. But you don't get perfectly centred triple piroquets in this show. Oh no. Instead you get a raunchy, virile performance that will bring you to your feet. Pink knows good sex and uses it to best advantage."

**WEDNESDAY:** "Ryan Adams releases 13 new albums in a day". It's kind of headline that you'd expect The Onion or Rickford, sorry, I mean Pitchfork, to run. A none-too-witty pun on the well-known fact that no-one can write a review of a Ryan Adams gig/album without mentioning the word 'proficient'. Here's the thing though: it's true."

**THURSDAY:** "Dooley hit the town with Girls Aloud last night as Polydor flexed its financial muscle and shelled a bit of cash behind the bar at the Milord club in Mayfair. The festive party was, according to the invite, a thank you from the girls to everyone who has supported them over the past year. Evidently, that's rather a lot of people."

To read the full entries on Dooley's weblog, go to [www.musicweekblog.com](http://www.musicweekblog.com)



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

Yes 60% No 40%

This week we ask: Is the industry right to continue to campaign for copyright term extension? Andrew Gowers' discoursing report last week?

# The Woman Of The Year Awards 2007 honours UK songwriting talent Cathy Dennis Writer Dennis leads Wotya gongs

She is no stranger to winning awards, but Cathy Dennis was clearly moved at being honoured with the Woman Of The Year title last night.

At last Thursday's ceremony, at London's Inter Continental hotel, Dennis gave an emotional thank you to 19 management, which has been her home for 20 years, as well as EMI Music Publishing, with whom she has entranced some of the biggest pop songs of the last 10 years.

Dennis, who has won more Ivor Novello awards than any other woman, said the Woman Of The Year title is something very special. "Very honoured to take a place among those other musical giants who have received this title and who I've watched from the audience here. This industry has been fairly boys-ise, but I've always fought my corner and tried to do things my own way."

Annie Lennox presented Dennis with the trophy, which was first handed out in 1995. The awards were devised by leading women in the music business and are intended to recognise the achievements of women in what is traditionally a male-dominated business.

Dennis believes the tide is finally turning in the interests of women in her sector of the business. She said, "I'm glad things are finally getting a little easier for women in songwriting and production and I look forward to a time when things are a little easier for all women in this industry."

The awards also recognised the achievements of other leading figures in the industry.



Annie Lennox (left) presented Cathy Dennis with Woman Of The Year trophy

## Woman of the year

Cathy Dennis



With hits such as Kylie's 'Can't Get You Out Of My Head' and Britney's 'Toxic', Dennis is one of the most successful writers and producers in the world today, but her recognition as Woman Of The Year takes into account 20 years in the business during which she has enjoyed success at the highest levels as a performer, songwriter and producer.

Her career took off after a meeting with Simon Fuller, whom she now calls a 'dear friend', and signing to his 19 management company at the age of 17. Her musical career began working with Danny D as both a singer and songwriter under the name D-Mob.

Dennis then moved solo and in 1990 co-wrote and co-produced her album *Move To This*, which

sold more than 15 million copies; in 1991 she was the most successful UK singles act in the US.

In 1997, following the release of her third album, Dennis decided to focus on songwriting and production for other artists, and this stage of her career took off with S Club 7, for whom she wrote 'Reach', 'Natural' and 'Never Had A Dream Come True' – the latter winning two Ivor Novello nominations.

She then co-wrote 'Can't Get You Out Of My Head' and 'Come Into My World', which won a Grammy. She moved on to write songs for Will Young and Kelly Clarkson, for whom she provided the US number one 'Before Your Love', and then won another Grammy with 'Toxic'.

The roll-call of other artists Dennis has worked with proves a testimony to her status in the business: Celine Dion, Delta Goodrem, Janet Jackson, Pink, Sugababes, William Orbit, Groove Armada and Alison Murphy.

Andrew Gowers does not recognise this distinction and hence his response is dominated by the idea that the public domain is essentially where creativity belongs.

His position appears to be that copyright protection can only be justified if it increases the total

**If your base line assumptions are wrong, then so too will be your conclusions**

economic welfare of a society. And this is explicitly the basis upon which he rejects the music industry's call for an extension of copyright term.

Gowers asserts that "If rights have become a cornerstone of eco-

## Outstanding achievement award

Ros Earls



With a helping hand in iconic albums by Soft Cell, Jesus And Mary Chain, U2, The Breeders and New Order, Ros Earls' company

140db has been one of the most

relevant and respected team of

producers and engineers in the

musical world.

Earls' entry to the music industry came in 1984 when she took a job as a receptionist at Sarm Studios. Natural talent quickly saw her through the ranks and she went on to manage Trident Studios in Soho for three years.

She formed a production collective called 140db, which gave a helping hand to new engineers and producers and also sought out new bands with whom they wanted to work. The team has won Brit Awards, Grammys and Q Awards.

## Special achievement award

Cath Lovesy



Lovesy's rapid rise in UK music TV is a classic tale of talent and hard work, which started at the bottom as a runner in 1996.

After a break, she re-entered the business in 2003 as a production co-ordinator on *So Graham*

Norton, moving on to become assistant editor in Channel 4's T4 youth and music commissioning department.

In this role, she led a relaunch of Popworld and also looks after the late night 4 Music Zone. Lovesy became editor in 2005 and since then has made E4MusicZone one of the top three music channels in the UK, much valued in the industry, not least for its extensive summer festival coverage.

## Accolade award

Tania Harrison



Working with Melvin Benn and Vince Power at Mean Fiddler, Tania Harrison has managed to shine in a company run by two of the biggest personalities in the sector. In 1993, Harrison became production assistant to Benn, quickly being promoted to press and publicity officer for the company's Grand Theatre.

This was followed by a spell in the chairman's office as executive assistant and Harrison was promoted to her current role as group communications manager at the beginning of 2003, in which she oversees media management, project management, internal communications, research and development and artist booking.

This latter part of her job involved booking for six stages at the Latitude Festival, as well as the comedy stage at the Reading and Leeds festivals, which is why Mark Lamarr was on hand to present Harrison with her award.

# Gowers just does not understand copyright

## VIEWPOINT

### PETER JAMIESON



A technophile such as Andrew Gowers should be familiar with the old computing acronym GIGO – Garbage In Garbage Out.

In other words – and as demonstrated to perfection in the Gowers Review – if your base line assumptions are wrong, then so too will be your conclusions.

At the heart of the Gowers

Review and pervading all of its conclusions, and particularly that on the term of copyright for sound recordings, is a key and fatal problem: Andrew Gowers does not understand copyright.

Copyright is not – as he consistently maintains – a temporary monopoly and necessary evil granted reluctantly by society and to be restricted at all costs. Copyright is essentially an ownership right.

And unlike other forms of intellectual property, such as patents which have to be applied for, a creator owns a copyright simply by dint of having created something. Society and the law recognise that a novel or a film or a sound recording are not the same as an industrial process or a scientific invention and treat them differently.

Andrew Gowers does not recognise this distinction and hence his response is dominated by the idea that the public domain is essentially where creativity belongs.

His position appears to be that copyright protection can only be justified if it increases the total

economic welfare of a society. And this is explicitly the basis upon which he rejects the music industry's call for an extension of copyright term.

Gowers asserts that "If rights have become a cornerstone of eco-

nomics activity" yet proposes a series of measures which could fundamentally undermine those rights.

For instance, giving users the right to distort work created and rightfully owned by somebody else would effectively transfer the ownership concept of copyright from the creator to the user.

It is true that Gowers makes the right noises on enforcement, but it is naive to suggest that third parties such as ISPs will rush a voluntary agreement with copyright holders to prevent their users abusing copyright. They have consistently shown such arrangements.

Perhaps most offensive is Gowers' implication that recording artists should not expect to make a living from their work. Yes, some performers can "choose to appear

in advertising campaigns or to sell branded merchandise" or "use celebrities to make money", but why on earth should they have to; and what about the vast majority who cannot?

And what about the record companies that invest in them? Surely it would be better for society if our creators were able to focus on their creativity?

Now we have all had time fully to digest his report, it is clear that Andrew Gowers is no friend of copyright and no friend of the music industry.

Those of us who believe in music and in copyright must now unite to ensure that the Andrew Gowers' view of the world does not prevail.

Peter Jamieson is executive chairman of the BPI

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**Ref. 675211**

London

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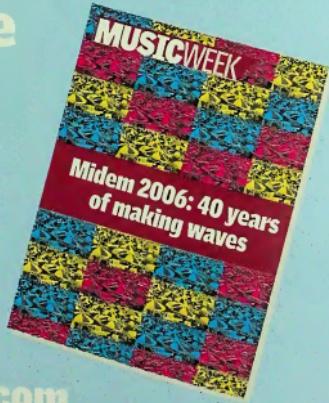
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# Datafile

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Week 49

Upfront p42 > Radio & TV airplay p44 > New releases p47 > Singles & albums p48

## FAST CHART

### SINGLES

#### NUMBER ONE

TAKE THAT PATIENCE (Polydor)

The 25th number one single of the year, Patience is top for the third week in a row. The only 2006 topper to endure longer are Geordie Barkley's Crazy (nine weeks), Shakira's Hips Don't Lie and The Scissor Sisters' I Don't Feel Like Dancing (four weeks each).

### ARTIST ALBUMS

#### NUMBER ONE

TAKE THAT BEAUTIFUL WORLD (Polydor)

Just £35 sales short of becoming the ninth album to sell more than 200,000 copies in a week this year, Take That's comeback album nevertheless beats closest rivals Oasis' Stop The Clocks by a landslide: 48.56% margin.

### COMPILATIONS

#### NUMBER ONE

VARIOUS NOW! 65 (EMI/Virgin/EMI)

Its sales increasing by just 325 over the prior week, Now! 65 sold 145,652 copies in its latest frame to take its 20-day sales tally to 566,783.

### AIRPLAY CHART

#### NUMBER ONE

NELLY FURTADO ALL GOD THINGS (COME TO AN END (Geffen))

Topping the airplay chart for the first time since her 2001 debut I'm Like A Bird, Nelly Furtado just wins out in a three-way tussle with The Feeling and Take That.

