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**In this week's issue: All change at EMI, HMV and BPI;
In-depth pre-Midem coverage. Plus: the charts in full**

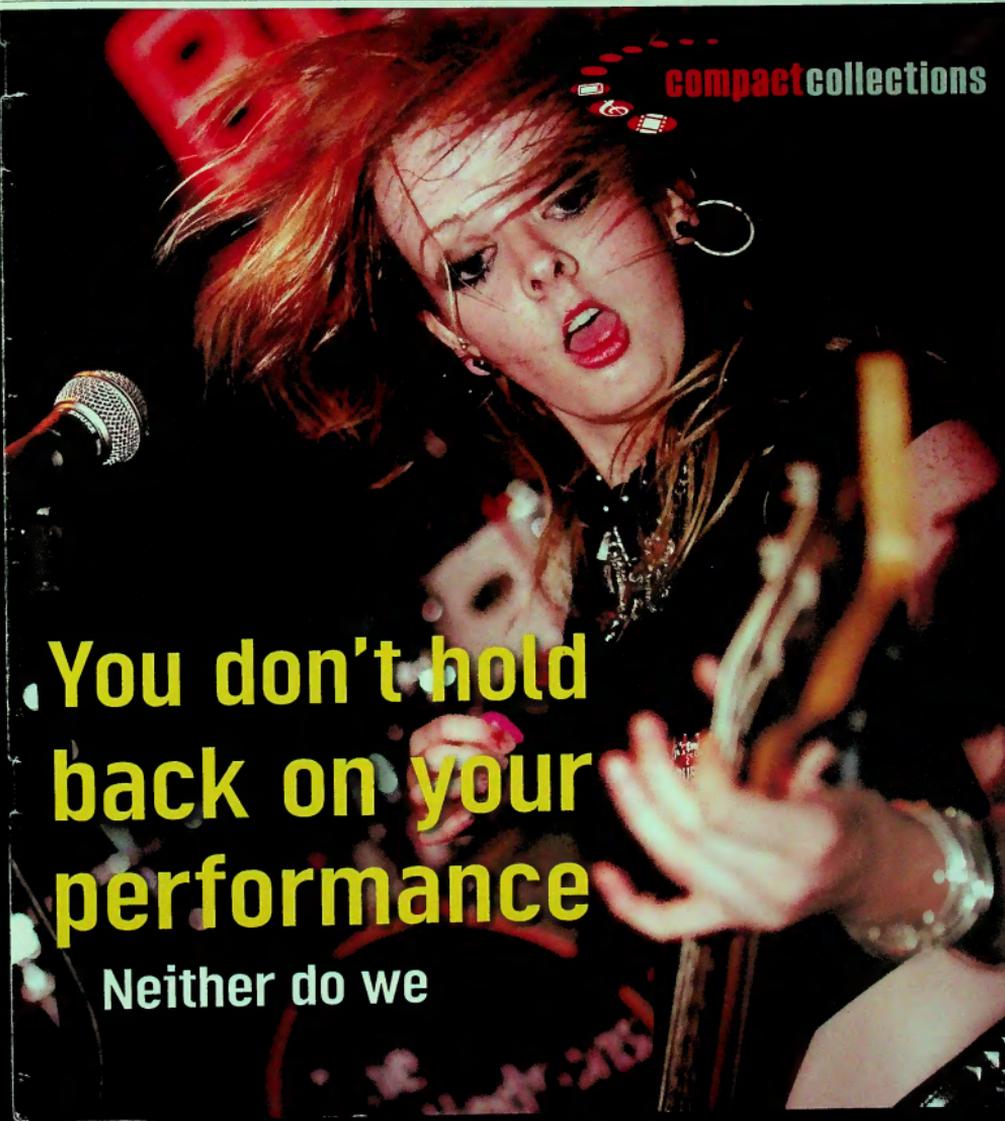
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MUSICWEEK



Levy



Munns



Knott



Jamieson

It's all change for 2007, as senior heads roll at EMI, HMV and the BPI in week of drama

New year revolution

Companies

By Martin Talbot

Eric Nicoli took the helm at EMI last Friday, after a week of the long knives which saw the record industry facing 2007 with new leadership across the board.

Nicoli assumed the role of CEO of EMI Music – thus relinquishing his role as board chairman – after taking the shock decision to fire Alan Levy and David Munns last Thursday night.

The turn of events came in a dramatic week. The previous day Steve Knott left his post as HMV UK & Ireland managing director, by mutual agreement, a move which will also see him relinquish the role of chairman of retail association Era.

In turn, the BPI announced plans for its new management structure, which will see senior IFPI executive Geoff Taylor take over as full-time chief executive, alongside chairman Tony Wadsworth.

But the most dramatic movement of all centred on EMI, with staff at both the UK head office in Brook Green and the global HQ in Wrights Lane in the dark about the changes until late last Thursday night. Many of EMI's artist managers also found out about the changes from Friday morning's news bulletins.

The decision to fire chairman CEO Levy and vice-chairman Munns was taken after a revenue and profits performance since October 1 last year "below prior expectations", according to an EMI

statement; this was attributed to "weak market conditions, particularly over the Christmas period, and lower-than-expected sales from EMI Music's portfolio of second-half releases to date". The publishing company continues to perform well, the statement added.

Levy and Munns' failure, according to one source, was not taking the key next steps after bringing new discipline and a hunched business approach to EMI when they took over five years ago.

The state of the market and expected disruption of the business because of the restructuring led EMI to predict a decline in full-year revenues of 6% to 10%, year-on-year.

A restructuring designed to reduce the size of EMI's cost base – amounting to almost 20% of

overheads – was also announced, adding an extra £110m in savings to its previously-announced cost cuts. These will be delivered over the next two years, with half reflected in the financial results for the year to March 31 2008 and the rest in the year to March 31 2009.

The majority will be delivered through elimination of fixed costs – reduction of front- and back-office overhead, as well as central overheads at EMI Music and EMI Group – with a small proportion coming from a permanent reduction in the variable cost base.

They will be generated largely from EMI Music with some from EMI Music Publishing.

A senior EMI source indicates that the US company will bear the brunt of the pain. "There will be

big changes in the US, especially with Virgin and Capitol, with a consolidation on the East Coast," he says.

How the changes will impact on the UK remains unclear, however. One source indicates that no word on any changes is likely to emerge until sometime in February. But, like all music companies, says one source, EMI was bound to be examining its operations after a disappointing Christmas.

One source says, "All of the major companies – aside from Universal, perhaps – will be looking at their operations and EMI will be no different from that. What happened on Thursday evening will not change that particularly."

martin@musicweek.com
© See HMV news, p3; EMI news, p8-10; BPI news p10

In-depth focus on MidemNet

As Midem approaches fast, MW reports on the trends affecting the digital and mobile markets

p15-19

Loving that syncing feeling

The creative and financial rewards for synchronisation have never been so good for music publishers

p20-22



Talent focus on Yorkshire

Accompanying this week's free CD, MW focuses on Yorkshire talent, such as Four Day Hombre (pictured) p23-25

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Digest

➤ 'The departure of Steve Knott from HMV felt a bit of a shock to the system last Thursday' - Editorial, p28

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Your guide to the latest news from the music industry

People

MTV presidents step down

➤ **MTV Networks** president and COO Michael Wolf and president of affiliate sales and marketing Nicole Browning have both resigned. Wolf's departure comes after 15 months in the job. MTVN will begin searching to replace the pair immediately.
➤ **Orange** has created a new UK Music team, appointing Richard Wheeler, ex-vice president of digital business development for Sanctuary, as head of music partnerships for Orange UK, and moving Hayley Lloyd internally to become the new music relationship manager.
➤ **Xfm London** has appointed Mark Rivers as marketing manager. He joins the team from The Guardian, where he was marketing executive for two years.

➤ **Morrissey** has been reacquainted by the BBC lawsuit. Contag's Nick Eurawson says Britney Spears, following the singer's publicly-stated disdain at last year's British event, the BBC is hoping to convince Morrissey he can win it for Britain.



Morrissey: Earevillion approach

➤ **Beggars Group** head of media Rich Walker is taking charge of a re-organised press department at the indie. The department has been turned into a 'media department' to help exploit new promotional opportunities and encourage creative thinking and will incorporate online promo, blogging and community sites into working practices, alongside traditional national, regional and student press.

➤ **Legendary** country rock guitarist "Sneaky" Pete Kleinow, one of the original Flying Burrito Brothers, has died at the age of 72. He began his career as an animator and special effects artist, before joining former Byrds members Gary Parson and Chris Hillman in the Flying Burrito Brothers in 1968.

➤ **Education Secretary Alan Johnson** is to discuss the music industry at a conference. **Pic David Viree**, the man who discovered UB40 and signed them to his label, has died following a long illness aged 58. Viree, formerly a DJ in the Birmingham area, signed UB40 to his Graduate Records label in 1980. The label released the band's first three Top 10 singles as well as the debut album Signing Off.

➤ **Music Zone** founder Russ Granger has slammed the charts bank p5
➤ **US** protest singer **Tom Paxton** will



The Prodigy have teamed up with Cooking Vinyl for the release of a new studio album, expected later this year.
The album will be released on the group's own label Ragged Flag in partnership with the indie and its overseas affiliates.
Cooking Vinyl managing director Martin Goldschmidt affirms that the deal takes the label into a new era.

➤ **HM Morrison** reported buyward sales for Christmas. The retailer announced that sales, excluding fuel, rose 6.3% in the six-week Christmas and New Year period.
➤ **Music software company Notion Music** has opened a UK office to deal with its growing global customer base. Notion's products include composition and performance software package Prologé.
➤ **Osco Systems**, which owns the iPhone name trademark, plans to sue Apple for trademark infringement. An agreement for Apple to buy the iPhone trademark from Osco was expected to be in place in time for Apple's unveiling of its new combined iPod and cellphone product at Macworld in San Francisco early last week. However, with no agreement reached, Osco is taking legal action. **Forum p25**
➤ A group of music retailers is threatening the Government with legal action over the **Channel Islands tax loophole**. This allows CDs to be imported into the UK without paying VAT. The retailers say the Government is breaching European law by allowing a tax relief that distorts competition.
➤ A French court has ordered **Sony France** to make the limitations that are caused by its DRM software clear on the packaging of its digital music players. French judges say that the limitations that exist on Sony's digital Walkmans breach France's rules against "linked sales".

Bottom line

MPs debate Gowers review

➤ The Government stonewalled questions about the **Gowers Review** in a Parliamentary debate last Wednesday. Perth and North Perthshire MP Pete Wishart quizzed DTI minister Malcolm Wicks in an adjournment debate on a number of issues relating to Gowers and said he felt that districts competition.
➤ **Virgin Retail** has reassured customers that its digital service in the UK will not be affected by the closure of Virgin Digital US.
➤ **Sainsbury's** chief executive Justin King admitted last week on BBC Breakfast that his company was "stealing" business from entertainment retailers after the supermarket posted its eighth consecutive quarter of five-figure sales growth, on the back of a strong Christmas period. Like-for-like sales rose 5%, excluding fuel, for the 12 weeks to December 30. Meanwhile,

partnership to create new mobile music products. By signing with Warner, Motorola will offer consumers premium products such as pre-loaded full-length songs, ringtones, ringback tones, mobile music videos and wallpapers.
➤ **Ofcom** has awarded Aberdeen a new FM local commercial radio licence to addi music service Original Aberdeen FM.
➤ The **MCPRS** has announced that rates for production music in 2007 will remain frozen at 2006 prices. The society has also made changes to the rules governing the use of MCPRS production music for advertising
➤ **Music Week** is launching a **US conference** p5

➤ **Snow Patrol**, The Divine Comedy and Duke Special have been shortlisted for the **Choice Music Prize 2006**. The winner of the Irish Album Of The Year will be announced in Dublin on February 28.

Exposure

Irish awards unveil shortlist

➤ **Snow Patrol**, The Divine Comedy and Duke Special have been shortlisted for the **Choice Music Prize 2006**. The winner of the Irish Album Of The Year will be announced in Dublin on February 28.



Snow Patrol: Choice Music nomination

➤ **Radio Two** is to air an hour-long Sparks documentary, charting the 35-year career of one of pop's most enigmatic bands. The show will include the band's first-ever demo and unreleased studio and live recordings, and airs on January 20 at 8pm.
➤ **Glastonbury Festival** organisers have introduced a ticket registration system requiring photo ID in a bid to stop ticket touting. Ticket registration will be introduced on February 1, and everyone applying for a ticket will have to provide full contact details and a passport photo.
➤ The **51 finalists** in this year's **Australian Music Prize** have been announced. They include The Grates, with their 2006 debut Gravity Won't Get You High, Howling Bells' self-titled debut, Davidfites' Granddaddy and The Hard Road by Hilltop Hoods.
➤ **Universal Classics & Jazz** has launched a downloads site. p4
➤ Organisers have revealed the **10 finalists** for the **Radar Festival** new music video director competition. The shortlist includes Kazcal for The Kiss, Passion Is Accurate, James Healy for Clark, Heri Barr and Kim Albright for Souvenir, There Is Only One Thing Left Now. The awards event takes place at the Apple Store in London's Regent Street this Friday.
➤ **Ofcom** is overseeing a debate on the future of AM radio. p6

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Chain store bosses roll out initiatives to build on encouraging figures over past five weeks

HMV & Virgin plan sales turnaround

Retail

by Ben Cardew

The heads of HMV and Virgin Retail have revealed their companies' plans to compete in a difficult entertainment market, after unveiling surprisingly encouraging Christmas trading figures.

HMV, whose results were overshadowed last week by news of the departure of UK and Ireland managing director Steve Knott, revealed that like-for-like sales at its UK and Ireland stores grew 0.7% for the five weeks to January 6, following the launch in September of a simplified pricing strategy.