### THE SCHEDULE

### ALBUMS

#### THIS WEEK

Sonic Youth The Destroyed Room (Geffen); My Device Nervous System (Stiffy Disc); New Mastersounds 102 (Percent (Kudos))

#### DECEMBER 18

Panacea Ink Is My Drink (Rawkus)

#### JANUARY 6

Geff Rhys Candyland (Rough Trade)

#### JANUARY 15

The View Hail Off To The Buskers (1965); Ross Kemp A Hand Full Of Hurricanes (One Little Indian); Luke Slater Fabric 23 (Fabric)

#### JANUARY 22

Jamie T White Socks Black Shoes (Vinegar); Field Music Tones Of Town (Memphis Industries); The Good, The Bad And The Queen The Good, The Bad And The Queen (Parlophone)

## The Market

### Take That clean up

by Alan Jones

Confounding critics and exceeding expectations, Take That's double whammy continues, with Patience enjoying a third week at the singles summit, while Beautiful World is the number one album for the second week in a row.

The veteran Mancunian band, reformed after a hiatus of more than 10 years, are enjoying extended success with their ninth number one single and fourth number one album.

Both achieved exceedingly comfortable victories: Patience's sales slipped marginally from 38,337 to 37,894, giving it a 98.84% margin over Boyz II Lou's Boogie 2 Nite, which rises 3-2 on sales of 19,057, just 31 more than Akon & Eminem's Snack That, with which it swaps place.

Beautiful World powered to a second-week sale of 199,185. That is 17.85% up on its first-week sale of 168,954 and an impressive 48.56% clear of nearest challengers Oasis' Stop The Clocks, which climbs 3-2 in a Top 10 in which there are no new entries.

The Love Album by Westlife rebounded 4-3 sales of 123,812, while II Fall 2-4 with Siempre on sales of 119,078. Completing a top five in which all of the titles sold more than 100,000, U2's 18 Singles compilation had an excellent week and climbs 6-5 on sales of 105,672 a 23.24% improvement.



Take That: number one on albums, singles, DVD and download charts

The Beatles' Love dips 5-8, while its sales fall 4.54% to 91,057. The Sound Of Girls Aloud is in seventh place for the third week in a row, despite its sales rising by 23.70% to 84,082.

Increased sales also combine with static chart placings for George Michael's Twenty Five (8-8, on sales up 10.83% to 75,734); From Male Voice Choir Voices Of The Valley (9-9, despite a 28.71% increase in sales to 73,248); and Jamiroquai's High Times: Singles 1993-2006 (10-10, up 18.93% to 67,006).

The top 16 artist albums sold upwards of 50,000 copies and the top 72 sold more than 10,000 copies, with the number 75 album (Another Cup By You) selling a highly respectable 9,639 copies.

The singles chart was also subdued this week, in contrast to its normal high turnover at this

time of the year. Aside from Top 10 debuts for Lazy Town and Gwen Stefani, the most notable new entry was Audioslave's vociferous You Know My Name. The official theme song from James Bond movie Casino Royale, it debuts at number 10 on downloads (7,645 of them) alone. It therefore matches his previous highest chart placing, achieved in 1994 with Black Hole Sun, when he was lead singer with Soundgarden.

Please note that because of data problems at Millward Brown, which compiles the charts on behalf of the OCC, many sales as initially reported to the industry on Sunday have been revised, as have positions. It has not been possible to determine overall market size and movement at press time, but an expanded and revised version of this report will appear on musicweek.com this week.

### KEY INDICATORS

#### SINGLES

Sales versus last week: +15%  
Year to date versus last year: +9.2%

#### MARKET SHARES

Universal	45.9%
Sony BMG	14.6%
Warner Music	11.8%
EMI	7.0%
Indies	20.7%

#### ALBUMS

Sales versus last week: +15.7%  
Year to date versus last year: -1.1%

#### MARKET SHARES

Universal	48.2%
Sony BMG	35.3%
EMI	10.2%
Warner	4.2%
Indies	2.1%

#### COMPILATIONS

Sales versus last week: +32.3%  
Year to date versus last year: -8.6%

#### MARKET SHARES

Universal	50.0%
EMI	26.4%
Sony BMG	16.5%
Warner Music	1.8%

#### RADIO AIRPLAY

#### MARKET SHARES

Universal	53.4%
Sony BMG	13.6%
Warner Music	11.9%
EMI	11.4%
Indies	9.7%

#### CHART SHARE

Origin of singles sales (Top 75):

UK: 56.3% US: 39.2% Other: 4.0%

Origin of albums sales (Top 75):

UK: 64.0% US: 32.0% Other: 4.0%

## NEW ADDITION



Art Garfunkel will release his 12th solo album on February 19 through Atco/Warner Music. The album has been produced by Richard Perry, who recorded Garfunkel's 1975 album, Breakaway. Titled Some Enchanted Evening, it is a musical celebration of 20th century songwriters including Rodgers & Hammerstein, Irving Berlin, Harold Arlen and George Gershwin.

### SINGLES

#### THIS WEEK

Matt Willis Don't Let It Go Waste (Mercury); Lily Allen Little Things (RCA); Elton John Tinderbox (Rocket Man); P. Diddy Tell Me (Alliance); Shakira Legal (RCA); Gwen Stefani Wind It Up (Polydor); Eminem You Don't Know (Polydor); Blondie Vs Edision Heart Of Glass (Positive)

#### DECEMBER 18

Nas Hip Hop (Mercury); James Morrison Pieces Don't Fit Anymore (Polydor); Queen Miami Vice (RCA); Another One Bites (Positive); McFly Sorry's Not Good Enough (Island); X Factor Winner (the RCA); Girls Aloud I Think We're Alone Now (Polydor); Razorlight Before I Fall To Pieces (Vertigo)

#### DECEMBER 25

Iron Maiden Different World (EMI); U2 Window In The Skies (Mercury); Sharam

For full listings, see musicweek.com

#### PATT (Partly All The Time) (Data)

#### JANUARY 1

Jet Rip It Up (Atlantic); Ghosts The (Atlantic); Jojo Too Little, Too Late (Mercury); Big Base Playing With Stones (Island); The (Mercury); Recording; Amy Winehouse I'm No Good (Island); The Automatic Raoul (B Unique); DJ Shadow This Time (I'm Gonna Try It My Way) (Island); Towers Of London I'm A Rat (TVT);

#### JANUARY 8

Siobhan Donaghy Don't Give It Up (Parlophone); Pilote By The River (Mercury); I'm Good (Island); The (Mercury); Recording; Amy Winehouse I'm No Good (Island); The Automatic Raoul (B Unique); DJ Shadow This Time (I'm Gonna Try It My Way) (Island); Towers Of London I'm A Rat (TVT);

#### JANUARY 15

Norah Jones Thinking Of You (Parlophone); The Good The Bad And The Queen Kingdom Of Doom (Parlophone); Abba Golden Stars (Polydor); Glastonbury Annie (Polydor); Nas Hip Hop Is Dead (Mercury)

16/12/06

## On the road to success

### The Plot

1965 Records is taking advantage of The View's strength as a live act to push their debut album

#### THE VIEW HATS OFF TO THE BUSKERS (1965 RECORDS)

Columbia imprint 1965 Records will hit the ground running in 2007 with one of the most anticipated debut albums of the first quarter, *Hats Off To The Buskers* by Dundonian four-piece The View.

Released on January 22, the album will be preceded by the group's third chart-eligible single *Same Jeans* on January 15. Product manager Alisa Robertson is looking to better the chart results of previous singles *Superstar Tradesman* and *Wasted Little DJs*, both of which debuted inside the Top 20. "The track is currently playing on Radio One.

Robertson says, while a traditional marketing strategy is in place, the key to taking the

band forward is communicating their live strengths to as broad an audience as possible. "We fell in love with The View when we saw them live," she says. "They're such an exciting band that for us it's not about cunning marketing plans, it's a completely unadorned campaign - the boys are bringing everything." The band's forthcoming single will feature a new B-side, *Same Jeans*, and a live version of *Superstar Tradesman*.

The band's relentless 2006 touring schedule culminated last Monday with a sold-out gig at London's Astoria and the dates will continue into 2007, when they hit the road as part of the Shockwaves NME Awards tour on January 29.

Robertson says, in keeping with the live focus, their 2007 schedule will begin with a Radio One session and an interview on Jo Whiley's *Live Lounge* to follow the album's release. "The boys have done an amazing job. The band has received BBC radio support and they played at the Radio One Big Weekend in May, which went down really well," she says.

Robertson adds that, from a press perspective, the strategy has been to let people discover the



record for themselves. With the exception of a mail-out to media leads by Coulthard's Steve Phillips, she insists, "It's the album that's doing the job, not the marketing team. All our best endeavours have been attempting to represent the band as they are."

From a television perspective Robertson is looking to capitalise on support from MTV2 and where the group's debut hit the top spot on the NME/MTV2 chart, when she says they are able to hit the group's target of "getting to late times". And while they just completed the MTV Glaston Tour, which was filmed and replayed on the channel over the last fortnight, the band have been able to reach a wider audience with their live performances.

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## Special effects come thick and fast for latest Just Jack track

### Promo focus

Christian Bevilacqua loves green screens, you can tell. His new video for Mike Skinner-esque Just Jack's infectious new track *Starz In Their Eyes* is a showcase of special effects, from a stunt car twirling through a ring of fire to the luscious backgrounds which complement the eccentricities of the clip's many characters.

"It's just a style that I've adopted and embraced," says Bevilacqua. "With a green screen you can really get a lot in it; you get so much more out of it. It's a lot of hard work but, as opposed to shooting in a location, you get more bang for your buck."

The video opens to an audition stage. We see a queue of what is best described as a number of "unique" hopefuls - a bling-ridden rapper, Girls Aloud-drone models, dancing skeletons, a muscular saxophone player and a geeky-looking white man.

We quickly "get" the meaning of the video - which complements the lyrics almost verbatim: beware the trappings of fame.



The two models eventually begin tearing their hair out. The rapper self-combusts. The stunt car crashes to its doom. The tomato is pelted by rotten tomatoes. Just Jack himself strolls down a eerily lit corridor with a multitude of doors repeating the song's catchy hook - "It's a long way to come from the Dog & Duck karaoke machine".

"It's about Michelle McManus, the X-Factor contestant," explains Bevilacqua. "It's about her succeeding, then a week later

being photographed in a swimming costume being called a beach whale."

As with his previous *Just Jack* video, Bevilacqua led a dedicated group, including composer Martin Stacey and 3D animator Chris Ratcliffe, working in-house at Therapy Films.

"I'm quite proud of how the characters turned out. The car is another fantastic element. As a whole it's the learning experience, the fact I know I'm growing as a director, which is so enjoyable."