These figures come too late to help it turn round its financial year though; sales for the 26 weeks to October 28 declined 8.6% on a like-for-like basis, as the group posted a loss after exceptional items of £31.8m.

HMV is due to give a strategic update on March 13 and group chief executive Simon Fox, who will take over as managing director in February pending the appointment of a permanent suc-



HMV's simplified pricing strategy seems to have paid off

cessor to Knott, says this will focus on three key points: building the online business, improving the supply chain and enhancing store layout.

"I remain optimistic," says Fox, who joined HMV from Kesa in September, following the departure of Alan Giles. "Having had a chance to understand the business and get to know people, there is no doubt that online and digital will be a big part of what

we look about.

"Also we will look at how to make HMV stores more inspiring and how to improve the supply chain. By March, I will have had the chance to think through what I believe to be the best means to adapt to the changing environment and I will set out our plans in some detail."

Other plans for 2007 include the re-creation of a loyal card, adding new product categories and

HMV
HMV
Like-for-like sales at
HMV Group down
0.8% for the five
weeks to January 6.
Like-for-like sales at
HMV UK and
Ireland down 8.6%

HMV UK and
Ireland up 0.7% for
the five weeks to
January 6.
Like-for-like sales at
HMV UK and
Ireland down 8.6%

for the 26 weeks
ended October 28

weeks to December
30.
Turnover at Virgin
Retail UK up 8.4%
for the four weeks
to December 30.

VIRGIN RETAIL
Like-for-like sales at
Virgin Retail UK up
4.6% for the four

News is edited by Paul Williams

further exploiting group synergies.

Fox adds that no decision has been made on a replacement for Knott and declines to comment on whether the company will seek an internal or external candidate; sources speculated at the end of last week that Fox may see out much of the rest of 2007 in the role.

"I don't want to be committed to a timetable to when Steve Knott will be replaced," he says. "I am looking forward to getting my teeth into the role and getting to know the industry. When the time is right we will look for a successor."

Fox denies that the decision to let Knott go was a move driven by panic. "I hope it isn't seen as a panic. It was a very considered decision by Steve Knott, myself and the board. It was not rushed," he says. "We both felt that some fresh thinking was required. I don't want to say that he should have done this or that. Steve Knott has done a very good job. Now is the time to move forward."

Alan Giles, co-chair of retail analyst Verdict believes HMV's strategy is "sound, but it is the most difficult market out there." "HMV is putting in place initiatives to bring

its sales channels together in a coherent offer. That is very important. And reducing costs [in the supply chain] is imperative to all retailers," he adds.

Virgin Retail posted similarly encouraging results. Despite falling sales in music, the company registered like-for-like sales growth of 4.6% in UK stores for the four weeks to December 30, with turnover up 8.4% on the back of investment in the store portfolio.

Virgin Entertainment Group International CEO Simon Wright says the plan is now to consolidate this success. "The strategy is more about strengthening the business, rather than expanding," he says.

"That is the sensible way going forward. With people like Music Zone going bust it is important to be strong in the business. The market won't absorb growth in the number of stores, but it will absorb stores being better. That means strengthening in terms of the supply chain, margin, how to get the product in and the mixture of product."

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Era unties Knott, as deputy takes interim chairman role

The Entertainment Retailers Association is meeting tomorrow (Tuesday) to decide on a new chairman, after HMV announced the departure of UK and Ireland managing director and current Era head Steve Knott.

Knott is to leave the retailer at the end of January by mutual consent and as a result will no longer be eligible for the role of Era chairman. Knott is expected to announce his resignation at the meeting, rather than hang on until the end of January.

Under Era rules, deputy

chairman Paul Quirk will temporarily assume the chairmanship and the board will decide at the meeting whether he will continue in the role until September, when the organisation is scheduled to choose a new chairman, or whether to hold an immediate election.

The move will make Quirk the first indie retail leader of the association since Andy Gray of Andy's Records in the early Nineties. Quirk says he is looking forward to the opportunity. "It is another challenge and I am very

proud to accept it," he says.

"I would have to take on a more representative role if I took on the chairmanship. I have specialised in the indie sector. That is something that can pass to another person in the council. I am sure I can represent our membership. I am chair of the Era/BPI meeting and I always take the Era view on that."

The role of chairman for the OCC is also up for grabs. While Knott handed over to the BPI before Christmas, as part of a rotational policy occurring every two years between the chairmen of

I would have to take on a more representative role if I took on the chairmanship

Paul Quirk, Era

the OCC's two joint owners the BPI and Era, it appears that Tony Washworth will not take on his responsibility himself when he becomes BPI chairman as planned. The role instead is expected to be assumed by another record company executive.



THE PLAYLIST

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

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KAISER CHIEFS
Rab (B-Uncle)
First single and opening track from the Kaiser's second album is an upbeat number with a big hook (and not a 'tatalatta' in sight), single, Feb 26



UNKLE YA
Love Ya (Virgin)
Unkle, Jan take their name from a Funkadelic song, but there's more Norman Whitfield influences at play on this shimmering slice of boogie, single, Feb 26



GALLOWES
In The Belly Of A Shark (It All The Deep End)
Four months since release, Gallows have been winning over growing UK crowds with their intense live sound, (out now)



THE FRAY
How To Save A Life (RCA)
First featured in *MV* in November ahead of their first UK visit, this emotive track was B-listed at R1 last week and looks poised to fly in the UK (single, tbc)



HADOUKEN
That Boy That Girl (Surfbeat Noise)
We love a good video - Hadouken's clever new clip to their forthcoming single perfectly complements the song, (single, Feb 26)



ANDREA ROSS
Moon River (U2)
Ross is a 15-year-old singer from Boston who caught the ear of Andrew Lloyd Webber who has produced this debut, (album, tbc)



KATE NASH
Caroline's A (Umick) (Moshi Moshi)
We've watched Nash closely since first hearing her demos in 2006. With this new single and clip, she is coming into her own, (single, Feb 5)



PHIL CAMPBELL
Cold Engines (Safehouse)
Released on Clive Black's new label, Campbell writes music with a timeless, classic quality that belies his youthful years. (from album, March 12)



THE BIRD AND THE BEE
Fucking Boyfriend (Blue Note)
Himmler Greg Kurstin joins vocalist Inara George for this delightfully debut, (album, March 5)

AUTOCAT
Late Night Shopping (Akoustik Asarbyk)
This seductively dark debut album fulfils the promise offered by Autocat's first two low-key releases, (album, March 5)

Dedicated classical and jazz service aims to bite into iTunes' market

UCJ launches new download store

Universal Music Group is looking to build upon the launch of its inaugural classical and jazz download store with an initial £50,000, six-week campaign targeting the likes of highbrow media.

As part of a raft of activity to promote Classicsandjazz.co.uk — which launched last week with an initial offering of more than 125,000 tracks — UCJ will take ads in a number of newspapers and specialist magazines, including the *Financial Times*, *Jazzwise*, *Gramophone*, *Classic FM*, *Spectator*, the *Midem Classical & Jazz Guide* and *The Observer*.

The press campaign will be mirrored by an equally strong online campaign, in which eCards will be sent to 45,000 subscribers registered on the UCJ database; an online banner on *Gramophone's* website and email-outs to all *Gramophone's* subscribers, as well as online pop-ups on all UCJ artist websites.

The spend will also result in advertising booklets going into 2.5m UCJ CD units, and see the website's address featured on all UCJ artist and compilation TV commercials, including forthcoming spots from Lesley Garrett and Russell Watson.

"We've targeted publications like *Spectator* where we had a good response in the past," says Universal Classics & Jazz managing director Dickon Stainer. "The site is aimed at the collectors and the serious jazz fans, and the targeted advertising reflects that."

"We'll be spending £50,000 in the first six weeks alone, and beyond that we've got a lot planned for the year. We're going to have a number of artists going into the studio who are going to do blogs, and there will be jointly-branded feature in conjunction with the Royal Opera House."

"The scale of the record company's launch for what is still a comparatively niche genre in the digi-

tal market represents Universal's clearest attempt to date to challenge the dominance of Apple's iTunes Music Store.

Stainer is bullish over Universal's decision to make its store's music available in WMA format — which is incompatible with Apple's iPod player — saying, "We see our site as being complementary with the iPod system until such time as Apple decides to make its software compatible with these files."

In addition to the site's catalogue size and file format, one of the key areas in which Universal is hoping to differentiate its store from Apple's is via its search engine. iTunes does not currently allow for an advanced search by composer — a major chagrin for many classical downloaders — whereas classicsandjazz.co.uk allows for a custom-designed, in-depth search of each track's meta-data.

UCJ new media manager Clare Nash says, "During our research we had a lot of complaints that existing sites' search functions weren't advanced enough because they didn't feature a composer field, and that with the quality you could tell that the audio had been compressed."

"Classical fans can really tell the difference between something they find on iTunes or Napster and something that's CD quality. We see it as a major USP for us."

Despite the scale of the last week's launch, which included a performance from UCJ-signed Nicola Benedetti at London's Home House, the site will not operate under the Universal or UCJ banners, instead flying under the flag of just "classicsandjazz.co.uk". Stainer says this approach has been taken as the record company's hopes to broker deals with other classical labels to offer their content on the site.

PIGEON DETECTIVES
CAST LIST
Management: Colin Glavin and Mick McCarthy, Proton.
Radio: Rob Lynch, Anchove, TK, Karen Williams, Big Sister.

Press: Ash Callies, 99R, Agent: Adèle Suter, William Morris Lawyer, Sarah Waddington.

BLOC PARTY
CAST LIST
Management: Tony Perrin and Simon White, Coalition
Manager: A&R: Mark Bowen, Wichita Recordings
Marketing: Jason

Rackham V2, TV, Karen Williams, Big Sister, National Radio, Woolfe, Hungry Media, Physical Radio: Neil Adams, V2, National Press: Janine Warren, Music

Coalition PR, Regional Press: Carl Delahunty, Coalition PR, Online: Karen Piper, V2, Photo: Kenny McDuff, EMI Music

THE PIGEON DETECTIVES

Leeds outfit The Pigeon Detectives will follow in the footsteps of Enter Shikari and José González by the independent route and tapping into the marketing arm of Vival Distribution with the release of their debut album this April.

The as-yet-untilted set, produced by The MusicTaster Chiefs collaborator Will Jackson, will be released two independent label Dance To The Radio — home to

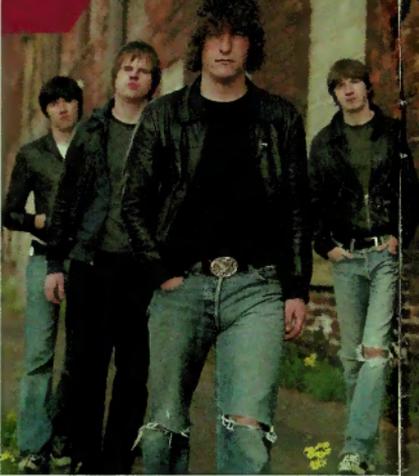
forward, Russian — and preceded by new single *Romantic Type* on February 26. Mick McCarthy, who co-manages the band with Colin Oliver of Futurewood, explains that Vival made the most sense as a partner. "With a

band like The Pigeon Detectives where the fanbase has developed through word of mouth rather than hype, it is important to go down the independent route," he says.

The Pigeon Detectives have been a fixture on the live circuit over the past 18 months, playing a stage with acts including The Holloways, Dirty Pretty Things and Kaiser Chiefs. To date, they have released two limited-edition singles via DTR, with each selling out and the latter single *I Found Out* reaching the UK Top 40 last year.

Following the album's release, the group will issue *I'm Not Sorry*, a track first featured as a demo in Music Week in 2005.

SNAP SHOT



Once more around the

Talent

by Adam Benzine

Wichita-signed act Bloc Party will next month become the first of a series of artists this year to release their second album after making strong first steps in 2005.

The February 6 release of *A Weekend In The City* will be followed by second sets from fellow UCJ-signed acts Kaiser Chiefs, Maximo Park and Editors by the end of April.

Bloc Party will be looking to build on the sales of platinum debut *Silent Alarm*, which has sold 352,000 copies in the UK and produced two Top 10 singles while shifting more than 1m copies worldwide. Lead single *The Prayer* will be commercially released on January 29, with second single *I Still Remember* scheduled to follow in early April.

"I'm hoping we can make the same sort of leaps commercially that the band have made artistically," says Wichita co-founder Mark Bowen. "I'm really hoping that we can deliver for them, as they've made a far superior album."

"One of the biggest challenges facing us is that Silent Alarm was so well-received internationally, which makes managing an international tour diary very hard. From Finland to Australia they are



Bloc Party: Looking to build on debut album *Silent Alarm's* platinum UK success

now a big band and the challenge is in making sure everybody gets the same commitment."

For the new album, the band have replaced Silent Alarm producer Paul Epworth with Garret "Jackknife" Lee, whose choices include producing U2's *How To Dismantle An Atomic Bomb* and Snow Patrol's *Eyes Open*, 2006's biggest-selling UK album.

"We always knew that we'd work with a new producer, and we'll work with a new producer for the third record," says Bloc Party singer Kele Okereke. "Recording should be about kicking new doors in. It should be about constantly struggling to prove yourself, rather than becoming complacent."

"With this record I wanted to make something that was so far removed from the world of Franz Ferdinand, Maximo Park or *The Futureheads*," he adds, "something that just sounded like we were on a different planet."

Lee's influence is immediately apparent on *The Prayer*; a pounding anthem led by a distinctive drumbeat and Okereke's strong vocal and is a real progression from the guitar-led sound of the band's debut.

"We wanted to release a first single that revealed the breadth of the band's sound and let the fanbase know where the band were heading," says Bloc Party manager Simon White. "The band had very



Digital innards: (l-r) UCJ acts Harry Christophers, Nicola Benedetti, Nicky Spence and Elin Manahan Thomas at the download store's launch

STATE OF PLAY CONFERENCE HIGHLIGHTS
Tuesday 16:30am
Education
Secretary Alan
Johnson keynote
11.5am Rose of
click wheel culture.

12:15 The
Transformative
Power of Music
Watfaring High
Musicals 2.30pm
Making Every
Child's Music
Mottler featuring
DCMS minister

David Lammy and
Music Manifesto
champion Marc
Jaffrey 2.30pm
Creative & Cultural
Skills – The Music
Grant
Wednesday 17:
10am Sir Ken

Robinson keynote
12.15am The
Curtesy of
Creativity: the
importance of
copyright featuring
BMRB Sara Conway
2.30pm (or)
Industry? Featuring

EMI Group's Eric
Heal and music
minister Shaun
Woodward

How to demystify the US market

Music Week will next month attempt to demystify the process of breaking the US market with the launch of a new conference.

Making It In America will be staged on February 27 at the Rich Mix in Shoreditch, London, supported by Creative London, supported by Shoreditch, London, and UK Trade & Investment.

The one-day event will offer delegates the opportunity to pick up practical experience and advice both from British executives who have already made an impact in the US, as well as from professionals who work in the market on a day-to-day basis.

Music Week editor Martin Talbot says, "For an industry in a period of great change, one thing remains true – that America is

THE market that every artist and music company wants to break.

"With Making It In America, we will attempt to remove some of the mystery from the challenge of making an impact in the US, by bringing UK professionals in the same room with the people who really know."

Sessions will include an overview of the market, as well as examinations of key issues facing anyone looking to launch an assault on the US – including getting that first deal, understanding the media environment and getting the new digital opportunities to work for you. The event will also offer case studies on projects which have already enjoyed success in the US and drilling down into the

reasons why. The event will be open to delegates at a day rate of £175.

Full details of speakers will be confirmed over the coming weeks, together with specific outlines of the conference schedule.

The event will kick off a busy schedule of conference events from **MI's new Music Week events division**, including the **Music Meets Brands** conference which is being scheduled for this coming July. First details of the conference – the follow-up to last year's highly successful **Music & Brands event** – will be outlined over the coming month.

For more details on the event, contact conference organiser **Imelda Bamford** at Imelda@musicweek.com.

Music Zone founder blames bank

Music Zone founder Russ Grainger has launched an impassioned attack on the retailer's former bank, following the collapse of the chain he founded in 1984.

The chain announced at the start of January that it was going into administration after the Bank of Ireland refused to renew credit facilities in the wake of a difficult Christmas trading period.

Although the company owes payments for November and December to most of its major stockholders as a going concern to £30m, it is believed to owe just £1.5m to the Bank of Ireland, against a projected turnover of £115m for the financial year, and Grainger, who sold his stake in the business in 2005, argues that the bank's approach was fundamentally short-sighted.

"As far as I can see, the only thing that [the Music Zone management] seem to have done wrong was to go the wrong bank for a loan. The bank, as I see it, have seen some poor trading performance from HMV and Woolworths, got spooked and pulled the plug, which I thought was appalling behaviour", he says.

For now, all Music Zone stores remain open as administrator **Deloitte And Touche** attempts to sell the business as a going concern. The firm placed an ad in the *Financial Times* last week offering the business for sale, with assets including a 30,000 square foot leasehold head office, a 56,000 square foot leasehold distribution centre, 104 leasehold stores, retail stock and intellectual property.

Bill Dawson from Deloitte And Touche's Reorganisation Services Division says that creditors are unlikely to get all of their money back but there may be a prospect of a small dividend. He also confirms that several record companies have filed reservation of title claims, whereby they argue that all titles remain their property until sold.

The Bank of Ireland said in a statement: "Following a period of difficult trading at Music Zone, Bank of Ireland regretfully concluded that it could no longer continue to support the business. Bank of Ireland has consequently ceased to act as Music Zone's business banker."



Grainger: founded Music Zone in 1984

Minister to address Roundhouse conference this week

Government to act on Music Manifesto

Education

by **Robert Ashton**

The Government's commitment to put music at the heart of British schooling will become clearer this week when Secretary of State for Education and Skills Alan Johnson reveals how he will implement the Music Manifesto.

Johnson's ministerial address at the State Of Play conference tomorrow (Tuesday), the first keynote address by an Education Secretary for nearly a decade, will reply to the nearly 50 recommendations made in the Music Manifesto in October.

Music Manifesto champion Marc Jaffrey says he has not had any clues yet what proposals Johnson will get behind, but hopes it will at least support the headline recommendations. They include a national singing campaign, a commitment to funding of music services and more help for the country's brightest musicians. "Overall, we want the Government to take up the direction of the recommendations and use them as guiding principles," says Jaffrey. He adds music educators and the industry must present a joint case on issues as varied as copyright term and the syllabus of music courses.

Similarly, British Music Rights senior political adviser Sara Conway says the Government has made some good progress on education. It has shortlisted the multi-

million-pound creative and cultural skills-backed music academy proposal, currently being worked on, and at the end of last year Schools minister Andrew Adonis pledged to provide £63m to music services and schools over the next couple of years. Conway, whose

There have been some good intentions from the Government. We want more of the same
Sara Conway, British Music Rights

BMR has developed the Quick-Start Music Programme backed by the Music Manifesto, says "I think there have been some very good intentions from the Government. We want more of the same."

Minister for Creative Services Shaun Woodward, who has responsibility for the music industry, Parliamentary Under Secretary for Culture Media and Sport David Lammy and Adonis will also be at the two-day conference taking place tomorrow and Wednesday and Jaffrey and others hope their presence indicates the Government's seriousness and commitment to music from the grass roots upwards. "This isn't going to be a run-of-the-mill conference. We have a plan of action. We now want the Government and its agencies to take more effective action on recommendations. We

want a step forward."

The conference at the Roundhouse in Camden Town will also include contributions from a raft of heavy hitters across the industry and within the music sector, including EMI Group chairman Eric Nicol and Creative & Cultural Skills chairman Tony Hall, who will both contribute to a panel session on the creative industries.

Sir Ken Robinson, a world-leading guru on creativity and education, cellist Julian Lloyd Webber and Hugh Masekela will also take part.

Meanwhile, EMI hopes it has opened a valuable gateway into the music industry by taking on the first two students of a new creative apprenticeship scheme.

The scheme, providing a vocational qualification run in conjunction with a London college and Creative & Cultural Skills, is at the pilot stage. But EMI training and development manager Donna Johnson says it is eventually envisaging that the company will take on five apprentices – one for each label. Johnson explains that many of the old, traditional routes into the music industry, such as from the post room, have now closed or are unreliable. "This creates another entry level of opportunity for people who have not gone the academic route, such as 'mentoring'," she says, adding the Government-assisted apprenticeships will also provide diversity.

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The Bloc

specific ideas about what they want to achieve, and there was no involvement from us; we let them get on with it."

Both Bowen and White identify radio support as a key factor in the album's campaign. The Prayer has been A-listed on Radio One and Daytime playlisted on Xfm, but it will be with second single I Still Remember where the group will look to achieve mainstream success.

"I think we can expect a fair amount of radio this time around," says White. "That's really the thing we're looking for with this album that we didn't get with the first."

Of the follow-up albums planned for 2007, however, Bloc Party have suffered the hardest start, with the bulk of a near final mix of their album being leaked online early last November.

"I think that most people who are downloading it will buy it anyway," suggests White. "It's going to be an important album and as lasting an influence as something like The Cure's *Disintegration* or Radiohead's *OK Computer*."

Early indications are that the album is set for a slew of favourable reviews from the UK press next month. The challenge now will be for Wichita to turn that critical acclaim into commercial success.

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Fru Hazlitt tight-lipped as speculation mounts over possible role at GCap 'Business as usual' at SMG as ex-boss is linked to rival

Radio

by Jim Larkin

Former Virgin Radio boss Pru Hazlitt is being tipped to emerge at GCap in May, but speculation rages as to whether it will be as part of the management team or as the head of the entire group.

Hazlitt announced her surprise resignation from her position as radio chief executive of Virgin parent SMG last Monday, saying there were "other things" in her life she wanted to achieve.

The news has been interpreted as meaning she aims either to seek venture capital funding to stage an ambitious takeover bid for GCap, or that the group had offered her a place on the board, with responsibility for its London stations.

Experts consider the latter option more likely, given her work with Capital Radio, where she used to be sales director – the more credible option, especially since the collapse of GCap's bid to bring in Birmingham City FC managing director Karen Brady to head Capital Radio.

However, Hazlitt remains under contract to Virgin for the next four months, meaning she will not be appearing at a rival group until late spring at least.

As such, she was unavailable for comment last week and GCap is refusing to discuss what it calls



Hazlitt wants to achieve 'other things'

"market speculation". However, analysts believe there is every chance of Hazlitt being reunited with her former employers.

"It's entirely feasible," says Richard Hitchcock, analyst at Numis Securities. "It was a big surprise that she left Virgin because the station had performed well and she was popular with investors, but that's why GCap would want her."

Hazlitt had been at Virgin for less than 18 months, but her solid performance there came in marked contrast to Capital Radio, which consistently lost listeners and revenues over that period.

Revenue declined by 8.4% in 2006 and profits fell by almost a third, while Capital Radio has fallen

Hazlitt did a good job at Virgin and she's got the personality and the support to succeed

Richard Menzies-Gow, analyst, Dresdner Kleinwort

to its lowest audience share at 4.7%. Hazlitt's job, says Hitchcock, would be to restore audience and to assess whether the decision to halve the length of ad slots has worked.

Other analysts fancy Hazlitt could succeed in drumming up the private equity support to lead a buyout of the whole group.

"It would be a big deal to get the financial backing, but she did a good job at Virgin and she's got the personality and the support to succeed," says analyst Richard Menzies-Gow of Dresdner Kleinwort.

He warns, however, that GCap remains an expensive company, with its value remaining high, despite its poor recent financial results. Also, any bid would have to get round combative GCap chief executive Ralph Bernard.

Menzies-Gow also believes that, regardless of Hazlitt's reasons for leaving, her departure now makes a merger between SMG and UTV more likely.

Since talks between the two companies began, there has been a notable shift in share price at both,

which now makes a 50/50 split in ownership of the combined group look likely, although Menzies-Gow believes UTV shareholders would have cause to feel disappointed with such a deal as UTV is worth more.

Speculation also suggests SMG has a change of ownership clause over Virgin Radio, under which Richard Branson can take back the Virgin name should SMG be bought, meaning SMG could even end up taking a 51% stake.

Hazlitt's replacement at SMG is Virgin Radio programme director Paul Jackson, who was acting chief executive of radio for SMG for five months before Hazlitt's arrival in August 2005.

Because of his involvement in so many of the decisions under Hazlitt's tenure, he says his promotion will represent a continuation of current strategy, rather than any radical new approaches.

"It's very much business as usual," he says. "I've been here five-and-a-half years and I know we have good staff here and the station is doing well. We're going to keep our commitment to outside events like the V Festival."

SMG acting chief executive Donald Embley says Hazlitt has proved herself to be an "inspirational leader" and has provided Jackson with a strong platform on which to build.

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Radio digest

New talent given Radio One slot

● **Radio One** has made its early morning Friday breakfast show a home for emerging talent by giving it over to new presenters each week.

The slot, which runs each Friday between 4am and 7am, is intended as a showcase for new DJs, who will present the show on a rotational basis. The first such presenter was Radio One Surgery host Letitia, who kicked off the concept last Friday.

● **Xfm London** has made a raft of changes to its weekend schedule in what is the first reshuffle to be made by new programme director Adam Uytman. On Saturdays, Guy Garvey's show *Playola* is to extend beyond its Manchester home and will be broadcast in the capital, while former Xfm Manchester breakfast DJ Paul Tonkinson will take over the late morning slot on Saturdays in addition to his weekday shows. On Sunday, Steve Harris will fill the 4pm to 6pm slot and The Rock Show will move from Fridays to Sunday nights.

● **GCap Media** has promoted Darren Henley to managing director of Classic FM, giving him responsibility for programming and business matters at the station.

Henley was formerly station manager for Classic FM, with responsibility for editorial content. His new role will also include responsibility for the jazz, the national digital radio station dedicated to jazz music, which launched on Christmas Day.

● **Radio Two** has given Alan Titchmarsh a two-hour slot to be broadcast every Sunday evening. He will present a show called *Alan Titchmarsh With Melodies For You*, which will go out between 6.30pm and 8.30pm every Sunday from January 28, replacing the long-running *Your Hundred Best Tunes*.

Ofcom debates could outline future for music

The music industry is calling on Ofcom to preserve the analogue spectrum for its current uses in two debates the regulator is hosting, which could have a profound effect on the futures of both radio and live music.

In the first, the watchdog is asking whether national and regional radio broadcasting on AM should come to an end once the current licences come up for renewal in 2011/12.

British Music Rights is leading calls for analogue broadcasting to be protected, saying it remains of vital importance to new acts looking for exposure, but it faces opposition from some in the commercial radio sector who regard AM as too expensive.

The issue arose in Ofcom's recently-issued Future Of Radio discussion document concerning plans for radio licensing and

regulation: Ofcom asks if better use could be made of AM, which is suffering at the hands of FM and digital radio.

GCap says it welcomes a debate as the value of analogue licences diminishes. The BBC is also calling for more debate before any decision is made about an analogue switch-off in the medium term.