**A LIST**  
Akon feat. Eminem Smack That: Booty Lay Booty Lay 2 ft. Eric Prydz vs Flloyd Proper  
Blink-182: I'm So Happy  
James Morrison: The Reason Don't Fit  
Anyone: Jay-Z Show Me What You Got  
Justin Timberlake: My Love  
Limp Bizkit: Mope Knights Of Cydonia  
Nelly Furtado: All Good Things  
Pharrell Williams: I'mma Let You Know  
Red Hot Chili Peppers Sonny Oh Oh  
Selena Sister: Land of a Thousand Words  
Shannen Doherty: Party At The Tenth  
The White Stripes: Love Interruption  
The Killers: Boxcar  
Windows In The Skies

**B LIST**  
Amy Winehouse & Ghostface Know You Wanna Go  
Big Boi ft. Michelle: Niarine What You Doing  
Eminem You Don't Know: Greenlights Rain Down  
Gwen Stefani: Wind It Up, Saja Too Little

### TASTEMAKERS TIPS

**Tinariwen**

Madjadjem Yinnixian  
(*Independiente*)  
DAVID HONIGMANN, JOURNALIST,  
FINANCIAL TIMES



"This single serves as a taster for the Tuareg guerrillas-turned-rock-and-rollers' excellent third album *Am Anan: Water Is Life*, due in February and their first for *Independiente*. It has finally captured that edge of implacable nastiness that hums beneath their live sets, but has never quite made it into recordings, the musical equivalent of a thousand-yard-stare. If this doesn't do well for them I'll eat my camel."

### Fallout Boy

*It Ain't A Scene, It's An*

### THE INSIDER

**Rockfeedback.com**

**rockfeedback.com**  
a NEW view on MUSIC

When 15-year-old Toby Langley decided to set up his own music website in 2000, little did he know that it would lead to him fronting his own TV show, record label and club night. Yet the rise of Rockfeedback.com, from niche cult site to fully-fledged brand is testament to the skills and enthusiasm of Langley himself.

Dissatisfied with the state of music journalism, Langley decided to launch his own website. Rather than criticise and bemoan about bad music, he decided instead to only write about good, fresh, new artists. In September 2000, Rockfeedback.com went live.

### RADIO PLAYLISTS

#### RADIO 1



**A LIST**  
Akon feat. Eminem Smack That: Booty Lay Booty Lay 2 ft. Eric Prydz vs Flloyd Proper

**B LIST**  
Amy Winehouse & Ghostface Know You Wanna Go  
Big Boi ft. Michelle: Niarine What You Doing

Toot Late: Lil' Chris Gettin' Enough?  
Busta Rhymes: I'ma Be a Man  
Busta Rhymes: M.I.A. - McFly Sorry's Not Good  
Enough? P! Diddy ft. Christina Aguilera  
Tell Me: Snow Patrol feat. Martha Wainwright Set The Fire To The Third Circuit  
Take That Patience: The Automatic Rock  
The Game Let's Ride: The Ordinary Boys I Love U

**C LIST**  
Mac Miller feat. Tiger Lily Get Together:  
Chris Akano: I'ma Be a Man

Armen: Let's Not Wait: Jamie T  
Calm Down Disaster: Keane A Bad Dream  
"Mason" Vs Princess: Superstar Perfect (Exodus)  
Last Words: Outwork feat. Mr Gee Elektra  
Scarlett Johansson: Song: The View

Sex Jeans: 1-UP FRONT  
Babyshambles: The Binding: "Bla Party" The Prayer: Fall Out Boy: This Ain't A Scene, It's An Arm Race: "Just Jack Star In Her Eyes": "Nas feat. will.i.am: Rap It Dead"

### Arms Race (Island)

KIERON ELLIOTT, DJ, 96.3 ROCK RADIO  
"Now and again you hear a song that from the very first listen you know you're going to love. This is one of those. It's poetic, powerful, beautifully constructed and it's all rolled into an anthemic bout of genius... and above all else it's got a cracking title."

### Jibbs

Jibbs Featuring Jibbs  
(Polydor)

SAJ ISMAEL, FEATURES EDITOR, TOUCH MAGAZINE  
"It's official. St Louis, Missouri has found a new saviour. His name? Jibbs. The 16-year-old's debut single *Chain Hang Low* is storming the clubs, not to mention the iTunes chart, with its catchy nursery rhyme hook and his signature King Kong-sized bass lines. The album *Jibbs Featuring Jibbs* provides a succulent slice of St Louis style



# Airplay

16/12/06

Nelly Furtado pips The Feeling by the slimmest margin (a mere 30,000 listeners), with Take That also close behind in a highly competitive top three.

## RADIO ONE

	Title	Artist	Label	Play Date	Last	Run	Advert
1	JAMELIA BEWARE OF THE DOG	MARION	ISLAND	27	26	23/22	
2	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JAY-Z	25	24	29/23		
3	BOOTY LUV BOOGIE 2NITE	NAKED	25	24	29/23		
4	THE FRATELLIES WHISTLE FOR THE CHORI FALLOUT	24	24	29/23			
5	MARIE RYTHMS OF CYDORIA (CLOWN) JENNIFER WOO	23	23	22/24			
6	BADBOYZ BEFORE I FALL TO PIECES VERTIGO	22	23	18/23			
7	ARIAZ SHOW ME WHAT YOU GOT REBELLION	22	22	29/26			
8	THE FEELING LOVE IT WHEN YOU CALL ISLAND	22	22	29/26			
9	AKON FEAT. EMINEM SMACK THAT UNIVERSAL	20	20	32/29			
10	PANIC AT THE DISCO SONS NOT TRAGEDIES REINCARNATION	17	16	25/26			
11	THE KILLERS ROCKS NIGHT	19	18	26/21			
12	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	GEFFEN	18	18	14/18		
13	SHARAM PATT (PARTY ALL THE TIME) DATA	17	17	14/11			
14	LILY ALLEN LITTLEST THINGS REBEL	17	17	14/11			
15	ERIC PRYZZ VS FLVD PROPER EDUCATION DATA/PIVOT	17	17	14/11			
16	RED HOT CHILI PEPPERS SLOW (HEY OH)	WARNER BROS	17	17	14/11		
17	PAUL NOUVEL REWIND ATLANTIC	16	16	14/11			
18	JAMES MORRISON THE PIECES DON'T FIT ANYMORE POLYDOR	15	15	14/11			
19	SCISSOR SISTERS LAND OF A THOUSAND WORDS POLYDOR	15	15	12/20			
20	BEYOND IRREPLACEABLE COLUMBIA	15	15	12/20			
21	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT DATA	22	14	12/15			
22	P Diddy FEAT. CHRISTINA AGUILERA TELL ME BEOH RAY	14	14	11/20			
23	AMY WINEHOUSE I KNOW I'M NO GOOD ISLAND	13	13	10/20			
24	MARY J. BLIGE MUD DA MNP ISLAND	5	12	8/20			
25	TAKE THAT PATIENCE POLYDOR	11	11	11/19			
26	THE AUTOMATIC ROBOL (UN)POLYDOR	5	11	9/20			
27	BIG BASS VS MICHELLE NARINE WHAT YOU DO APOLLO	11	11	7/20			
28	BODYROCK FEAT. LUCIANA HEY YEAH EYE INDUSTRIES/ARTIV	8	10	9/20			
29	MASON PERFECT (EXCEDEER) DATA/SOUND	2	10	7/20			
30	LIL CHRIS GETTIN ENOUGH HAB	8	9	8/20			
31	Gwen STEFANI WIND IT UP INTERSCOPE	3	9	7/20			
32	LOSTPROPHETS CAN'T CATCH TOMORROW VISIBLE NOISE	10	9	6/20			
33	BLUR THE PRAYER ISLAND	6	9	5/20			

© National Music Council. Compiled from data gathered from 200 radio stations on Sunday 2 Dec 2006 until 24:00 on Sat 9 Dec 2006.

## INDEPENDENT LOCAL RADIO

	Title	Artist	Last	This	Audience
1	TAKE THAT PATIENCE POLYDOR	19/0	21/0	31/04	
2	RAZORLIGHT AMERICA VERTIGO	19/0	19/0	30/04	
3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	18/0	18/0	28/04	
4	SNOW PATROL CHASING CARS POLYDOR	17/2	17/7	27/05	
5	JAMES MORRISON WONDERFUL WORLD POLYDOR	16/9	15/0	26/05	
6	5 ALL SAINTS ROCK STADY PHARAOH	15/3	14/0	26/05	
7	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	18/9	18/0	24/05	
8	THE FEELING LOVE IT WHEN YOU CALL ISLAND	12/0	12/0	23/05	
9	THE FEELING NEVER BE LOONEY ISLAND	12/0	12/0	22/05	
10	PINK U & R HAN LIAZEE	11/0	11/0	21/05	
11	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	GEFFEN	10/6	11/0	14/05
12	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JAY-Z	10/8	12/0	12/05
13	RED HOT CHILI PEPPERS SNOW (HEY OH)	WARNER BROS	10/6	12/0	12/05
14	BOOTY LUV BOOGIE 2NITE	NAKED	0/0	4/0	10/05
15	LEMAR SOMEONE SHOULD TELL YOU WHITE RIBBON	6/0	6/0	10/05	
16	ROBBIE WILLIAMS LOVELIGHT CAPRICORN	1/0	1/0	10/05	
17	BEYOND IRREPLACEABLE COLUMBIA	1/0	1/0	10/05	
18	GIRLS ALoud SOMETHING KINDA COOCH FASCINATION	1/0	1/0	10/05	
19	JAMELIA BEWARE OF THE DOG HARPOON	1/0	1/0	10/05	
20	PINK NOBODY KNOWS LIAZEE	0/0	2/0	9/05	
21	SCISSOR SISTERS LAND OF A THOUSAND WORDS POLYDOR	4/0	6/0	7/05	
22	CHRISTINA AGUILERA HURT HAB	1/0	1/0	7/05	
23	RAZORLIGHT BEFORE I FALL TO PIECES VERTIGO	1/0	1/0	7/05	
24	THE FRATELLIES WHISTLE FOR THE CHORI FALLOUT	4/0	4/0	10/05	
25	WEIRD WEIRD QUITTING AROUND AGAIN AVAIL	7/0	6/0	9/05	
26	PINK WHO KNEW LIAZEE	4/0	6/0	11/05	
27	THE KILLERS BONES VERTIGO	4/0	6/0	11/05	
28	MADONNA JUMP WARNER BROS	3/0	5/0	9/05	
29	PAOLO NUTINI REWIND ATLANTIC	4/0	5/0	9/05	
30	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	4/0	5/0	9/05	
31	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	4/0	5/0	9/05	
32	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	4/0	5/0	9/05	
33	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	4/0	5/0	9/05	
34	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	4/0	5/0	9/05	

Inclusive Music Charts. Compiled by UKA from a panel of 48 mainstream independent local stations from 00:00 on Sunday 2 Dec 2006 until 24:00 on Sat 9 Dec 2006.