But BMR says consolidation or a reduction in the number of channels available to musicians is a dangerous threat. Its submissions states, "Ofcom should make a firm commitment to prioritise the diversity of music programming as a key outcome to any changes in the future."

One area outlined in the Ofcom document is the potential to replace existing AM licences as they expire, with digital radio mondiale (DRM) services. DRM uses medium wave spectrum to

broadcast digitally with improved sound quality.

Ofcom has received more than 200 responses to its document from individuals and organisations, ranging from the BBC to commercial groups including GCap Media and Emag.

Meanwhile, Ofcom is also expected to auction off spectrum currently used for radio microphones to the highest bidder in 2012 and concerns have been raised, which have gone as far as the House of Commons, that this could have serious consequences for the live industry.

The worry is that it will be wealthy telecoms companies, rather than music technology companies, which end up controlling the spectrum and the resource will disappear.

The plans prompted Labour MP Andrew MacKinlay to table an

early day motion in Parliament, saying the state should intervene to ensure sufficient spectrum quality and quantity is made available for wireless microphones.

He says failure to do so would be "likely to damage irreparably a wide-ranging industry".

However, Ofcom is more confident that a market-led solution will present itself and avert the crisis MacKinlay warns about. A spokesman says a likely result of the auction is that a commercial company would emerge and buy the spectrum, which would then be leased to concert organisers as it is needed.

The issue is raised in a discussion document called the Digital Dividend Review, examining what should be done with the free analogue spectrum created when television switches to a more efficient digital platform in 2012.



Rod Stewart: first voice on Rock Radio

● Scotland's first classic rock station 96.3 **Rock Radio** began broadcasting last week. The GCap Radio-owned station launched with a guest appearance from local Seventies rock act Nazareth, with Rod Stewart the first voice to be heard.

● **Chrysalis Radio's** Heart network has entered a sponsorship deal for its Saturday morning programming from cruise operator Oceania. The deal, reported to be worth six figures, will run across all three Heart stations in London and the West and East Midlands for 13 weekends, ending April 8.

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EMI: OUT

Alain Levy

Alain Levy joined EMI Music as chairman and CEO in October 2001, after a long and formidable career in the music industry spanning several companies.

Born in France in 1946, Levy relocated to the US and graduated from the University of Pennsylvania with an MBA in finance. His career in the music and entertainment industries took off in 1972 when he joined CBS International in New York (now Sony BMG) as assistant to the president.

A year later he moved to the CBS European HQ in Paris and in 1976 was appointed VP of marketing for the region, becoming MD of CBS France three years later.

Switching to PolyGram (now Universal) in 1984 to head the company's French operations, Levy built the business into the country's second largest record company. In 1988, he moved to London to become executive vice president of PolyGram and was a key player in the acquisition of Island Records in 1989 and A&M Records in 1990, which respectively brought U2 and Sting into the fold.

Then in 1990 Levy moved to New York and the following year was appointed worldwide president and CEO of PolyGram. He was elevated to chairman of the program in 1998 and Levy left to invest in a string of media firms before joining EMI.

David Munns

David Munns became the vice chairman of EMI Music in October 2001 after a shared history with Alain Levy at PolyGram. He is known for his strong relationships within the artist community, beginning his music business career at EMI in 1972, where he worked as an advertising clerk in the marketing department at the firm's London HQ.

He rose through various marketing positions, including product manager for Paul McCartney and the first Wings album, and also handled marketing for artists such as Bob Dylan and the iconic Kraftwerk.

Munns moved to Canada in 1979, occupying various roles, including vice president of marketing. In 1984 he returned to London to head EMI UK's A&R and marketing team, before switching to PolyGram in 1987. There, he became MD of PolyGram UK and was promoted to senior vice president in 1991, reporting to then president and CEO Alain Levy.

After joining PolyGram in 1998, Munns became manager of Jay Bon Jovi, helping his band — Bon Jovi — sell more than 7m copies of their album *Crush*.

Managers wake up to news of departures

One of Eric Nicoli's first tasks last Friday was the break the news of the Levy/Munns sackings to more than 50 artist managers around the world.

Like many of the artist managers contacted last Friday, the first Courtyard's Chris Hufford knew of the pair's departure was when the news broke that morning.

"I have woken up this morning to the news, so it's a bit early to digest the repercussions, but it's certainly interesting. It's all too soon to really make any discernable comment."

Hufford says in hindsight there were some "possible indicators" that changes were afoot, but affirms he had received no prior knowledge of the shake-up.

"Robbie's record hasn't done what they had hoped, but the market is so volatile there are no guaranteed sales on anything. Every label is in the same boat."

Courtyard-managed act Radiohead have proved one of EMI's biggest-selling career acts over their 16-year history, with album sales of more than 20m copies for the company.

With the band currently out of contract, Hufford said last week that a new album from the group was progressing nicely, though would not confirm whether the album would fall this year or, indeed, whether EMI was still a potential home.

Rob Swerdlow, manager of The Kooks, received an email from Tony Wadsworth last Friday morning informing him of the changes. As the artist manager of Britain's biggest-selling UK artist in 2006, he was confident the changes would not have too much of a negative impact.

"The real thing tend to have no effect on artists as long as you keep your head down, make great records and remain vital," he says. "I've seen this so many times

before and it never does, as long as you're got a great band."

Swerdlow adds, however, that Munns' departure is a loss. "David Munns was a music guy who galvanised projects when they got to a certain level."

"The only problem was that on an A&R level, there were not enough Coldplays being put through to him, for him to put the ball in the back of the net."

One of EMI's biggest global successes over the past 12 months was Corinne Bailey Rae (pictured right), who has to date shipped more than 2.6m copies worldwide of her debut album. In the US alone, the album scanned 150,000 copies over the three weeks of Christmas with 95,000 copies sold in Christmas week alone.

Bailey Rae's manager Bob Miller, who was in the UK last week ahead of tomorrow's (Tuesday) Brits nominations, says he was largely detached from what was going on behind the scenes.

"I feel ambivalent about it," he says. "It was inevitable that some changes had to take place given what they are trying to do with the company and when that happens there is always going to be casualties. They put this team in to do a certain job and it hasn't quite worked."

Miller says he has enjoyed a very close relationship with Munns, Levy and the team which they assembled. Talking last Friday, he recalled Capitol Records president Andy Slater's belief in Bailey Rae's album.

"It's a testament to Andy Slater's belief, that since early last year, he has been telling me to keep February 11 free for the Grammys," he says. "One year later, Corinne has been nominated and is performing at the event. That's incredible belief and understanding of the potential of a record."



Corinne Bailey Rae: one of EMI's biggest global successes in the past year

Disappointing Christmas for major label
EMI axe falls

Companies

While EMI Group chairman Eric Nicoli's decisive action last Thursday came as a bolt from the blue for most, it has been brewing since before the Christmas season.

This month was always going to be a crucial one in which Nicoli began considering his options following something of an annual horribilis for the major.

Last year culminated with a highly-disappointing Christmas for the major, ending a year in which his long-cursed tie-up with Warner had once again collapsed — ditched this time in the wake of the Court of First Instance's ruling that the Sony BMG merger of 2003 needed to be re-examined.

"This has been going on since before Christmas," says one source. "It was clear something was up and Christmas trading just confirmed it. It looks like it's all going to be very messy over the next two or three weeks."

Once the Christmas period delivered all that Nicoli feared, the EMI board met last week and agreed unanimously on the remedy.

Nicoli summoned Alain Levy and David Munns back from New York last Thursday, where they were met at Wrights Lane and removed of their positions. Initial reports indicated that they were escorted from the building.

The decision was announced to the US company last Thursday evening, with Nicoli immediately taking over the reins.

Although initial sources indicated last Friday that former Warner Music global chief Roger Ames was being lined up to take



Nicoli: EMI chairman summoned Alain Levy and David Munns

over the company this week, this was quickly dismissed by EMI sources — "that is just not true," said one.

In fact, said several sources, Nicoli has no plans to relinquish control and that the move is designed to "de-layer" the management structure — or remove a layer of senior global management.

The changes see Nicoli taking direct responsibility for the management of the recorded music division, EMI Music.

Reporting to Nicoli will be EMI's various regional heads, as well as EMI Music Publishing chief executive Roger Faxon. The realignment will see publishing report to the head of the recorded music division for the first time.

"What this will do, by taking

Levy and Munns

Alain Levy and David Munns are paying the ultimate price for failing to deliver on one of their key priorities — turning around EMI's lacklustre North American performance.

While group chairman Eric Nicoli insisted that the time of their appointments in October 2001 that the company's long-standing poor US showing had not been the specific reason behind predecessor Ken Berry's departure, it was clear that improving the major's US fortunes would be one of the main responsibilities given to the two new arrivals.

EMI's under-performance in the States has been a matter of concern for the major for many

years. During their five-year run, Levy and Munns could point to some successes across the pond, not least the breakthrough of Norah Jones and her 20m-global-selling, multi-platinum debut *Come Away With Me* and UK signings Coldplay becoming State-side chart-toppers. But these triumphs were few and far between.

The company firmly remains the fourth biggest major in the market, with Nielsen SoundScan figures giving it a 10.2% share for 2006 compared to 31.6% for Universal, 27.4% for Sony BMG and 18.1% for Warner.

At Christmas 2006, Sir George and Giles Martin's soundscape to The Beatles' *Cirque du Soleil* pro-

was final straw for chairman, as Alain Levy and David Munns are sacked

Is after annus horribilis



David Munns back from New York to tell the duo they were being relieved of their positions

and joining forces to help deliver greater negotiating strength in certain areas, such as digital licensing.

Nicoli's priority, adds an EMI source, will be building strong local and regional management, giving freedom to the local management to run their own businesses.

Sources indicate that the changes will give additional responsibility and opportunity to the UK's Tony Wadsworth and Continental Europe chief Jean Francois Ceillon. "EMI still has good people who are capable of driving the business," says one. "The change will give the likes of Wadsworth and Ceillon the opportunity to flourish."

In an announcement issued to the London Stock Exchange last Friday morning, EMI confirmed the decision to fire Levy and Munns and attempted to reassure the analyst community of its continuing confidence in the business.

Local market heads will be charged with implementing a restructuring programme designed to strip £10m of incremental annual savings from the company.

The statement insisted, "The global music market remains highly dynamic, but also continues to prove to be a challenging environment in which to operate. The company remains confident in the long-term trends for the industry and in particular that there will be continued strong demand for digital music."

"However, to secure sustainable growth in underlying profits and cash flow, EMI will re-align its investment priorities and focus its resources in areas where it is positioned to make the best and most certain returns."

It is understood that the cost-

cutting programme had already been in motion before Thursday's firing of Munns and Levy, with plans already being constructed in conjunction with regional and national heads. The cuts are expected to amount to at most 20% of EMI's total overhead, but with certain markets taking the brunt of the impact.

One source says, "You are going to see everything between 3% and 100% cutbacks, depending on the market. In fact, some areas might see zero cutbacks, because we will be putting resources in – in others we will withdraw."

The "delaying" will allow for a more streamlined approach to digital issues, says the statement, while the company will also focus on "investing and operating in territories and business areas where superior, secure returns can be generated, and reducing exposure to territories and business areas in which these conditions are not satisfied."

The statement adds that EMI will continue to "expand the group's presence across the music value chain", while also "pursuing partnerships which allow EMI to extract further leverage from its operating infrastructure (eg distribution and administration arrangements)".

The statement continues that EMI believes the changes will "align EMI's business more closely to its operating environment, allow a continuing strong focus on artist and songwriter development, re-allocate resources to attractive growth areas, increase the level and certainty of overall return on investment, and significantly improve margins and the generation of free cash flow".

EMI: IN

Eric Nicoli

Eric Nicoli admits he has two passions – food and music – and his career reflects this. After graduating as a physicist from Kings College, London in 1971, he joined Rowntree Mackintosh the following year as a market research assistant, before moving on to United Biscuits in 1980, where he was to spend the next 19 years. During those times he is credited with inventing the Lion Bar and the Yorkie.

He held a number of posts at UB, including group business planning director and chief executive of European operations, before becoming group chief executive.

He has been chairman of EMI Group since July 1999, after first joining the board as a non-executive director in 1993. Nicoli is also non-executive chairman of the Tussauds Group, chairman of the 19-year-old EMI Group archive trust and Trustee of the EMI Music Sound Foundation and a director of Creative and Cultural Industries Ltd. He was awarded a CBE for services to the music industry in 2006.

John Gildersleeve

John Gildersleeve was appointed non-executive deputy chairman of EMI in 2004. Before that he worked for Tesco from 1965 to 2004 and was a non-executive director of TSB, and its successor company Lloyds TSB, from 1994 to 1997. He filled a similar role for Vodafone from 1998 to 2000 and joined Gallaher as a non-executive director in 1997, becoming chairman in 2004.

But for the bulk of his career to date, Gildersleeve was an executive director of Tesco, staying in the role for more than 20 years. During his career with the supermarket chain he was responsible for personnel, marketing and development and commercial operations.

Martin Stewart

Trained chartered accountant Martin Stewart has been chief financial officer at EMI since 2005, when he replaced Roger Ravens.

Previously, Stewart was BSkyB's chief financial officer between 1998 and 2004. He reportedly quit after failing to gain promotion to chief executive, losing out to James Murdoch, the son of Rupert Murdoch.

During his tenure at the broadcast firm, Stewart was credited with switching a record number of subscribers to digital services. Before that, between 1991 and 1994, Stewart was at PolyGram, becoming financial director of PolyGram Filmed Entertainment.

one layer out, is streamline and speed up the decision-making process" says one EMI source. "And that's definitely something that needed doing. So it should mean that we are a swifter moving company."