# The UK Radio Airplay

	Title	Artist	Label	Last	This	Run	Advert	RECORDED	PLAYED	LAST WEEK	LISTENERS
1	THE FEELING LOVE IT WHEN YOU CALL ISLAND	ISLAND	13/47	1	58.07	-3					
2	TAKE THAT PATIENCE	POLYDOR	23/25	10	57.14	-7					
3	RAZORLIGHT BEFORE I FALL TO PIECES	VERTIGO	8/43	56	47.38	-53					
4	RED HOT CHILI PEPPERS SNOW (HEY OH)	WARNER BROS	12/05	7	43.28	-25					
5	THE FRATELLIES WHISTLE FOR THE CHOIR	FALLOUT	7/52	42	41.17	8					
6	PAOLO NUTINI REWIND	ATLANTIC	6/29	19	40.71	2					
7	LILY ALLEN LITTLEST THINGS	REGAL	7/03	14	39.93	28					
8	SCISSOR SISTERS LAND OF A THOUSAND WORDS	POLYDOR	7/38	41	39.18	-18					
9	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JAY-Z	12/20	3	37.61	-2					
10	JAMELIA BEWARE OF THE DOG	FALLOUT	7/97	17	35.25	11					
11	BOOTY LUV BOOGIE 2NITE	HEAVY KNOX	1/71	13	35.24	-5					
12	JAMES MORRISON THE PIECES DON'T FIT ANYMORE	POLYDOR	5/16	33	33.60	36					
13	RAZORLIGHT AMERICA	VERTIGO	1/51	2	32.10	-6					
14	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYDOR	1/76	7	31.30	-7					
15	SNOW PATROL CHASING CARS	FICITION	1/22	5	31.03	1					
16	BEYOND IRREPLACEABLE	COLUMBIA	9/50	24	28.82	-8					
17	PINK NOBODY KNOWS	LA LA LA	7/62	21	28.46	-3					
18	U2 WINDOW IN THE SKIES	MERCURY	5/82	55	28.19	10					
19	JAMES MORRISON WONDERFUL WORLD	POLYDOR	16/13	2	27.57	5					
20	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL	5/23	3	26.84	6					
21	THE KILLERS BONES	VERTIGO	7/44	23	26.02	-5					
22	THE KOOKS SHE MOVES IN HER OWN WAY	VIRGIN	13/65	2	25.78	-10					
23	LEMAR SOMEONE SHOULD TELL YOU	WHITE RIBBON	9/71	3	25.69	-55					
24	SHARAM PATT (PARTY ALL THE TIME)	DATA	4/59	41	23.46	59					

■ Biggest 50 Entry ■ Biggest increase in audience ■ Audience source ■ Biggest Top 50 entry ■ Biggest increase in play ■ Audience increase of 50% or more



1. Nelly Furtado

1.252 plays and an audience of 58.07 last week and was the most-played song on Radio Two (22), while also being aired 18 times on Radio One. These two stations were still playing her hit, securing a hefty 72.02% of its overall audience.

4.14. RAZORlight

America was a huge airplay hit for Razorlight, spending four weeks at number one and airing 11-14 on its 14th week

1.14. PAOLO

Nutini's second album, "Rewind," was a massive success, peaking at number four, it is

number four, it is

the number one album of the year so far.

1.15. THE FEELING

Love It When You Call Is

land was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.16. THE KOOKS

She Moves In Her Own Way

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.17. PINK

Nobody Knows

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.18. SCISSOR

SISTERS

I Don't Feel Like

Dancin'

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.19. JAMES

MORRISON

Wonderful World

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.20. THE KILLERS

Bones

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.21. SHARAM

PATT

(Party All The Time)

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.22. THE KOOKS

The Feeling Never Be Lonely

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.23. FISH

GO DEEP

Tracey K. The Cure & The

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.24. ERIC

PRYZZ VS FLVD

proper education

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.25. JUSTIN

TIMBERLAKE

Feat. Ti My Love

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.26. BIG BASS

VS MICHELLE

NARINE

What You Do

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.27. ALL

SAINTY

Timberlake

Feat. Ti My Love

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.28. ROBIN

THICK

Whoopee

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.29. PINK

BLICE

Rebound

was the

most-played song on Radio One (1),

while also

being aired 18 times on Radio Two (22).

1.30. JAMES

MORRISON

Wonderful World

was the

most-played song on Radio One (1),



# Airplay

Nelly Furtado pips The Feeling by the slimmest margin (a mere 30,000 listeners), with Take That also close behind in a highly competitive top three

## RADIO ONE

Rank	Artist / Title / Label	Play	Last	Pos.
1	JAMEELA BEWARE OF THE DOG PARISOPHONIE	27	26	
2	JUSTIN TIMBERLAKE FEAT. MY LOVE R&B	27	24	
3	BOODY LUV BOOGIE 2NITE KID KARTEL	27	24	
4	THE FRATELLIS WHISTLE FOR THE CHICK KILLER	27	23	
5	MUSE KNIGHTS OF CYDONIA AND YAH VANDER BROS	27	23	
6	RAZORLIGHT BEFORE I FAIL TO PIECES KORTITO	26	22	
7	JAY-Z SHOW ME WHAT YOU GOT BOSSA RUMBA	25	22	
8	THE FEELING LOVE IT WHEN YOU CALL ISLAND	26	20	
9	AKON FEAT EMINEM SNAZZ THAT INVERSO	18	20	
10	PANIC AT THE DISCO SINS NOT TRACES DECADENCE KEEVLES BY BARTON	17	18	
11	THE KILLERS BONES VERTIGO	26	18	
12	NELLY FURTADO ALL GOOD THINGS (COME TO AN END) GEFER	11	18	
13	SHARAM PATT PARTYLIT ALL THE TIME DATA	11	17	
14	LIV ALLEN LITTLEST THINGS R&B	17	17	
15	ERIC PRYZOV VS FLOYD PROPER EDUCATION DATA/POSTHUM	17	17	
16	RED HOT CHILI PEPPERS SHOW (HEY OH) HARRIER BROS	18	17	
17	PABLO MUNIZ RENTAL ATLANTIS	15	16	
18	JAMES MORRISON THE PIECES DON'T FIT ANYMORE R&B	16	15	
19	SCISSOR SISTERS LAND OF A THOUSAND WORDS POSTHUM	17	15	
20	BEYONCE IRREPLACEABLE COLUMBIA	22	15	
21	FEDOR LE GRAND PUT YOUR HANDS UP FOR DETROITS DATA	22	14	
22	P.Diddy FEAT. CHRISTINA AGUILERA TELL ME BABY BOY	11	14	
23	AMY WINEHOUSE YOU KNOW I'M A GOOD ISLAND	12	13	
24	MARY J. BLIGE MUR DA MYP ISLAND	5	12	
25	TAKE THAT PATIENCE POSTHUM	14	11	
26	THE AUTOMATIC RAQUIL B-SIDEZ POSTHUM	5	11	
27	BIG BASS VS MICHELLE NARINE WHAT YOU DO APOLLO	5	11	
28	BODYROX FEAT LUCIANA YEAH YEAH EYE INDUSTRIES/KMTR	8	10	
29	MASON PERFECT (EXAGERATED) JAMMOS	2	10	
30	LIL'CHRIS GETTIN ENOUGH R&B	6	9	
31	GWEN STEFANI WIND IT UP INTERScope	12	9	
32	LOSTPROPHETS CAN'T CATCH TOMORROW VISIBLE NOISE	23	9	
33	BLDC PARTY THE PRAYER WGN/INTERSCOPE	6	9	

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## INDEPENDENT LOCAL RADIO

Rank	Artist / Title / Label	Last	Pos.
1	TAKE THAT PATIENCE POSTHUM	19/07	2008
2	RAZORLIGHT AMERICA VERTIGO	15/7	1896
3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' R&B	18/0	1345
4	SNOW PATROL CHASING CARS R&B	17/2	1877
5	JAMES MORRISON WONDERFUL WORLD POSTHUM	14/0	2321
6	ALL SAINTS ROCK STEADY PARISOPHONIE	26/3	1349
7	THE ROCKS SHE MOVES IN HER OWN WAY VIRGIN	19/9	1223
8	THE FEELING LOVE IT WHEN YOU CALL ISLAND	12/5	1220
9	THE FEELING NEVER BE LONELY ISLAND	12/6	1254
10	PINK U & UR HAND JAV	20/5	1180
11	NELLY FURTADO ALL GOOD THINGS (COME TO AN END) GEFER	13/6	1137
12	JUSTIN TIMBERLAKE FEAT. MY LOVE R&B	11/8	1122
13	RED HOT CHILI PEPPERS SHOW (HEY OH) HARRIER BROS	11/6	1039
14	BOODY LUV BOOGIE 2NITE KID KARTEL	8/5	936
15	LEMAR SOMEONE SHOULD TELL YOU WHITE RABBIT/VA	9/7	941
16	ROBBIE WILLIAMS LOVELIGHT CHRYSLER	9/2	938
17	BEYONCE IRREPLACEABLE COLUMBIA	7/6	974
18	CURLS ALLOUD SOMETHING KINDA COOCH FASCINATION	6/3	782
19	JAMEELA BEWARE OF THE DOG PARISOPHONIE	6/3	772
20	PINK NOBODY KNOWS LAUREL	8/5	681
21	SCISSOR SISTERS LAND OF A THOUSAND WORDS POSTHUM	4/7	646
22	CHRISTINA AGUILERA HURT R&B	2/0	647
23	RAZORLIGHT BEFORE I FAIL TO PIECES KORTITO	3/7	644
24	THE FRATELLIS WHISTLE FOR THE CHICK KILLER	4/2	642
25	SIMON WEBB COUNTING AROUND AGAIN AVTEL	7/0	621
26	PINK WHO KNEW LAUREL	6/9	430
27	THE KILLERS BOXES VERTIGO	4/0	167
28	MADONNA QUARZ WARRIOR BROS	6/5	506
29	PAOLO MUNIZ RENTAL ATLANTIS	4/6	396
30	THE ZUTONS VALERIE DELICIOUS	4/3	343