"With Eric, there are probably already people saying, 'What does he know about the music business?' Well, he has been chairing this company since 1999 and was on the board for several years before that. He is pretty clued up by now on the industry."

The move also underlines Nicoli's credentials as an astute political operator, says another. "This just goes to show how Nicoli really is the great survivor," he says. "He's outlived two CEOs, countless failed merger attempts and see-

share price and he's still there!" The changes which echo Edgar Bronfman's role at Warner – will see Nicoli attempt to "extract revenue and cost synergies between recorded music and music publishing," says Friday's statement.

One source suggests, "Eric will effectively be doing a Bronfman. It works for Warner and Eric seems to believe he can make it work for his company, too."

A closer relationship between records and publishing could benefit the company overall, says one observer. "In the US, for instance, publishing has a market share two or three times greater than the record company," he says.

The move could see the two divisions sharing head office functions in certain, small markets,

Is pay for lack of US success

duction Love was EMI's only exclusively-controlled title among the Top 20 biggest sellers in the US market in Christmas week; this was also the case in the UK.

Its only other presence in the US holiday week Top 20 came courtesy of shares in the joint-venture compilation releases Now! 23 and Now That's What I Call Christmas 3.

The company's showing on the Billboard year-end chart rankings for 2006, which cover a chart year running from December 2005 to November 2006, makes equally unimpressive reading – only one exclusively-controlled album sits among the year's 40 top sellers.

The album, Be Here by Aus-

tralian star Keith Urban, finished in 29th place for the year and is joined in the year-end Top 40 by three Now compilations in which EMI is partner of a joint venture.

Although US acts Korn and Dierks Bentley are behind EMI's second and third biggest artist albums in the market in 2006, the signings in the US. Last year's biggest successes for EMI included debut albums from Corinne Bailey Rae and KT Tunstall.

Even in its home territory of the UK, where EMI traditionally fared one of its worst end-of-year runs in years. As Universal and Sony BMG supplied most of the

biggest sellers between them, The Beatles album was its only highlight, at number eight on the artist albums chart in Christmas week.

As a consequence, EMI's market share in the market slipped below 10% – some 25 percentage points behind Sony BMG – and significantly lower than the 6% it managed in the same week in 2005 when Robbie Williams, Gorillaz, Coldplay, KT Tunstall and Simon Webbe were all in the festive Top 20.

Robbie Williams's Rudebox limped in at 29 for Christmas for a second year, and managed just 454,000 retail sales in its opening two months, compared to its predecessor Intensive Care's 1.4m units in around the

same timeframe a year earlier.

Meanwhile, despite a successful first lead-off single in Rock Steady, Parlophone signings All Saints' album Studio 1 debuted and peaked at 40 in November. There were similar disappointing performances by new albums from the likes of Badly Drawn Boy, Jamelia and Magic Numbers.

Against these setbacks, of course, the Grammy nominations announced just before Christmas further underlined the strength of the UK company's artists overseas, and managed just 454,000 retail sales in its opening two months, compared to its predecessor Intensive Care's 1.4m units in around the

Analysts wary of Nicoli after sackings

The dramatic action at EMI last week did little to satisfy observers in the city last Friday.

On the face of it, EMI enjoyed a good time on the stock market in 2006 and was established as the only music-related company on the main London market to achieve a rise overall.

Its share price lifted by 9.3% over the 12 months and was trading at 265p when the markets opened at the beginning of this year.

This, though, was driven by merger speculation around the major and was significantly down for a week of nearly 20% last July, amid a tie-up possibility with Warner, while the share price fell sharply last December on news that EMI had ended talks with Permin about a possible takeover.

The news of Levy and Munis's sackings last Friday sent the company's share price further south, losing 6.7% in value by lunchtime that day and closing at 246.25p, down 7.3% on the previous day.

Anthony De Larrinaga, a media analyst at SG Securities, takes a fairly dim view of the immediate changes brought in by EMI since Levy and Munis's departures.

"Nicoli is multi-talented. He comes from running a biscuit company to running EMI Group, to running the recorded music division. Not appointing a replacement for Alan Levy, there may be those in the market that don't think this is a reasonable plan," he says.

In addition, De Larrinaga expects the City to be wary of the

major's cost-cutting restructuring plan, which he believes is a reversal of its recent plans to grow market share.

Simon Wallis, a media analyst with Collins Stewart, adds, "At the moment, EMI is giving no guidance about what kind of growth they expect in 2007 and no guidance on operating margins."

"You can understand management not wanting to make promises they can't keep, but even sharing historical information that they should be able to comment on, they are being very cagey. But the market has value, particularly bearing in mind the strength of the publishing business."

Despite this, analysts are divided over what the move will do to EMI's merger prospects. "It does reduce the cost savings that can be made by combining EMI and Warner," says De Larrinaga. "And it may limit the prospect for a private equity buyer."

Not so, suggests Paul Richards, of Numis Securities. "Now EMI looks like a sitting duck for Warner or private equity. EMI's back catalogue and music publishing are as strong as they have ever been. There is just a problem with the front line."

However, De Larrinaga explains that the change was not entirely unexpected. "The market was braced for it to miss Alan Levy's forecast, but the extent that the share is expected to fall is quite a lot worse than the market would have been expecting," he says.

Coming up for EMI

EMI will hope to quell any negative speculations associated with last week's company shake-up with a media event at the Dorchester Hall this Thursday, highlighting some of its biggest releases for the year ahead.

The drinks and dinner reception will comprise attendees from across all sections of the media and will include live performances from a number of the labels artists as well as key projects for 2007.

Expected to be top of mind at the dinner event is Norah Jones's third studio album, the follow-up to 2004's 10m-selling album *Feels Like Home*, which is released on January 29. With 30m global sales under her wing over just two studio albums, Jones is one of the career artists EMI will be looking to, to turn around disappointing results in 2006.

Furthermore, meanwhile, will also look to the debut album from Damon Albarn-fronted project *The Good, The Bad & The Queen* to get

the year off to a strong start, while perhaps one of the year's most anticipated albums, *Kylie Minogue's follow-up to 2004's* *The Time of My Life*, is due in the second quarter. Europe's top-selling female solo artist has been previewing one of the tracks, the Scissor Sisters-penned *White Diamonds* on her current tour. A new album from former Supremes the Soloman Demography and *Tiny Dancers*' debut, will also fall first quarter.

Relentless will have new albums from Seth Cameron, Joss Stone and KT Tunstall, while new albums from Jamie T *Air*, Willy Mason and *The Thrills* will help boost Virgin's first quarter release schedule, with *The Chemical Brothers* set to return with a new set later in the year.

Looking ahead to the second half of the year, new albums are tentatively expected from *The Roots*, *The Magic Numbers*, *Lily Allen* and *Babyshambles*, with hints that a new Coldplay album may be ready for Christmas.

BPI returns to traditional structure, with chief executive working alongside part-time chairman

BPI restructure places duo at helm

Organisations

by Martin Talbot

Record labels association the BPI is looking to its new senior partnership of EMI chairman & CEO Tony Wordsworth and lawyer Geoff Taylor to bring the association closer to the industry it serves.

Taylor, who left to become general counsel & executive vice president at the IFPI in October 2005, is returning to the BPI in the role of chief executive. He had originally left the IFPI to join the BPI in June 2004 as general counsel.

He will report to new chairman Tony Wordsworth, who will also chair the BPI Council in a bid to bring the industry closer to the organisation's day-to-day operation. Both appointments will become effective from March 1, with current executive chairman Peter Jamieson leaving at the end of February.

Jamieson is discussing a possible future involvement with the BPI, which may see him playing a part in some of the BPI's ongoing projects.

He says, "I have been very proud to lead an extraordinarily committed and dedicated team at the BPI for more than four years successfully through a volatile and transitional period for our industry, with many notable breakthroughs. It has also been my privilege to chair the Brits through a number of fantastic events in which it has been possible to significantly lift the BPI's charitable contributions to the Brit Trust."

"In addition on these occasions to wish to spend more time with the family. In my case, it was more accurate to look forward to spending at least some time with the family."

"I take it as a compliment that they're going to need two people to replace me. And I and what Tony and Geoff every success as they take on the opportunities and challenges in 2007."

The move represents a return to the structure which was traditionally operated until four years ago, when a director general working with a part-time chairman.

Wordsworth adds that his own tenure as BPI chairman is likely to last for around 15 months, until the AGM of 2008. The EMI chief says that the BPI Council members have discussed the possibility that the standard period in the hotseat could be as little as a year, rather than two or even four years,



Wordsworth (left), Taylor: new BPI senior partnership

as it had been in the past – which might make it easier for record company executives to manage.

Wordsworth, who has been elected to the role by the BPI Council, says, "We changed four years ago because we felt that none of the heads of the record companies had the time to be involved in the trade association as a chairman. We and Peter have reviewed that and felt the time was right to revert back to the previous structure."

Wordsworth stresses that the change does not reflect on the performance of Jamieson, more on the weaknesses of the structure itself.

"There are so many changes affecting the industry now, we feel we need to bring the member companies much closer to the day-to-day decision-making and strategy of the BPI," he says. "Ideally, if you have an executive chairman in place, that person isn't running a record company and has a reporting line which covers a whole council. That arguably isn't the best way of giving the chairman direction."

"The new structure will see Taylor overseeing the day-to-day running of the BPI, reporting to Wordsworth as chairman of the strategy-setting BPI Council. Taylor says he is delighted to be returning in the role.

"It is an opportunity that is too good to turn down," he says, stressing that he will arrive on March 1 with no preconceptions. "I will be no different from any other chief executive. I will review how we things are running and go from there."

While Taylor's links with both the IFPI and the BPI will potentially allow opportunities for the two associations to work more closely together, Wordsworth stresses this was not an explicit aim of Taylor's appointment.

Taylor adds that to outline his key issues going forward with the organisation would be premature, although he stresses the importance of working together with other organisations within the music business.

Wordsworth agrees: "Increasingly, the BPI needs to work out its relationship in a positive way with all the other associations in the industry. There is a feeling that, over the past couple of years, music trade bodies – of which there are quite a few – have not been pulling together in the same direction. The BPI should recognise its place in that and – along with everyone else – set an example."

"You can see the outcome of Gowers reflecting the fact that we don't get our message across as cohesively as we should do."

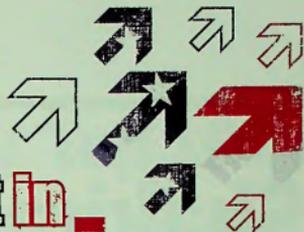
Wordsworth and Taylor highlight the BPI's relationship with AIM, indicating that the two organisations should bury the hatchet and attempt to get along in a more cordial fashion – rather than competing effectively as rival associations.

"There is an opportunity to have a much more healthy dialogue," he says. "There should be more dialogue between the two organisations."

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Radio 53.8, Sky
Radio, YFM FM,
Ireland (GFM Radio,

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Antena 3), Spain
(Canal 9 Valencia,
Canal 5 Barcelona,
Canal 8,
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US acts dominate, but Colombian Shakira pips Gnaris Barkley to number one while Robbie heads the UK charge. By Paul Williams

Shakira leads foreign invasion



European downloaders and radio programmers were in almost perfect union last year, concurring that Gnaris Barkley and Shakira were behind the two biggest hits of 2006.

But, while Gnaris Barkley's Crazy outsold everything else digitally across the 12 months in Europe to condemn the Colombian to second place, on the airwaves it was a reversal of fortunes as Shakira's Wyclef Jean collaboration Hips Don't Lie emerged as the most-played track of the year.

The track, whose popularity was boosted by the Sony BMG artist performing it at last summer's World Cup in Germany, accumulated more than 4.9m download radio points to head the Nielsen Music Control chart and establish a convincing 545,440 points lead over Warner's second-placed Crazy.

Hips Don't Lie also registered 54,770 plays in total across the panel of European radio stations surveyed. It was the year's number one airplay hit in France, Denmark, Germany and Sweden, while in Spain was only outranked by the Universal-issued One from Mary J Blige and U2, which was also Norwegian radio's biggest hit of 2006.



Stars don't lie: Shakira feat. Wyclef Jean (above) took break the 50,000-plus plays barrier, while Gnaris Barkley's high-selling Crazy settles for second place

One of the Shakira hit's least successful territories in terms of airplay was the UK where, despite finishing as the third biggest-selling single of the year, ranked a more modest 43rd on the equivalent radio listings.

Gnaris Barkley could set themselves extremely unlucky to have faced such a strong record in Hips Don't Lie for the European airplay crown because, had Crazy been competing in 2005, it would have walked off with the title. Its runner-up total of nearly 4.39m download points was not only superior to what Daniel Power's Bad Day secured to top the same chart the year before but Crazy's total of 49,706 plays was also better.

Crazy, however, did finish as the UK's airplay number one of the year, did the same in Ireland, occupied third spot overall in France and Italy, sixth in Denmark and eighth in both Germany and the Netherlands.

A year after Canadian Daniel Power claimed the European airplay title, 2006 was another year in which Europe's airwaves were again largely dominated by non-European acts. Below Shakira and Gnaris Barkley, US artists Kelly Clarkson, Madonna, Rihanna and Pink supplied

the third, fourth, fifth and sixth biggest airplay hits of the year respectively while another UK-born track, Red Hot Chili Peppers and John Johnson ensured the American flag. Top 10 were also steeped in the guaranteed some Euro-EMI's Robbie Williams garnered some Euro-EMI's presence in the upper echelon, with his track Advertising Space occupying the number seven position on the chart. Fellow EMI act Coldplay - fifth in 2005 with Speed Of Sound - finished 12th this time with Talk and the previous year's runner-up James Blunt made it to 17th place with his Warner-issued Wisemen.