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6	RED HOT CHILI PEPPERS SHOW (HEY OH)	VARIBEST BROS	APOLLO
7	ALL SAINTS ROCK STEADY	PARISOPHONIE	VISUAL
8	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POZCOR	DATA
9	THE FEELING LOVE IT WHEN YOU CALL	ISLAND	DATAPROPS
9	THE FEELING NEVER BE LONELY	ISLAND	MEASURE
9	JO JO TOO LITTLE TOO LATE	ISLAND	DETECTIVE
9	FISH GO DEEP/TRACEY THE CURE & THE CAUSE	INTERSCOPE	DETECTIVE

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# airplay Chart

Play Month  
Song Weeks  
Billed airplay weeks  
Artist Title

	Play Month	Song Weeks	Billed airplay weeks	Artist Title	Last	Billboard	Play's airplay	Billboard	Play's airplay
26	26	4	38	JAY-Z SHOW ME WHAT YOU GOT	REGGAE	182	-2	23.26	5
27	29	4	29	MUSE KNIGHTS OF CYDONIA	HEAVY ROCK/EDM	333	26	22.43	9
28	34	6	34	SNOW PATROL/M. WAINWRIGHT SET THE FIRE	FACTION	295	-24	21.34	29
29	29	10	58	THE FEELING NEVER BE LONELY	ISLAND	1233	-6	21.32	30
30	20	9	30	ALL SAINTS ROCK STEADY	PUNK/ROCK	1487	-15	20.27	40
31	37	6	57	PANIC! AT THE DISCO...SINS NOT TRAGEDIES	DEAD DANCER/STYLING BY WOMEN	187	-25	19.73	1
32	30	10	60	PINK U & UR HAND	LATFAC	1206	7	19.71	-2
33	10	9	6	ERIC PRYZD VS FLOYD PROPER EDUCATION	DANCE/EDM	379	7	19.35	43
34	21	13	9	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	DANCE	375	-18	19.07	45
35	35	2	20	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY	203	4	15.22	4
36	56	1	0	BIG BASS VS MICHELLE NARINE WHAT YOU DO	APOLLO	275	2	14.33	35
37	47	9	15	BODYROX FEAT LUCIANA YEAH YEAH	EYE INDUSTRIES/WHITE	287	-33	14.11	20
38	75	9	10	ROBBIE WILLIAMS LOVELIGHT	CHRYSALIS	928	-9	13.74	95
39	46	5	8	EMMA BUNTON DOWNTOWN	EMI	100	-21	13.66	11
40	65	1	36	FISH GO DEEP FEAT. TRACEY K THE CURE & THE CAUSE	DEFECTED	308	10	13.27	41
41	53	11	0	THE KOOKS OOH LA	VERGIN	389	-44	12.51	51
42	68	5	43	CASSIE LONG WAY 2 GO	BAD BOY	281	-16	12.06	33
43	27	2	0	OASIS THE MASTERPLAN	BIG BROTHER	438	-36	12.03	-201
44	25	3	0	FREEMASONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	EDGES	279	84	12.01	105
45	59	21	24	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	EXPRESS	355	-11	11.99	19
46	39	3	8	GWEN STEFANI WIND IT UP	INTERSCOPE	329	21	11.9	5
47	92	1	0	MARY J. BLICE MJB DA MVP	ISLAND	234	54	11.76	77
48	38	33	0	PINK WHO KNEW	LATFAC	632	-5	11.72	24
49	105	1	0	THE AUTOMATIC RAOU	BANTER/EDITION	167	35	11.65	98
50	43	26	0	THE ZUTONS VALERIE	EDIMONK	594	-7	11.60	14

\* Nielsen Music Control. Compiled from data gathered from 0000 on 0000 on Sunday 21 June 2006 and 2400 on Sat 9 June 2006. Stations called by audience figures on last week's Radio Rarities.

FOR FURTHER ENQUIRIES PLEASE CONTACT:  
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BAGLEY LANE  
SW1 2BW  
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LEENA.BHATTI@MASTERPIECELONDON.COM

Big Brother, Bodyrox, Fox Go Deep, The Freshmen, and Seven Nation Army. Eddie Murphy remake PATT (Party All The Time) jumps 37-25. Once half of US-based, Iranian the Drive Boys, Shabnam first solo single 'I Support You' from Core (42 plays).

Some 17 spins apiece from Radio One and Radio Two account for 80% of Allers' success, but LittleThings secured 609 play elsewhere with top tallies of 61 plays from The Ting Tings.

25. Sharan

Dance Fever has

had a great week on

the radio airplay

chart this year,

with eight titles in

the Top 50,

including songs by

Bowie, law, Eric

Prydz Vs Floyd,

Fedde Le Grand,

42 plays.

the biggest of the year.  
Follow-up LDN  
also did well,  
peaking at  
number five. And

the third single,  
LittleThings,  
makes it a hot-  
top pick of 10  
entries, moving  
14-8 this week.

18. Lily Allen

Lily Allen's debut

hit Smile spent six

weeks at number

one on the airplay

chart and is one

of the biggest

titles of the year.

Follow-up LDN

also did well,

peaking at

number five. And

the third single,

LittleThings,

makes it a hot-

top pick of 10

entries, moving

14-8 this week.

19. The Fratellis

The Fratellis' second

single 'Starlight'

reaches the top

100 this week.

20. Muse

Muse's 'Knights of Cydonia'

continues to do well

on the airplay

chart this week.

21. Snow Patrol

Snow Patrol's 'Wainwright Set the Fire'

continues to do well

on the airplay

chart this week.

22. Red Hot Chilli Peppers

Red Hot Chilli Peppers' 'Snow It's Eye

' continues to do well

on the airplay

chart this week.

23. The Killers

The Killers' 'When You're Young'

continues to do well

on the airplay

chart this week.

24. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

25. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

26. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

27. Muse

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on the airplay

chart this week.

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on the airplay

chart this week.

40. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

41. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

42. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

43. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

44. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

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chart this week.

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continues to do well

on the airplay

chart this week.

57. Muse

Muse's 'Starlight'

continues to do well

on the airplay

chart this week.

58. Muse

Muse's 'Starlight'

continues to do well

on the airplay

# TV Airplay Chart

1	JUSTIN TIMBERLAKE FEAT. TI	MY LOVE	349
2	4 THE PUSSCAT DOLLS	WAIT A MINUTE	320
3	2 GWEEN STEFANI	WIND IT UP	INTERSCOPE 313
4	6 BOOTY LUV BOOGIE 2NITE		RED KANTE 304
5	3 EMINEM	YOU DON'T KNOW	INTERSCOPE 282
6	7 GIRLS ALLOUD I THINK WE'RE ALONE NOW		FASCINATION 277
7	15 ERIC PRYZD VS FLOYD	PROPER EDUCATION	BADA/POSTHORN 269
8	14 P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	BAD BOY 265
9	9 AKON FEAT. EMINEM	SMACK THAT	UNIVERSAL 259
10	10 TAKE THAT	PATIENCE	PARADYR 259
11	82 BEYONCE	RING THE ALARM	RCA 243
12	12 FEDDE LE GRAND	PUT YOUR HANDS UP FOR DETROIT	DATATOPIA 240
13	26 MARY J. BLIGE	MJB DA MVP	ISLAND 236
14	11 THE KILLERS	BONES	VERTIGO 213
15	5 RED HOT CHILI PEPPERS	SNOW (HEY OH)	WARNER BROS 210
16	16 NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	Geffen 210
17	18 BODYROX FEAT LUCIANA	YEAH YEAH	EY INDUSTRIES/ART 209
18	22 LILY ALLEN	LITTLEST THINGS	REGAL 208
19	7 SCISSOR SISTERS	LAND OF A THOUSAND WORDS	POYDOR 200
19	24 FREEMASONS FEAT. SIEDAH GARRETT	RAIN DOWN LOVE	UPSETTER 200
21	21 MATT WILLIS	DON'T LET IT GO TO WASTE	MERCURY 198
21	23 MCFLY	SORRY'S NOT GOOD ENOUGH	ISLAND 198
21	28 SHARAM PATT	(PARTY ALL THE TIME)	DATATOPIA 198
24	17 EVANESCENCE	LITHIUM	COLUMBIA 193
24	15 CASCADA	TRULY MADLY DEEPLY	ARTW 193
26	13 JAMILIA	BEWARE OF THE DOG	PHILIPS/EPIC 191
27	20 CHRIS CORNELL	YOU KNOW MY NAME	POYDOR 187
28	19 RAZORLIGHT	BEFORE I FALL TO PIECES	VERTIGO 186
29	17 EL CHOMBO	CHACARRON	SUBSTANCE/ARTISTRY OF SOUND 182
30	27 SHAKIRA	ILLEGAL	ARTW 179
31	19 JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	POYDOR 178
32	29 MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	NUKUS 163
33	35 QUEEN VS THE MIAMI PROJECT	ANOTHER ONE BITES THE DUST	POSTHORN 152
34	34 MICKY MODELLÉ V JESSY	OVER YOU	ARTW 158
35	35 THE FEELING	LOVE IT WHEN YOU CALL	ISLAND 153
36	40 BIG BASS VS MICHELLE NARINE	WHAT YOU DO	AVOLIO 150
37	38 EMMA BUNTON	DOWNTOWN	PI 149
38	32 LEMAR	SOMEONE SHOULD TELL YOU	WHITE RABBIT/PIA 147
39	31 JAY-Z	SHOW ME WHAT YOU GOT	ROC-A-FELLA 140
39	42 SNOOP DOGG	THAT'S THAT	Geffen 140

■ Highest Top 40 New Entry  
■ Highest Top 40 Climber

HAPPY CHRISTMAS. THANKS TO ALL OUR  
CLIENTS FOR YOUR CONTINUED SUPPORT



**WE WILL NOT BE SENDING OUT CARDS THIS YEAR BUT WILL  
INSTEAD BE MAKING A DONATION TO THE IAIN RENNIE  
HOSPICE AT HOME ([WWW.IRH.HC.GOV.UK](http://WWW.IRH.HC.GOV.UK)). SO THANK YOU ALL.**

THIS AD IS GIVEN FREE BY MUSIC WEEK TO BEACOCK IN EXCHANGE FOR MEDIA COVERAGE.

www.english-test.net

2014 RELEASE UNDER E.O. 14176

Justin Timberlake's *My Love* tops the ranking, thanks mostly to MTV and MTV Base, for whom it is their most-played video.