Typically, the non-Americans on the chart are heavily concentrated from the UK with old faces such as Robbie Williams joined by new acts, including EMI pair Corinne Bailey Rae (18th with Put Your Records On) and Lily Allen (26th with Smile) plus Universal's James Morrison (35th with You Give Me Something). However, it was a Frenchman - Bob Sinclar - who uniquely supplied three of the year's 40 biggest European radio hits.

Sinclar's highest-ranked hit Love Generation took 19th place on the chart with his Cutes B collaboration Rock This Party at 33rd, while World, Hold On (featuring Bob Edwards), in 37th place, was one of several tracks featured on the survey to have World Cup connections. While World, Hold On was heavily featured during the tournament itself last summer, the draw the previous December in Germany provided the key promotional platform for Colombian artist Juanes, who landed his biggest European hit to date after performing La Camisa Negra there. It was Finland's number one airplay hit of 2006, took fourth place in Denmark and was ranked 39th overall.

Juanes - also at 28th on the chart with a Dios Le Pido - further swelled a Universal domination that included supplying exactly half of the year's 40 biggest radio hits and 40 titles across the Top 100. Its total within the Top 40 was more than double that of Sony BMG, although Sony BMG's eight entries did include three titles in the top six courtesy of Shakira, Kelly Clarkson and Pink. The same major also supplied Italy's biggest radio hit of the year, Il Mondo Nuovo by Neffa.

Warner claims 24 titles across the Top 100, six more than Sony BMG, including 2005 winner Bad Day by Daniel Power whose hits enduring popularity gives him 38th place this time, while EMI has 13 hits on the Top 100.

The sector's sole representative on the Top 40 is Sinclar's Love Generation, with his other entries coming through Universal, while on Europe's Top 20 downloaders the year the concentration of power is even more apparent. Just three companies are present, with Universal supplying 13 titles, Sony BMG five and Warner two.

EUROPEAN DOWNLOADS 2006

Pos	ARTIST TITLE Genre
1	GNARIS BARKLEY CRAZY WARRIOR
2	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE SO NY BMG
3	SCISSOR SISTERS DON'T FEEL LIKE DANCIN' UNIVERSAL
4	BEAMONK TONIGHT UNIVERSAL
5	SNOW PATROL CHASTING GABS UNIVERSAL
6	JUSTIN TIMBERLAKE SEVYBARK SO NY BMG
7	RED HOT CHILI PEPPERS DAN CALIFORNIA WARNER BROS
8	RIHANNA UNFAITHFUL UNIVERSAL
9	NELLY FURTADO MARQUEZ UNIVERSAL
10	JAMES MORRISON YOU GIVE ME SOMETHING UNIVERSAL
11	MARY J BLIGE & U2 ONE UNIVERSAL
12	CHRISTINA AGUILERA ANY NO OTHER MAN BUT YOU BMG
13	ORSON U2 YOU AND YOUR SLAVE UNIVERSAL
14	TAKE THAT PATIENCE UNIVERSAL
15	NELLY FURTADO PROMISCUOUS UNIVERSAL
16	RAZORHILL AMERICA UNIVERSAL
17	PINK YOU KNOW WHAT I WANT BMG
18	THE BLACK EYED PEAS PUMP IT UNIVERSAL
19	RIHANNA SOS UNIVERSAL
20	PUSSYCAT DOLLS FEAT. WILLIAM BEEF UNIVERSAL
21	KELLY CLARKSON BECAUSE OF YOU SO NY BMG

GERMAN AIRPLAY 2006

Pos	ARTIST TITLE Genre	Downloads	Radio plays
1	SHAKIRA/WYCLEF JEAN HIPS DON'T LIE SO NY BMG	42,270	39,973
2	NELLY FURTADO MARQUEZ UNIVERSAL	26,145	29,703
3	PINK YOU KNOW WHAT I WANT BMG	20,020	24,485
4	BEAMONK TONIGHT UNIVERSAL	15,541	20,483
5	MADONNA SO NY UNIVERSAL	15,540	20,226
6	ROBBIE WILLIAMS STYLISH HEART WITH UNIVERSAL	13,993	15,339
7	BOB SINCLAR LOVE GENERATION WEA	13,292	21,142
8	GNARIS BARKLEY CRAZY WARRIOR	12,162	28,752
9	KAVAR NADODU DRESSER WEA WEA	11,742	27,720
10	KELLY CLARKSON BREAKAWAY SO NY BMG	10,918	20,273
11	TEXAS LIGHTNING NO NEVER STOP BMG	10,445	20,151
12	SASHA BLUNT FISZELER WARRIOR	10,012	17,869
13	JARU DIEBES LIEBE UNIVERSAL	10,012	17,869
14	ROBBIE WILLIAMS ADVERTISING SPACE WEA	9,810	25,941
15	KARL JOHNSON UPSIDE DOWN UNIVERSAL	9,703	22,947
16	ROSENSTOLZ ICH BINCH (WIT.) UNIVERSAL	9,583	24,844
17	RIHANNA UNFAITHFUL UNIVERSAL	9,040	23,392
18	SASHA BLUNT FISZELER WARRIOR	8,749	23,196
19	PINK STUPID TILLS SO NY BMG	8,734	20,814
20	NELLY FURTADO MARQUEZ UNIVERSAL	8,199	20,418

FRANCE AIRPLAY 2006

Pos	ARTIST TITLE Genre	Downloads	Radio plays
1	SHAKIRA/WYCLEF JEAN HIPS DON'T LIE SO NY BMG	13,012	8,642
2	RIHANNA SOS UNIVERSAL	7,973	6,571
4	NE-YO SHAKIRA CRAZY WARRIOR	7,910	6,233
5	SINCLAR BOB & COE BOON THIS PARTY WEA	6,873	5,245
6	MARY J BLIGE BE WITHOUT YOU UNIVERSAL	6,522	4,247
7	DAMIAN S BULLETTE WEA	6,248	4,076
8	THE BLACK EYED PEAS MY HUMPS UNIVERSAL	6,034	3,139
9	RIHANNA UNFAITHFUL UNIVERSAL	5,947	5,930
10	WYCLEF JEAN BECAUSE OF YOU SO NY BMG	5,746	4,027
11	CHRIS BRINKMAN SANTIANA RTL SO NY BMG	5,595	4,647
12	PUSSYCAT DOLLS FEAT WILLIAM BEEF UNIVERSAL	5,522	4,689
13	ORSON U2 YOU AND YOUR SLAVE UNIVERSAL	5,472	4,687
14	JEAN-LOUIS AUBERT ALLIERS LINE	5,297	4,061
15	JUSTIN TIMBERLAKE SEVYBARK SO NY BMG	4,918	3,281
17	ORSON U2 YOU AND YOUR SLAVE UNIVERSAL	4,699	3,258
18	GRETT DAVID VS THE EGG LOU DON'T CARE	4,346	2,678
19	JUANES A DIOS LE PIDO WEA	4,312	2,678
20	OLIVIA TRIP TITANE DES PIEDS UNIVERSAL	4,308	3,514

Principato di Monaco, RAC Barcelona, Radio 3 Bilbao, Radio Cadena 100, Madrid, Radio Europa 4 Madrid, Radio Evatón, Radio Svaenir (Mix) Svayonil

Griffenburg, NRJ, Storsås, P3, Stockholm, P4, Stockholm, Radio Stockholm, Radio The Voice!, Switzerland (FM) Zurich, Radio 24, Radio DR3 3, UK

100-102 Century FM, 95.8 Capital, FM BBC Radio 1, BBC Radio 2, Cycle 1 FM, CWR FM, Italian FM, Heart 100.7 FM, Heart 106.2 FM, Key 103, Kiss 100 FM, Metro

FM, New 96.4, BRMS, Northsound 1, Virgin Radio, XM 104.9.

2006 EUROPE AIRPLAY TOP 100 CORPORATE BREAKDOWN
Universal 40 tracks
Warner 24 tracks
Sony 16 tracks

EMI 13 tracks
Independents 5 tracks
Source: Nielsen Music Control/MW research



2006 Europe Airplay Top 100

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	Sony BMG	4,935,218	5,4770
2	CNARLS BARKLEY	CRAZY	Warner	4,389,778	49,706
3	KELLY CLARKSON	BECAUSE OF YOU	Sony BMG	3,648,540	41,980
4	MADONNA	SORRY	Warner	3,242,399	38,671
5	RIHANNA	SOS	Universal	2,927,882	28,647
6	PINK	WHO KNEW	Sony BMG	2,877,007	30,263
7	ROBBIE WILLIAMS	ADVERTISING SPACE	EMI	2,683,732	32,328
8	RIHANNA	UNFATHOMED	Universal	2,478,168	26,519
9	RED HOT CHILI PEPPERS	DANI CALIFORNIA	Warner	2,437,556	25,846
10	JACK JOHNSON	UPSIDE DOWN	Universal	2,414,739	24,430
11	MADONNA	HUNG UP	Warner	2,414,399	31,109
12	COLDOPLAY	TALK A BUNCH	EMI	2,332,969	27,822
13	SCISSOR SISTERS	I DON'T FEEL LIKE DANCING	Universal	2,310,116	28,651
14	MARY J BLIGE & U2	ONE	Universal	2,304,659	31,826
15	NELLY FURTADO	MONTERO	Universal	2,294,952	26,450
16	NE-YO	SO SICK	Universal	2,195,085	20,749
17	JAMES BLUNT	WISEMAN	Warner	2,128,447	26,596
18	CORINNE BAILEY RAE	PUT YOUR RECORDS ON	EMI	1,980,070	23,183
19	BOB SINCLAIR	LOVE GENERATION	Indie	1,979,056	25,391
20	PUSSYCAT DOLLS FEAT. WILL.I.A.M	BEEP	Universal	1,974,581	20,352
21	CHRISTINA AGUILERA	AIN'T NO OTHER MAN	Sony BMG	1,971,103	22,316
22	JUSTIN TIMBERLAKE	SEXYBACK	Sony BMG	1,931,723	18,818
23	PINK	STUPID GIRLS	Sony BMG	1,916,307	20,607
24	NELLY FURTADO	FEAT. TIMBALAND PROMISCUOUS	Universal	1,902,519	19,915
25	SUGABABES	PUSH THE BUTTON	Universal	1,835,442	23,296
26	LILY ALLEN	SMILE	EMI	1,818,796	19,128
27	PUSSYCAT DOLLS FEAT. SNOOP DOGG	BUTTONS	Universal	1,756,223	18,540
28	JUANES	A DIOS LE PIDO	Universal	1,741,162	14,464
29	ORSON	NO TOMORROW	Universal	1,726,554	14,662
30	KEANE	IS IT ANY WONDER?	Universal	1,698,976	19,865
31	PUSSYCAT DOLLS	STICKIT TO IT	Universal	1,696,474	17,826
32	ROBBIE WILLIAMS	SIN SIN SIN	EMI	1,681,453	21,505
33	BOB SINCLAIR & CUTIE B ROOKS	THIS PARTY	Universal	1,649,611	19,777
34	KELLY CLARKSON	BECKY JANEWAY	Warner	1,638,838	19,940
35	JAMES MORRISON	YOU GIVE ME SOMETHING	Universal	1,630,227	16,897
36	MARY J BLIGE	BE WITHOUT YOU	Universal	1,627,049	16,326
37	BOB SINCLAIR FEAT. STEVE EDWARDS	WORLD, HOLD ON	Universal	1,617,806	18,925
38	DANIEL POWTER	BAD DAY	Warner	1,595,226	20,335
39	JUANES LA CAMISA NEGRA	UNIVERSAL	1,594,807	18,560	
40	BEYONCE FEAT. SLIM THUG	CHECK ON IT	Sony BMG	1,593,421	16,406
41	CHRIS BROWN FEAT. SANTANA	JU RUN IT	Sony BMG	1,515,773	14,007
42	THE BLACK EYED PEAS	MY HUMPS	Universal	1,491,283	14,066
43	THE BLACK EYED PEAS	PUMP IT	Universal	1,412,990	15,497
44	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	Sony BMG	1,370,410	14,498
45	BEYONCE FEAT. JAY-Z	DEJA VU	Sony BMG	1,365,926	14,871
46	SERGIO MENDES FEAT. THE BLACK EYED PEAS	MAS QUE NADA	Universal	1,362,087	19,979
47	DAVID GUETTA VS. THE EGG LOUV	DONT LET ME GO	Indie	1,361,989	75,28
48	PUSSYCAT DOLLS	DONT CHA	Universal	1,352,925	17,206
49	PINK U + UR HANDS	OVER	Universal	1,279,735	15,321
50	SNOW PATROL	CHASING CARS	Universal	1,276,240	13,825
51	COLDOPLAY	THE HARDEST PART	EMI	1,254,942	15,043
52	BEYONCE	IRREPLACEABLE	Sony BMG	1,230,495	11,197
53	ROBBIE WILLIAMS	TRIPPING	EMI	1,184,918	15,937
54	MADONNA	JUMP	Warner	1,179,503	12,441
55	REAMON	TONIGHT	Sony BMG	1,179,051	12,673
56	SHAKIRA	DONT BOTHER	Sony BMG	1,176,376	13,120
57	ARON FINE	EMINEM SMACK THAT	Universal	1,124,913	81,033
58	CASSIE	ME & U	Universal	1,116,334	85,933
59	SUGABABES	LOVE	Universal	1,105,876	25,576
60	CHRISTINA AGUILERA	HURT	Sony BMG	1,093,082	10,782
61	THE FEELING	SEAN	Universal	1,091,421	10,457
62	JAMES BLUNT	YOU'RE BEAUTIFUL	Warner	1,088,928	14,118
63	TAKE THAT	PATIENCE	Universal	1,083,144	11,921
64	MELANIE C	FIRST DAY OF MY LIFE	Indie	1,076,889	19,743
65	RICHARD ASHCROFT	BREAK THE NIGHT WITH COLOUR	EMI	1,060,902	10,480
66	NICKELBACK	FAIR PLAY	Universal	1,046,644	11,167
67	KT TUNSTALL	SUDDENLY I SEE	EMI	1,026,469	11,778
68	MUSE	STARLIGHT	Warner	1,022,472	9,051
69	SEAN PAUL	TEMPERATURE	Warner	1,012,844	8,900
70	THE KOOLHAUS MOVES	IN HER OWN WAY	Indie	984,862	12,075
71	NOTORIOUS B.I.G./MIDWEST/JAUGE EDGE	NASTY GIRL	Warner	964,587	20,208
72	PAOLO NUTINI	LAST REQUEST	Warner	953,324	84,70
73	JAMES BLUNT	GOODBYE MY LOVER	Warner	901,915	85,92
74	RED HOT CHILI PEPPERS	SOUND (HEY OH)	Warner	892,989	7,993
75	HI TACK	SAY SAY SAY (WAITING 4 U)	Indie	888,914	78,24
76	MARON 5	THIS LOVE	Sony BMG	879,953	9,141
77	RED HOT CHILI PEPPERS	TELL ME BABY	Warner	873,109	92,56
78	DIAM'S LA BOULETTE	EMI	871,076	41,00	
79	EROS RAMAZOTTI & ANASTACIA	I BELONG TO YOU	Sony BMG	870,817	10,560
80	JANELLA SOMMER	ABOUT YOU	Indie	870,210	10,103
81	P. DIDDY FEAT. NICOLE SCHERZINGER	COME TO ME	Warner	863,399	77,08
82	JAMES BLUNT	HIGH	Warner	862,918	10,273
83	KEANE	CRYSTAL BALL	Universal	862,332	95,46
84	MADONNA	GAT TOGETHER	Warner	854,940	9,985
85	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	Warner	836,516	10,132
86	RAZORLIGHT	AMERICA	Universal	829,407	86,91
87	ROSENZOLL	ICH BIN ICH (WIR SIND WIR)	Universal	819,439	85,01
88	COLE V. PRES.	LUMIDEE VS. FAT	DANCE/Universal	803,792	74,35
89	PLACIDO SONG	TO SAY GOODBYE	EMI	794,166	71,26
90	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Warner	772,241	88,05
91	MECK FEAT. LEO SAYER	THROUGH IN MY HEART AGAIN	Universal	770,290	82,19
92	XAVIER NATAO	DIESER WEG	Indie	768,324	101,86
93	PARIS HILTON	STARS ARE BLIND	Warner	745,771	93,58
94	EVANESCENCE	CALL ME WHEN YOU'RE SOBER	Sony BMG	741,173	7,955
95	JULI DIESER	EREN	Universal	727,809	76,02
96	RONAN KEATING	IRIS	Universal	726,919	67,61
97	CRAIG DAVID	DONT LOVE YOU NO MORE (EM SO)	Warner	717,232	52,08
98	NELLY FURTADO	ALL GOOD THINGS (COME TO AN EN)	Universal	684,155	67,24
99	LIONEL RICHIE	CALL IT LOVE	Universal	683,165	65,17
100	NERINA PALMER	EVERYBODY'S GONE TO WAR	Warner	675,702	73,73