**MTV MOST PLAYED**

ARTIST/TITLE
1 JUSTIN TIMBERLAKE FEAT. TI MY LOVE
2 THE FEELING LOVE IT WHEN YOU CALL
3 THE KILLERS BONES
4 GENE STEPHANI WIND IT UP
5 NELLY FURTADO ALL GOOD THINGS (COME TO AN END)
6 AKON FEAT. Eminem SMACK THAT
7 BOODY BOOGIE 2NITE
8 SCISSOR SISTERS LAND OF A THOUSAND WORDS
9 CHRIS CORNELL YOU KNOW MY NAME
10 ERIC PRYZZ VS FLOYD PROPER EDUCATION

#### **THE BOY MOST PLAYED**

Rank	Artist/Title	Label	Buy
12	ERIC Prydz VS FLOYD PROPER EDUCATION	DATA/POSITIVE	
2	4 GIRLS ALoud THINK WE'RE ALONE NOW	FASCINATE	
3	SHAKIRA ILLEGAL	EMI	
57	BEYONCE RING THE ALARM	ICA	
54	SCISSOR SISTERS LAND OF A THOUSAND WORDS	POLYDOR	
5	TAKE THAT PATIENCE	POLYDOR	
10	BODTY BUV BOOGIE 2NITE	RED KARATE	
22	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Geffen	
1	MICFLY SORRY'S NOT GOOD ENOUGH	ISLAND	
8	SHADAH PART. I BATTY ALL THE TIME	RATA	

• 100 •

### KERRANG! MOST PLAYED

LAST	ARTIST/TITLE	Label
1	TENACIOUS D THE PICK OF DESTINY	COLUMBIA
1	LOSTPROPHETS CAN'T CATCH TOMORROW	VISIBLE NOISE
1	PANIC AT THE DISCO SINN NOT TRADES	RIGHTHANDERS RECORDS
4	MUSE KNIGHTS OF CYDONIA	HELIUM SWINGER BROS
5	EVANESCENCE LITHIUM	COLUMBIA
8	U2 ZEPHYRUS DA SAINTS ARE COMING	MERCURY
7	HOT RED CHILI PEPPERS SNOW (HEY OH)	WARNER BROS
9	MY CHEMICAL ROMANCE THE BLACK PARADE	REFUSED
9	TRIVIUM ENTRANCE OF THE CONFRAGURATION	ROADRUNNER
10	MY CHEMICAL ROMANCE TIM MIT KANN IK NIEMETZ	REFUSED

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**MTV2 MOST PLAYED**

NR	ARTIST/TITLE	LABEL
1	THE KILLER BONES	KOOLADAM
2	THE FRATELLIS WHISTLE FOR THE CHOIR	PATRIOTIC
3	LOSTPROPHETS CAN'T CATCH TOMORROW	FAVOLIVE
32	CHRIS CORNELL YOU KNOW MY NAME	VISITING NINER
4	8 EAGLES OF DEATH METAL I GOT A FEELIN'	POLYDOR
5	BABYSHAMBLES THE BLINDING	COLUMBIA
6	THE ROLLING STONES GET YOURSELF INTO SOMETHING	RECAL
7	THE MACABRE FIRST LOVE	FICTIFION
7	COLD WAR KIDS WE USED TO VACATION	V2
9	RED HOT CHILI PEPPERS SNOW (HEY OH)	WAXER BROS
11	ALBERT HAMMOND JR. JOHNSON	GRUNGE TRADE

© Helzen Music Corp.

**MTV BASE MOST PLAYED**

LAST ARTIST	ARTIST/TITLE	Label
1	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE
2	SKOOP DOG THAT'S THAT	GEOFF
3	MARY J. BLIGE N.D.A.M.P.	ISLAND
4	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
5	CASSIE SAME TIME 2 GO	BAD BOY
6	CHINGY FEAT. TYRESE PULLIN' ME BACK	CAPITOL
7	SEAN PAUL FEAT. KEYSHIA COLE GIVE IT UP TO ME	VIRGIN
8	DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY
9	TAID CRUZ I JUST WANNA KNOW	ISLAND
10	JAY-Z SHOW ME WHAT YOU GOT	PONY/INT'L



# Singles

16/12/06  
Top 75

Take That hold at the summit, with twice the sales of second-placed Booty Luv. Lazy Town provide the highest entry, ahead of Gwen Stefani and Chris Cornell

## TOP 20 DOWNLOADS

Rank	Last	Artist/Title	Label	Weeks
1	1	TAKE THAT PATIENCE	Polydor	1
2	9	BOOTY LUV BOOGIE TONIGHT	IndieCo	1
3	2	AKON FEAT. EMINEM SNACK THAT	Universal	1
4	4	CHRIS CORNELL YOU KNOW MY NAME	Brother	1
5	3	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	Geffen	1
6	6	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Columbia	1
7	3	BEYONCE IRREPLACEABLE	Vertigo	1
8	7	RAZORLIGHT AMERICA	Island	1
9	8	FEDEO GRAND PUT YOUR HANDS UP FOR DETROIT	Vertigo	1
10	15	SNOW PATROL CHASING CARS	Vertigo	1
11	11	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Vertigo	1
12	14	BODYRUSH FEAT. LUCIANA YEAH YEAH	Vertigo	1
13	13	AMY WINEHOUSE REHAB	Vertigo	1
14	12	GIRLS ALoud SOMETHING KINDA DOOCH	Bad Boy/RCA	1
15	19	P.Diddy FEAT. CHRISTINA AGUILERA TELL ME	RCA	1
16	17	THE FEELING LOVE IT WHEN YOU CALL	Vertigo	1
17	10	ALL SAINTS ROCK STEADY	Vertigo	1
18	1	THE FRATELLIS WHISTLE FOR THE CHOIR	Vertigo	1
19	RE	MARIAH CAREY ALL I WANT FOR CHRISTMAS IS YOU	EMI	1
20	16	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	RCA	1

© The Official UK Charts Company 2006. Current period from Nov 26 to Dec 1, 2006.

## TOP 20 RINGTONES

Rank	Last	Artist/Title	Label	Weeks
1	1	AKON FEAT. EMINEM SNACK THAT	Universal	1
2	2	FEDOE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	Data	1
3	10	TAKE THAT PATIENCE	Polydor	1
4	3	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	A&T	1
5	5	BEYONCE IRREPLACEABLE	Polydora	1
6	4	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (RADIO EDIT)	Polydora	1
7	7	GIRLS ALoud SOMETHING KINDA DOOCH	Fascination	1
8	6	WESTLIFE THE ROSE	6	1
9	9	BOYD LUV BOOGIE 2 NIGHT	HEB-KANT	1
10	8	RAZORLIGHT AMERICA	Vertigo	1
11	9	BOB SINCLAR ROCK THIS PARTY (EVERYBODY DANCE NOW)	Defected	1
12	14	SNOW PATROL CHASING CARS	Fiction	1
13	11	ALL SAINTS ROCK STEADY	Parlophone	1
14	12	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Reprise	1
15	13	AMY WINEHOUSE REHAB	LSL&ATO	1
16	16	SHAKIRA FEAT. WYLCE JEAN HIPS DON'T LIE	OPC	1
17	15	JUSTIN TIMBERLAKE SEXYBACK	A&T	1
18	20	FAITHLESS INSOMNIA	Cherry	1
19	19	CHRISTINA AGUILERA HURT	RCA	1
20	6	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Geffen	1

© The Official UK Charts Company 2006. Current period from Nov 26 to Dec 1, 2006.

## TOP 20 EUROPEAN DOWNLOADS

Rank	Last	Artist/Title	Company	Weeks
1	1	TAKE THAT PATIENCE	Universal	1
2	2	CHRIS CORNELL YOU KNOW MY NAME	Universal	1
3	3	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Universal	1
4	4	BEYONCE IRREPLACEABLE	Sony BMG	1
5	5	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	Sony BMG	1
6	7	SNOW PATROL CHASING CARS	Universal	1
7	6	BOOTY LUV BOOGIE 2NITE (SEASIDE HAJI BIG)	Vertigo	1
8	8	CHRISTINA AGUILERA HURT	Sony BMG	1
9	9	MUNROE SHAME (RADIO EDIT)	Warner	1
10	10	AKON FEAT. EMINEM SNACK THAT	Universal	1
11	12	RED HOT CHILI PEPPERS SHOW (HEY HO)	Universal	1
12	9	RAZORLIGHT AMERICA	Vertigo	1
13	11	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Universal	1
14	25	RICKY MARTIN TO TU CUERDO (MTV UNPLUGGED VERSION)	Sony BMG	1
15	1	TAKE THAT PATIENCE	Universal	1
16	16	PINK U+UR BAND	Sony BMG	1
17	57	MARIAH CAREY ALL I WANT FOR CHRISTMAS IS YOU	EMI	1
18	15	DOVER LET ME OUT	EMI	1
19	18	AKON FEAT. EMINEM SNACK THAT	Universal	1
20	17	MARIES MORROW YOU GIVE ME SOMETHING	Universal	1

© Nielsen SoundScan 2006

# The Official UK



4. Lazy Town

Created and filmed in Iceland and attracting large audiences for both the BBC and Nickelodeon's kids channel

Nick Jr. Lazy Town is a weird mixture of live action, puppetry and CGI and has spawned a successful soundtrack

which has sold 73,353 copies to date. It is brimming with synth-driven pop songs, of which the most popular to date is the sheer-shining Bang Bang (It's Time To Dance), which grabs highest debut honours on the chart, peaking at number four with sales of 12,983,

making it the first number four with

sales of 12,983.

© Nickelodeon (UK) Entertainment Group (Nickelodeon)

16. Morrissey

Rocker Morrissey racks up his 45th Top 10 hit, his 20th solo sojourn and his fourth from current album

of The Temptations, as I Just Want To See The Boy

Hoppy debuts at number 16 on sales of 6,370. It is scheduled to be the final single from the album, which is

therefore unlikely to improve much on its current cumulative total of 140,014 sales, although it has been hampered by only 603 last week. It is a step back from his 2004 triumph

of the year, Ring Leader Of The Temptors, which is

therefore unlikely to improve much on its current cumulative total of 140,014 sales, although it has been hampered by only 603 last week. It is a step back from his 2004 triumph

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Lazy Town  
Nelly Furtado  
Akon Feat. Eminem  
Lazy Town

Take That Patience

Booty Luv Boogie 2Nite

Akon Feat. Eminem Snack That

Lazy Town Bang Bang (It's Time To Dance)

Nelly Furtado All Good Things (Come To An End)

Justin Timberlake Feat. Ti My Love

Beyoncé Irreplaceable

Gwen Stefani Wind It Up

Fedde Le Grande Put Your Hands Up For Detroit

Jamelia Beware Of The Dog

Emma Bunton Downtown

Chris Cornell You Know My Name

Razorlight America

The Fratellis Whistle For The Choir

Bodyrox Feat. Luciana Yeah Yeah

Morrissey I Just Want To See The Boy Happy

Cascada Truly Madly Deeply

Girls Aloud Something Kinda Ooooh

Scissor Sisters Land Of A Thousand Words

P.Diddy Feat. Christina Aguilera Tell Me

Westlife The Rose

Slade Merry Xmas Everybody

The Pogues Feat. Kirsty MacColl Fairytale Of New York

My Chemical Romance Welcome To The Black Parade

Scissor Sisters I Don't Feel Like Dancin'

Christina Aguilera Hurt

Paolo Nutini Rewind

Amy Winehouse Rehab

Muse Knights Of Cydonia

All Saints Rock Steady

Red Hot Chili Peppers Snow (Hey Ho)

The Feeling Love It When You Call

Lil' Chris Get It In Enough

Snow Patrol Feat. Martha Wainwright Set The Fire To The Third Bar

The Killers Bones

Fish Go Deep Feat. Tracey K The Cure & The Cause

Shakira Feat. Wyclef Jean Hips Don't Lie

Jay-Z Show Me What You Got

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P.Diddy Feat. Christina Aguilera Tell Me

Westlife The Rose

Slade Merry Xmas Everybody

The Pogues Feat. Kirsty MacColl Fairytale Of New York

My Chemical Romance Welcome To The Black Parade

Scissor Sisters I Don't Feel Like Dancin'

Christina Aguilera Hurt

Paolo Nutini Rewind

Amy Winehouse Rehab

Muse Knights Of Cydonia

All Saints Rock Steady

Red Hot Chili Peppers Snow (Hey Ho)

The Feeling Love It When You Call

Lil' Chris Get It In Enough

Snow Patrol Feat. Martha Wainwright Set The Fire To The Third Bar

The Killers Bones

Fish Go Deep Feat. Tracey K The Cure & The Cause

Shakira Feat. Wyclef Jean Hips Don't Lie

Jay-Z Show Me What You Got

Take That Patience

Booty Luv Boogie 2Nite

Akon Feat. Eminem Snack That

Lazy Town Bang Bang (It's Time To Dance)

Nelly Furtado All Good Things (Come To An End)

Justin Timberlake Feat. Ti My Love

Beyoncé Irreplaceable

Gwen Stefani Wind It Up

Fedde Le Grande Put Your Hands Up For Detroit

Jamelia Beware Of The Dog

Emma Bunton Downtown

Chris Cornell You Know My Name

Razorlight America

The Fratellis Whistle For The Choir

Bodyrox Feat. Luciana Yeah Yeah

Morrissey I Just Want To See The Boy Happy

Cascada Truly Madly Deeply

Girls Aloud Something Kinda Ooooh

Scissor Sisters Land Of A Thousand Words

P.Diddy Feat. Christina Aguilera Tell Me

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Shakira Feat. Wyclef Jean Hips Don't Lie

Jay-Z Show Me What You Got

London CD

16/12/06

# Singles Chart

Top 40  
Last Week  
Weeks in Charts  
AUGUST 17/12  
(Total Weeks 12)

39 24 5 ROBBIE WILLIAMS LOVELIGHT  
(Universal Music)

40 1 NEW THUNDER THE DEVIL MADE ME DO IT  
(Marvin Gaye)

41 26 11 BOB SINCLAR & CUTEE B ROCK THIS PARTY (EVERYBODY DANCE NOW)  
(Sony Music)

42 25 4 LEMAR SOMEONE SHOULD TELL YOU  
(Sony Music)

43 30 8 CASSIE LONG WAY 2 GO  
(Sony Music)

44 33 9 JAMES MORRISON WONDERFUL WORLD  
(Columbia)

45 40 2 CAST OF HIGH SCHOOL MUSICAL WERE ALL IN THIS TOGETHER  
(Universal Music)

46 41 12 CAST OF HIGH SCHOOL MUSICAL BREAKING FREE  
(Universal Music)

47 32 16 JUSTIN TIMBERLAKE SEXYBACK  
(Mercury)

48 29 3 DAMIEN RICE 9 CRIMES  
(Mercury)

49 1 NEW OUTWORK FEAT. MR GEE ELEKTRO  
(Universal Music)

50 39 20 CASCADA EVERYTIME WE TOUCH  
(Sony Music)

51 31 7 SIMON WEBBE COMING AROUND AGAIN  
(Parlophone)

52 64 12 LIL' CHRIS CHECKIN' IT OUT  
(Mercury)

53 1 NEW LILY ALLEN LITTLEST THINGS  
(Universal Music)

54 54 NEW EMBRACE I CAN'T COME DOWN  
(Mercury)

55 36 3 PINK NODDING KNOWS  
(ATV)

56 56 NEW KATIE PRICE & PETER ANDRE A WHOLE NEW WORLD  
(Capitol)

57 45 7 PANIC! AT THE DISCO I WRITE SINS NOT TRAGEDIES  
(Sony Music)

58 44 16 THE FEELING NEVER BE LONGE  
(The Feeling)

59 35 2 LOSTPROPHETS CAN'T CATCH TOMORROW  
(Road School)

60 51 16 PINK U & UR HAND  
(Liberation)

61 37 3 FAITHLESS FEAT. HARRY COLLIER BOMBS  
(Mercury)

62 62 NEW SNOOP DOGG FEAT. R. KELLY THAT'S THAT'S \*\*\*\*\*  
(Mercury)

63 60 23 PAOLO NUTINI LAST REQUEST  
(Universal Music)

64 63 MADONNA JUMP  
(Madonna)

65 65 NEW THE RAPTURE WAYAH (POPE DON'T DANCE NO MORE)  
(Guitarist)

66 57 25 THE KOOKS SHE MOVES IN MY WAY  
(Mercury)

67 48 11 P DIDDY FEAT. NICOLE SCHERZINGER COME TO ME  
(Mercury)

68 68 NEW MATT WILLIS DON'T LET ME GO TO WASTE  
(Mercury)

69 55 18 DAVID GUETTA VS THE EGG LOVE DON'T LET ME GO (WALKING AWAY)  
(Mercury)

70 42 6 U2 & GREEN DAY THE SAINTS ARE COMING  
(Mercury)

71 59 6 SUGABABES EASY  
(The Sugababes)

72 72 9 THE GOO GOO DOLLS IRIS/STAY WITH YOU  
(Mercury)

73 73 15 MUSE STARLIGHT  
(Mercury)

74 56 6 TAO CRUZ I JUST WANNA KNOW  
(Capitol)

75 1 NEW EL CHOMBO CHACARRON  
(Sony Music)

**1** Sales increase  
**2** Sales decrease  
**3** Highest New Entry  
**4** Highest Number  
**5** Highest Number

**6** Silver 200,000  
**7** Gold 400,000  
**8** New entry based on downloads only

**9** Silver 200,000  
**10** Gold 400,000

**11** Silver 100,000  
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# Albums

16/12/06  
Top 75

Takes That sweep clean across singles, downloads, albums and DVD charts, leading Oasis, Westlife, Il Divo and U2 to make it a top five of "boy" bands on the albums list

## TOP 20 MUSIC DVD

Pos	Last	ARTIST/TITLE	Label/istributor
1	4	TAKE THAT THE ULTIMATE TOUR	Polydor
2	1	IL DIVO LIVE AT THE GREEK THEATRE	Sony Music (M&M)
3	2	VARIOUS NOW! THAT'S WHAT I CALL A MUSIC QUIZ 2	EMI (Universal) (EMI)
4	1	WESTLIFE LIVE AT WEMBLEY	S (AEGIS)
5	2	ROBBIE WILLIAMS AND THROUGH IT ALL - LIVESTREAM 1999-2006	Orchestr8
6	3	CLIFF RICHARD HERE AND NOW - LIVE	Universal (Vivendi)
7	6	JEFF WAYNE'S OLYMPIA ARENA TOUR 06 - THE WAR OF THE WORLDS - LIVE ON STAGE	Universal (Vivendi)
8	5	METALLICA THE VIDEOS 1984-2004	Warner Bros.
9	5	DANIEL O'DONNELL THE BEST OF DANIEL O'DONNELL ON FILM	Universal (Vivendi)
10	10	MICHAEL FLATLEY CELTIC TIGER	Universal (Vivendi)
11	1	KATHERINE JENKINS LIVE AT LLANGOLLEN	RCA (ARIA)
12	7	FOO FIGHTERS HYDE PARK/SKIN AND BONES	RCA (ARIA)
13	8	MICHAEL BALL THE BEST OF - LIVE	Universal (Vivendi)
14	9	VARIOUS THE POP PARTY GAME	Universal (Vivendi)
15	11	VARIOUS 9 - THE ESSENTIAL MUSIC QUIZ	Universal (Vivendi)
16	12	PINK LIVE IN EUROPE	Label (AEGIS)
17	13	ANDREA BOCELLI UNDER THE DESERT SKY	Sony (SACD)
18	10	VARIOUS BEAT THE IRON 3	Universal (Vivendi)
19	14	VARIOUS BRITISH HIT SINGLES & ALBUMS NO 1 MUSIC	Sony (SACD)
20	16	PINK FLOYD PULSE - 20.10.04	Philo (E)

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## TOP 20 COMPILEDS

Pos	Last	ARTIST/TITLE	Label/istributor
1	1	VARIOUS NOW! THAT'S WHAT I CALL MUSIC 65	EMI (Universal) (EMI)
2	3	VARIOUS RADIO 1 LIVE LOUNGE	Sony BMG (AEGIS)
3	2	VARIOUS XTRAX PRESENTS THE RE-UP	Interscope (I)
4	2	VARIOUS POP PARTY	Sony BMG (AEGIS)
5	4	OST HIGH SCHOOL MUSICAL	Warner Bros. (W)
6	5	VARIOUS NINE PITS THE ESSENTIAL BANDS	Universal (Vivendi)
7	6	VARIOUS NOW! THAT'S WHAT I CALL XMAS	EMI (Universal) (EMI)
8	11	VARIOUS CHRISTMAS HITS	Warner Bros. (TV) (C)
9	8	VARIOUS ULTIMATE BOY BANDS	Universal (Vivendi)
10	13	VARIOUS THE ANTHEMS	Universal TV (B)
11	7	VARIOUS CUBLAND 30	UMF (Universal)
12	10	VARIOUS THE CLASSICAL ALBUM 2007	Sony BMG (TV/C) (B)
13	9	VARIOUS THE ANNUAL 2007	Ministry Of Sound (MOS)
14	20	VARIOUS MONSTERS OF ROCK	EMI (E)
15	14	ORIGINAL TV SOUNDTRACK THE VERY BEST OF HEARTBEAT - THE ALBUM	EMI (VH1) (E)
16	15	VARIOUS THE BEST COUNTRY ALBUM EVER	DMG (Universal)
17	19	VARIOUS ESSENTIAL SONGS	Universal TV (B)
18	18	VARIOUS MY CREEPIEST ALBUM	Universal Music (U)
19	16	VARIOUS THE R&B YEARBOOK 2006	Sony BMG (TV/C) (B)
20	19	VARIOUS PUT YOUR HANDS UP	Ministry of Sound (MOS)