ITALY AIRPLAY 2006

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	NEFTALI	IL MONDO NUOVO	Sony BMG	17,910	1,378
2	MARY J BLIGE & U2	ONE	Universal	14,870	1,817
3	CNARLS BARKLEY	CRAZY	Warner	14,716	1,271
4	JACK JOHNSON	UPSIDE DOWN	Universal	13,883	1,917
5	GIANNI NANNINI	SET NELL'ANTICA	Universal	13,836	1,132
6	CLIZIANO FERRO	STOP DIMENTICATA	EMI	13,589	1,821
7	GIANNI NANNINI	IN UN'ORA	Universal	13,536	1,270
8	SKYVE	LOVE SHOW	Warner	13,526	1,973
9	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	Sony BMG	14,877	1,217
10	TORRES BARKLEY	CRAZY	Warner	14,717	1,136
11	NEGRAMAR	NUOVE LE LEGGONO	EMI	13,663	1,856
12	RAF	DIMENTICATA	Universal	13,526	1,814
13	COLDOPLAY	THE HARDEST PART	EMI	13,199	1,941
14	SCISSOR SISTERS	I DON'T FEEL LIKE DANCING	Universal	13,138	1,929
15	LIGABUE	LE DORINE (D'AMORE)	Warner	13,047	1,912
16	JAMES BLUNT	WISEMAN	Warner	12,919	1,937
17	KEANE	IS IT ANY WONDER?	Universal	12,912	1,916
18	BOB SINCLAIR	WORLD, HOLD ON	Universal	12,913	1,939
19	ZUCCHERO	SACCO PERDADO	Universal	11,890	1,941
20	NATE JAMES	THE MESSAGE	EMI	11,863	1,938

SPAIN AIRPLAY 2006

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	MARY J BLIGE & U2	ONE	Universal	13,318	1,180
2	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	Sony BMG	13,315	2,873
3	JAMARA	RESURRECCION	EMI	13,312	2,221
4	ALICIA VENGAS	ME VOY SIN TIG	Sony BMG	13,309	719
5	DIEGO MARTIN	CEJANE VEJTE	Warner	12,954	181
6	LUCIE	SOLAS NO NOTHING ELSE MATTERS	Universal	12,849	1,717
7	MARCA CASAS	COMPARTELO	Warner	12,847	1,823
8	LA ORLA DE VAN GOGH	MUJER DE	Sony BMG	12,796	1,919
9	EL CANTO DEL BODI	LEGOS	Sony BMG	12,791	1,637
10	EFFECTO MARIPOSA	NO ME CIERES	Indie	12,350	1,940
11	NELLY FURTADO	TE BUSQUE	Universal	12,350	1,494
12	PALLINE RUBIO	NO UNA SOCA PALABRA	Universal	12,344	1,918
13	EL CANTO DEL BODI	VOLVERA	Sony BMG	12,343	1,918
14	MADONNA	SORRY	Warner	12,342	1,823
15	ANA TORRES	LOS AMANTES	Universal	12,336	1,823
16	NENA	DACONTE EN QUE ESTRELLA	Universal	12,331	1,812
17	LA ORLA DE VAN GOGH	DE LO QUE COLORA	Sony BMG	14,115	1,917
18	MADONNA	HUNG UP	Warner	14,113	1,917
19	SHAMBA	PORTO A PARADISE	Universal	12,178	1,869
20	CELEBRACION	ELLOS	Sony BMG	12,177	1,817

SWEDEN AIRPLAY 2006

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	Sony BMG	17,912	1,301
2	CASCADA	EVERYTIME I TOUCH YOUR BODY	Warner	2,284	2,999
3	ROBBIE WILLIAMS	ADVERTISING SPACE	EMI	2,211	1,992
4	MADONNA	SORRY	Warner	2,210	2,834
5	ANDREAS JOHNSON	SONG FOR ME	Warner	2,204	2,984
6	SEBASTIAN	COMET FEELS YOUR TOUCH	Warner	2,192	1,945
7	SHARON WAARD	NO PROMISES	Sony BMG	1,973	1,546
8	MARY J BLIGE & U2	ONE	Universal	1,973	1,911
9	LINDA BENICHTZ	JAG LJUVAR SA BRA	Indie	1,974	1,992
10	HELENA PARIZADO	MAMAO	Warner	1,974	1,588
11	MELANIE C	FIRST DAY OF MY LIFE	Indie	1,584	1,490
12	KELLY CLARKSON	BECAUSE OF YOU	Warner	1,578	1,516
13	SCISSOR SISTERS	I DON'T FEEL LIKE DANCING	Universal	1,473	1,413
14	DIKKE KELLY	NOT READY TO MAKE LOVE	Sony BMG	1,423	1,402
15	MARTIN STENMARK	MILKARIN	Universal	1,423	1,401
16	MARIE SERNERHOLM	THAT'S THE WAY	Sony BMG	1,402	1,410
17	ADEN'S RIGHE	RIGHT NOW	Sony BMG	1,374	1,241
18	MADONNA	HUNG UP	Warner	1,374	1,911
19	MICHAEL BUBLE	HOME	Warner	1,374	1,911
20	PINK	WHO KNEW	Sony BMG	1,374	1,911

Chart's source: Nielsen Music Control, European Top 100 apply to non-English non-English recorded across the 100 biggest radio markets in Europe. Credits for the European Top 100 apply to originating label and country of signing. Credits for local charts apply to corporate group.

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Despite the dominance of iTunes, digital music is teaming with new services, whose spirit of openness is sparking exciting download-based initiatives. Adam Webb reports

Beyond à la carte

Downloads

If 2005 was the year digital music broke, then 2006 saw the floodgates open. Not only in terms of volume – which currently stands around 10% of global industry revenue, modest, but growing fast – but also in the manner in which it was sold. Apple's iTunes Music Store retained its market dominance in terms of music downloaded and sold its one billionth song, but just as intriguing were deals whereby Sony BMG, Universal and Warner would get a cut of ad-revenue from YouTube; the rise of subscription-based MP3 store eMusic; the promise of "free" ad-funded music with SpiralFrog; the popularity of recommendation services such as Last.FM and Pandora; the continued growth of genre-specific stores such as Bleep and DJ Download; and Universal's deal with Microsoft's Zune to receive royalties on every player sold.

And that's without mentioning the continuing evolution of mobile music; the establishment of social networking sites MySpace and Bebo as marketing channels par excellence; and a markedly more laissez faire attitude from the majors, for whom the words "MP3" and "P2P", though still associated with the pre-millennium nightmare of Napster, are perhaps not quite as dirty as they once were.

According to Last.FM co-founder Martin Stiles, the current music industry buzzword is "initiate, don't litigate". And although litigation will remain an indelible aspect of the digital music revolution (see, for instance, the protracted sabre rattling between Universal and MySpace), 2007 appears to have opened with a new spirit of openness, with record labels looking far beyond the à la carte download model to offset the gap left by declining physical sales.

A more multi-faceted approach has been evident in the number of digital-based initiatives announced by EMI alone, which, in the past month, has trumpeted the release of unprotected MP3s from Lily Allen and Norah Jones, a video-on-demand agreement with BT Vision, the trial of "superdistribution" platform eListentop and an official partnership with Last.FM in the shape of its "tuneglu-audiomaps".

"As a label, we are very focused on the 360 degrees of opportunity digital gives us," states Barney Wragg, EMI's global head of digital. "There are rapidly growing opportunities that just didn't exist in the physical world – companies like Google prove that we are living a world of web-based products and services that are constantly in beta, while new services emerge and can quickly get enormous consumer traffic."

"We're actively participating in the early stages of many new experimental business models. These include everything from legal peer-to-peer, direct to consumer, and ad-supported services. We want to move ahead of the next YouTube, and make sure that our content is always available to the consumer however they



want it."

The necessity for the music industry to grasp the full potentials of digital was reiterated at October's In The City conference by no less a figure than God Doherty. Sony BMG's UK head estimated that falling CD sales could result in a 30% revenue gap by 2010, and one that à la carte digital sales could not stem. "We are running our businesses like it is 1982," Doherty told the industry panel. "We're running a business model that is so out of date it's not true."

That labels would have to rely on more than à la carte downloads – which are, essentially, an evolution of physical product, albeit in the less lucrative form of tracks rather than albums – has long been recognised, says Jupiter Research vice president and research director, Mark Mulligan. Not only have download sales been pretty modest, at around 8% to 9% in the UK, they also represent a less appealing proposition to younger audiences who have grown up with the concept of "free" music via illegal file-sharing.

"The iTunes à la carte model is disproportionately unappealing to younger demographics and the younger generation has a completely different perception of music as a commodity," he explains. "They understand it as being immediately available and immediately disposable and demand a range of choice that makes your average Virgin Megastore look like a tiny corner shop. Their expectations are completely different and the likes of [ad-funded P2P services] QTrax and SpiralFrog and, to some extent, Pandora and Last.FM, which are all about experi-

encing music rather than owning it.

encing music rather than owning it. "There's absolutely a generational divide," he adds. "That's not to say that younger people aren't paying for music, it's just the majority aren't. And the music industry recognises that there is a significant risk that five years from now, when these teenagers have got a bit of cash behind them and they should be core music buyers, that they're not going to want to buy CDs and they're not even buying much from iTunes. So that's why they've got to look at all these different models."

With Apple dominating download sales in much the same way that eBay dominates online auctions and Amazon dominates online book sales, it is already evident that any new player entering the digital music arena would be better served offering an alternative business model to iTunes, or one directed at a specific demographic or genre. Of the latter, Bleep, Beatport, DJ Download and Ministry of Sound are already indicating there is a viable market for high quality MP3s in electronic and dance music.

Meanwhile, those stores offering identikit mainstream Long Tails to Apple – such as the Windows Media-based offerings of HMV and Virgin – have struggled to find customers. Others, notably Coca-Cola, have abandoned the over-congested à la carte market altogether.

"Specialisation is usually a recipe for success from a marketing standpoint," says eMusic CEO David Pakman [see box], who has made the targeting non-mainstream music lovers into his

The younger generation demand a range of choice that makes your average Virgin Megastore look like a tiny corner shop

Mark Mulligan, vice president and research director, Jupiter Research



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store's USP. "Trying to be all things to all people is a very hard proposition to satisfy, so we're looking at the inverse of the typical iTunes consumer - that is, people aged 25 to 45 who don't really want to buy Beyonce.