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## THE YEAR SO FAR: TOP 20 SINGLES

Pos	Last	ARTIST/TITLE	Label/istributor
1	1	CHARLIE BARKLEY CRAZY	Warner Bros.
2	2	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Epic
3	4	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Philo
4	3	SANDI THOM I WISH I WAS A PUNK ROCKER	RCA
5	5	INTERNAL FROM PARIS TO BERLIN	Apollonia Records
6	6	NELLY FURTADO MANEATER	Geffen
7	7	RUXIANA SOS	Def Jam
8	8	JUSTIN TIMBERLAKE SEXYBACK	2-Tone
9	9	DR. ORON NO TOMORROW	Mercury
10	10	LILY ALLEN SILENT	Reprise
11	11	NOTORIOUS BIG TIDDEY/NEVER NASTY GIRL	Bad Boy
12	12	SHAYNE WARD I'M PROMISES	Sony Music
13	13	SHAYNE WARD THAT'S MY GOAL	Sony Music
14	14	CASCADE EVERYTIME WE TOUCH	A&M
15	16	SNOW PATROL CHASING CARS	Fiction
16	15	THE KONGS NAME	Virgin
17	17	MECH LED SAYER THUNDER IN MY HEART AGAIN	Apollonia 2 (A)
18	19	THE AUTOMATIC MOISTER	B-Gate Music
19	18	RIHANNA UNAPPROVING	Def Jam
20	21	ZAZZIRED THUGLICK AMERICA	Vertigo

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# The Official UK



12. Pink

Fourth single  
Nobody Knows  
pealed a  
fortnight ago at  
number one but  
it's still there.  
It's not  
dead album  
springs 19-12, an  
impressive leap  
accompanied by a  
70.7% increase in  
sales week-on-  
week to 65,250.  
It's been the  
biggest seller of  
the album's 36-  
week career,  
beating the  
39,892 copies it  
sold while  
debuting at  
number three in  
March. Its  
current sales of  
637,665  
already exceed  
2002's Try This  
(486,665) and  
2000's Can't Take  
Me Home  
(421,247). Her  
2003 Christmas  
buster  
is simulated at  
1,713,832 and  
counting –  
outlasts all the  
rest put together,  
however.



12. Gwen Stefani

First single Wind  
Up debuts at  
number 12, up 10,330 downloads,  
but Gwen  
Stefani's second  
solo album, The  
Sweet Escape, has  
to settle for a  
number 26 debut on  
sales of 33,632.  
It's a slower start  
than Stefani's first  
solo set Love.  
The Sweet Escape  
is a slower start  
than Stefani's first  
solo set Love.

Angelina Jolie

13. Gwen Stefani THESE STREETS

Music

14. Robbie Williams RUDEBOX

Music

15. Lemar THE TRUTH ABOUT LOVE

Music

16. Katie Price & Peter Andre A WHOLE NEW WORLD

Music

17. Beyoncé B'DAY

Music

18. Andrea Bocelli AMORE

Music

19. Luther Vandross TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION

Music

20. G4 ACT THREE

Music

21. Robbie Williams UNAPOLOGETIC

Music

22. Gwen Stefani THE SWEET ESCAPE

Music

23. Robbie Williams RUDEBOX

Music

24. Lemar THE TRUTH ABOUT LOVE

Music

25. Katie Price & Peter Andre A WHOLE NEW WORLD

Music

26. Beyoncé B'DAY

Music

27. Robbie Williams RUDEBOX

Music

28. Lemar THE TRUTH ABOUT LOVE

Music

29. Robbie Williams RUDEBOX

Music

30. The Feeling THE FEELING TWELVE STOPS AND HOME

Music

31. All Angels ALL ANGELS

Music

32. Nelly Furtado LOOSE

Music

33. Cliff Richard TWO'S COMPANY - THE DUETS

Music

34. Beyoncé B'DAY

Music

35. Andrea Bocelli AMORE

Music

36. Robbie Williams RUDEBOX

Music

37. Robbie Williams RUDEBOX

Music

38. G4 ACT THREE

Music

39. Robbie Williams UNAPOLOGETIC

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# Albums Chart

39 35 4 SIMON  
ARTIST TITLE  
Winds in Quartz  
Last Wind  
The Wind

<b>39</b>	39	4	<b>SIMON WEBBE GRACE</b> Primavera Sound / Ultrafuturo / Glastonbury / Madrugada
<b>40</b>	37	4	<b>DEPECHE MODE THE BEST</b> Depeche Mode / Test / Medellín / Curves / Síntesis / Various
<b>41</b>	41	6	<b>AMY WINEHOUSE BACK TO BLACK</b> Ronaldinho / Latin Grammy / More

**MARY J BLIGE REFLECTIONS (A RETROSPECTIVE) C**



42. Mary J Blig

With 32 chart singles to her credit, Mary J. Blige's first hits compilation was long overdue and finally arrived last Monday in the form of *Reflections (A Retrospective)*, which plays host to 15 of those hit and adds four new recordings. It debuts very conservatively at number 42 on sales of 23,839. Blige's last album, *The Breakthrough*, released on December 12 last year, scored her best first-week sales (29,485), but debuted at a lowly number 48, ending a run of four Top 10 albums for one of urban music's most successful artists.

100

## TOP 10 INDIE SINGLES

1	ARTIST/TITLE	Label
1	MORRISSEY I JUST WANT TO SEE THE BOY HAPPY	Black
2	LAZY TOWN BUN BAND (TIME TO DANCE)	GTV
3	FISH GO DEEP FEAT TRACEY & THE CURE & THE CAUSE	Defected/TH
4	EMBRACE I CAN'T COME DOWN	Independent/TH
5	OUTWORK FEAT MR GEE ELECTRO	Defected/TH
6	BABY SINCLAIR A CUTIE B ROCK THIS PARTY (EVERYBODY DANCE NOW)	Defected/TH
7	WHITE ROSE MOVEMENT LOVE IS A NUMBER	Independent/TH
8	THE BLUETONES LIFE ON A SPIKE	Crossin/Virgin
9	ALBERT HAMMOND JR JOI	Polydor/Techno
10	BABYSHAMBLES & FRIENDS JANICE JONES (STRUMMERYVILLE)	4AD/Universal

**TOP 10 INDIE ALBUMS**

WEEKS	ARTIST/TITLE	LAST WEEK
1	KATIE MELLE PIECE BY PIECE	D
2	4 ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Democracy
3	JARVIS COCKER JARVIS	Radiohead
4	TOM WAITS ORPHANS	Radiohead
5	THE RACQUETEERS BROKEN BOY SOLDIERS	XTC / THE
6	THE LONG BLONDES SOMEONE TO DRIVE YOU HOME	Radiohead
7	JOANNA NEWSOME Y'S	Congress
8	DANIEL O'DONNELL UNTIL THE NEXT TIME	Radiohead
9	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS	Skin in the Game
10	THE KINKS THE ULTIMATE COLLECTION	Spaceman

**TOP 10 ROCK ALBUMS**

LAST WEEK	ARTIST / TITLE	CHART POSITION	LAST WEEK'S CHART
1	MUSE BLACK HOLES & REVELATIONS	1	ROCK CHARTS (1-10)
2	RED HOT CHILI PEPPERS STADIUM ARCADEUM	2	Rhythm & Blues (11-20)
3	MEAT LOAF BAT OUT OF HELL - THE MONSTER IS LOOSE	3	MUSIC (21-30)
4	AEROSMITH THE VERY BEST OF	4	COLUMBIA (31-40)
5	VARIOUS ARTISTS MONSTERS OF ROCK	5	EMI (41-50)
6	MY CHEMICAL ROMANCE THE BLACK PARADE	6	Warner Bros. (51-60)
7	TENACIOUS D THE PICK OF DESTINY	7	BEST (61-70)
8	EVANESCENCE THE OPEN DOOR	8	Wind Up (71-80)
9	INCUBUS LIGHT GRENADES	9	EMI (81-90)
10	FOO FIGHTERS SKIN AND BONES	10	RECA (91-100)

#### TOP 10 CLASSICAL ALBUMS

LAST	FIRST	ARTIST / TITLE	LABEL / RELEASE DATE
1		FRON MALE VOICE CHOIR VOICES OF THE VALLEY	EMI (2011)
2	KATHERINE	JENKINS SERENADE	EMI (2011)
3		ALL ANGELS ALL ANGELS	EMI (2011)
4	ALED	JONES YOU RAISE ME UP - THE BEST OF	EMI (2011)
5		KATHERINE JENKINS PREMIERE	EMI (2011)
6		STING SONGS FROM THE LABYRINTH	Deutsche Grammophon (2011)
7	KATHERINE	JENKINS SECONDO NATURE	EMI (2011)
8	SARAH	BRIGHTMAN CLASSICS - THE BEST OF	EMI (2011)
9	RUSSELL	WATSON THE VOICE - THE ULTIMATE COLLECTION	EMI (2011)
0	KATHERINE	JENKINS LIVING A DREAM	EMI (2011)

**DAILY MINT LEAGUE UPDATE: WEEK END**

	Wkly Pctg	Total Pctg	Wkly Pts	Total Pts
1 Glenn Baker, SuneyFMCG	4.84%	22.66%	1	
2 Rich Orchard, The White Disc	4.48%	20.40%	6	
3 Keith Ingram, HTS Scotland	4.33%	20.25%		
4 Ian Townsend, Ian's Let	4.30%	20.66%	3	
5 Nick Pullan, Team Shekha	4.27%	19.97%	7	
6 Anthony Hamer-Hodges, Morethand	4.26%	18.29%		
Deb Perritt, Kids Always Win At See-Saw	4.20%	18.24%	9	From Deb Perritt, kids at See-Saw
Michael Joyce, MJ2006	4.20%	18.47%	8	
Chris Hall, Edward's Hot Fudge	4.15%	20.84%	2	
Mark Wardle, The 10th Beale	4.10%	20.18%		Always at See- Saw, who jumped to number 7 for the week with 4220 points and tenth

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