"A lot of brands today believe that music is consumed by youth and, although that's broadly true, youth doesn't really pay for music anymore. Not nearly in the numbers that they used to. That's why we go after the customers that still pay."

Looking to capture an entirely different demographic will be SpiralFrog, the much anticipated ad-funded store aimed specifically at young file-sharers that is due to launch in the US and Canada in early February. Despite a flurry of media interest suggesting that the US-based start-up could be a potential "iTunes killer", SpiralFrog's European COO, Eric McClean, stresses that the store will be complementing Apple, not necessarily challenging it.

"We don't believe we're the solution to the music industry's woes, but we do think that we can help plug a revenue decline and bring something new and exciting to the market," he says. "All our research tells us that there is a whole generation of 13 to 34-year-olds who simply believe that content should be free and they do not have to pay for it - and they can get anything they want from P2P sites.

"So our position is to accept the reality that 'free' is a dynamic in today's business world, and to work out how to monetise 'free' for the benefit of the music industry. We will never fill the gap of the decline in physical sales, because that would be impossible, but we believe we can make a positive contribution to artists and labels."

Faced with the scenario of many fragmented income streams, all springing from multifarious niches, it is little wonder that labels are casting their nets in as many directions as possible, says Beth Appleton, V2's head of new media and business development.

V2's recent deal with P2P music promotion service Qubis, signed in December 2006, is the label's latest entry into exploiting the potentials of file-sharing, having already licensed tracks to AltNet [KaZA], iMesh [Gnutella] and QTrax. For Appleton, P2P's advertiser-funded model, although far from fully realised, has an obvious analogy in what we already know as commercial radio.

"P2P's never had negative connotations as far as myself or V2 are concerned," she explains. "Distribution between your friends will always happen, but rather than run away from it, we'd rather look at ways in which we can make it a good experience and commercialise it, so we can get payment for our artists and protect our copyright. That's our job."

This year, like the last, will see labels testing the waters with a variety of different services and business models, confirms Universal Music Group International senior vice president of dig-

eMusic flourishes in an iTunes world

eMusic's subscription-based package offers perhaps the clearest example so far as to how alternatives to iTunes's à la carte download model can flourish. Following an official European launch in September 2006, the service quickly became the UK's second most popular download store (a position it has long cemented in the US) with European consumers downloading 2m tracks within the first month of business. Globally, the store recently announced the sale of its 100m track.

The eMusic strategy is relatively simple: tempt lovers of independent music with 25 free tracks and then, for an agreed monthly fee, allow them to keep a designated quota of songs. Bundled together, these cost significantly less than iTunes (at little as £22 each) and are sold as unprotected MP3s - so while its catalogue includes no major label content, all downloads can be played on an iPod.

For CEO David Pakman, the

store targets an older and more music-savvy demographic than iTunes or any of its Windows Media-based derivatives, while the subscription structure encourages users to experiment with their choices. Accordingly, the store's offline marketing has been directed at readers of *Mix* and *The Guardian* and listeners of Classic FM.

"eMusic is focused on consumers who are older than 25 and interested in music beyond the commercial mainstream," he says. "We're not going to be of interest to every customer out there but, then again, we're not trying to build a mass market company - we're trying to build a specialty retailer that serves the 30% of the music-buying public that's interested in the kind of stuff that we do."

"The number one reason why eMusic has been successful is because we focus on giving the consumer something that they want," he



adds, "I think too many digital music services are afflicted with trying to sell customers with what the music industry wants.

"There's no question that the consumer wants simplicity, universal compatibility and no restrictions - just like they got when they bought a CD or an LP or an audio cassette - and that's precisely what we're aiming to serve."

eMusic has quickly become the UK's number two download store

ital Rob Wells. "Because this area of our business is in its infancy, you're finding a lot of sharp-shooting entrepreneurial people being innovative with new models. The wise record label, when they're asked if they will make their repertoire available to these services, will always turn around and say, 'Absolutely, let's make it work commercially.' No one in their right mind will turn around to any of these players and say, 'No, we're not willing to license our music,' so long as there is a decent, viable sustainable model on the back of it."

For Wells, this should see Universal build upon its groundbreaking deal with Zune and ad-sharer arrangement with YouTube, by licensing content to a legal P2P service. "Aside from security, the problem of legitimate P2Ps at the moment is that there's not enough money in the per track rates to make it feasible for our artists...yet. But, this time next year, we'll definitely be licensed to a legal P2P service. I'll be amazed if we're not. That's not through lack of will on our part, it's just we haven't been protected to by one with the volumes or the right commercial model to make it work for us."

For the record, Wells does, however, remain steadfast on the ongoing necessity for DRM. "I think the senior executives in major labels should fucking shut their loose-lipped mouths about DRM when they know absolutely fuck all what they're talking about," he quips.

Of course, the backdrop to this explosion of retail models has been a massive consolidation in the digital and communications landscape - to the point where, after its purchase of Virgin Mobile, NTL-Telewest became the UK's first quad-play operator, offering subscribers mobile, broadband, fixed line calls and pay TV all for one monthly fee.

Going forward, how music and other forms of entertainment plug into such platforms will be significant and, quite possibly, yet another deviation from the à la carte concept of "owning" product. Aim has already proposed the idea of a levy on ISPs, while Peter Jenner, in his Music Tank report *Beyond The Soundbytes*, suggests a system of breaks-off blanket licensing, whereby

time-poor consumers pay services to locate music for them. "If there were a charge of \$10 a month for all the music you could use and there were 300m subscribers worldwide the recorded music industry would have the same turnover that it has now," wrote Jenner.

To some extent, such ideas are already bound up within the proposals of Playloutter MSP, which aims to make legal file-sharing part and parcel of broadband subscription. After bringing Sony BMG onboard in 2005, co-founder Paul Sanders reveals that other majors are expected to license their content to the network in 2007, with the potential of using Playloutter as a white label platform for other ISPs.

"The challenge to the music industry," says Sanders, "is to stop thinking of music as per unit and start thinking of value per customer. That is how advanced industries think. It's really quite primitive to stick a price on something and then, when it leaves the factory gate, you don't know anything about it."

"We're now having sensible discussions about how you would start to work out what the music value of a person is, how that relates to different products, with the goal of increasing it, rather than take a factory gate approach."

From here, the key issue for music companies will be ensuring that they can take a fair share of the pie. For the indies, as they watch the majors strike deals with corporate giants such as Microsoft or the Google-funded YouTube, this is already a concern. "The independents will not tolerate having their copyright treated as second class," says AIM CEO Alison Venham. "We will be enthusiastic and determined in pursuing equitable treatment irrespective of the size of company that owns it."

But with so many so-called Web 2.0 businesses building their offerings around music, and with digital entertainment evolving into a market of many different demographics and many different consumption patterns, a further departure from the traditional per unit retail model looks inevitable. The savvy record label will be chasing not just one "longtail" it seems, but tails of every shape and size.



Rob Wells expecting big things for Universal in the year ahead

I think the senior executives in major labels should fucking shut their mouths about DRM when they know fuck all what they're talking about

Rob Wells, senior vice president of digital/Universal Music Group International

With technology advancing and cooperation between mobile and online operators increasing, the future of mobile music certainly looks bright

The pocket revolution

Mobile

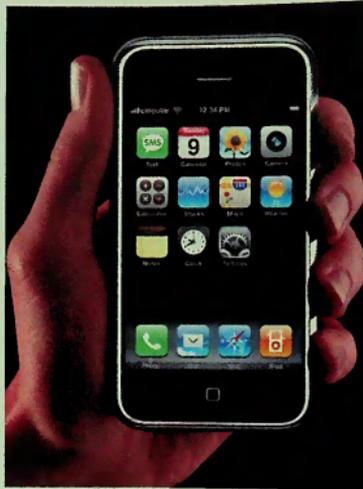
Handset manufacturers and mobile networks have long been confident that the digital entertainment revolution is heading inevitably in their direction. This is mainly a question of numbers: Apple might have sold 70m iPods, but there are an estimated 1bn mobile handsets around the world. Increasingly, these devices – which, let's not forget, are mostly given away – are capable of holding thousands of music tracks. Combine that with the steady take-up of 3G and the concept of the "internet in your pocket" seems a question of if, rather than when – not only in terms of listening to your favourite artists, but also watching TV on the move, downloading podcasts, using Skype and interacting across social networks.

"MP3 player ownership is growing, but it's still 15-20% of the population," explains Mark Mulligan, vice president and research director at Jupiter Research. "Mobile phone ownership is at 80-odd% and those capable of playing music are growing all the time. Before long that will be a standard feature, which will make it a mass market proposition and produce more consumers of digital music".

Record labels and publishers have, of course, already benefited greatly from the growth in mobile music. Ringtones have become an invaluable and unexpected source of finance, while the success of video to mobile has been astonishing, transforming what was once written off as "promo" into a fully-fledged income stream. The UK's 3 network, in particular, has been a key driver in establishing these products, promoting the concept of dual downloads (whereby a track is delivered to both handset and computer) and claiming to have exceeded 1m paid-for music downloads a month in April last year (approximately 4% of the UK's singles market).

Despite these positives and the obvious scope for growth (according to a recent report by Informa Telecoms & Media, the global market for mobile entertainment is set to double in the next five years, to £19.1bn), the evolution of mobile music has also been hampered by a number of stumbling blocks, mostly centered around protectionism and price.

Certainly, after paying billions of pounds for their 3G licenses, the mobile networks themselves have a vested interest in customers staying on-portal and buying music from within their walled gardens, essentially locking out the world of computer-based digital music. Such interests are in direct conflict with handset manufacturers, who have the MP3 player market in their sights and are keen to facilitate the "side-loading" of music onto their phones direct from a PC. Added to the price and constraints of over-the-air downloads (generally higher than iTunes' £0.79, and often tethered to the handset) and excessive data charges, and that magic 'C' word – convergence – still seems a long way off.



However, a number of recent market developments would suggest changes are afoot, with online and mobile players beginning to stray into each other's territories.

Microsoft's wi-fi-enabled Zune appears to be a halfway house between a phone and an MP3 player, Apple unveiled its new iPhone just last week (Sep 25). Mixing it up even further, Nokia's purchase of Loudeye appears to have given the Finnish handset giant an entry into the PC download market. Couple that with 3's all-encompassing X-Series (which partners the network with Google, Yahoo, Microsoft, Nokia, Sony Ericsson, Orb, Sling Media, and Skype/eBay); the recently-announced hook-up between O2 and Napster (and rumours that O2 is looking to put Bebo on its network); and, in the US, partnerships between Verizon and YouTube and Cingular and MySpace, and it appears that online brands are breaking into the mobile world like never before and vice versa. The walled gardens are still present but, it seems, the gates have been left ajar.

For Simon Dyson, senior research analyst at Informa Telecoms & Media, consumer behaviour is forcing mobile networks to end their isolationist stance. "I can remember being at a conference a couple of years ago, I think it was when Vodafone launched their music download service, and it was to mobile only," he says. "There was no internet tied into it, and they were saying that this is what their consumers want, they just want a mobile service, and I can remember

seeing mystified faces. One of the biggest mobile companies in the world and they couldn't foresee any other type of future.

"It's easy to talk about it two years on, but the idea of music being tied to a phone or tied to anything else is just really short-sighted. I don't think it takes an awful lot of study to know that consumers won't want to buy music on their mobile that they can only play on their mobile. This is why we're seeing so many partnerships and acquisitions that are tying internet and mobile companies together.

Unsurprisingly, 3's marketing director Graeme Oby views his network's X-Series – which allows users to make Skype calls, search the web with Yahoo! and access files on their PC – as a huge step towards this goal. "X-Series is a way of removing many of the hurdles to that Holy Grail of mobile internet," he says. "Obviously, speed and charging have been the two big problems there, but we've gone away with 3G and we've dealt with the charging by making it flat rate. Thereafter, the only thing that holds the consumer back is the fact that the sites they visit may not be tailored for use on a mobile.

"We can pretty much mobile-enable any big popular fixed internet service to our advantage," he adds. "When we introduced MSN Instant Messenger on August last year, within 10 weeks we had 100m messages sent and received, which just illustrates how much potential there is mobile-enabling popular internet services. Podcasting as well has worked really well since we introduced that on September 1, so you can see people do want to do this stuff on their mobile. All we have to do is to work hard with people in the internet world to make it work seamlessly on the small screen."

Such partnerships, of course, work both ways, says Leanne Sharmar, vice president and general manager of Napster UK, detailing the partnership that allows Irish O2 users to browse and dual-download from the subscription service's catalogue of 3m tracks. With plans to roll the service out to other European markets, and with the prospect of migrating Napster's "all you can eat" streaming service at a later date, such tie-ins are mutually beneficial for everyone – Napster potentially picks up new customers, the mobile network gets access to an established online music brand and the consumer is offered a choice about how they receive music.

"We believe that you've got to avoid islands of music," she says, "and our starting point has always been the user, and what they want and how they want to consume their music. We want them to have choice so we need to put forward a service that is multi-platform – so they can access the music service whether they're walking down the road, whether they're at a PC, in their living room, on their mobile, or in their car. The reason, clearly, we're entering the mobile space, is because we understand that. I believe you've got to keep to your core competency and we're trying to create something that works across all platforms and it's up to the consumer to how they access it and use it."

On the horizon: Apple's much-anticipated iPhone will help revolutionise the mobile download market

We want the user to access music whether they're walking down the road, at a PC, in their living room, on their mobile, or in their car.

Leanne Sharmar, vice president, Napster UK

Hardware

Although November finally saw Microsoft make its long-awaited entrance into the US MP3 player market with Zune, the world still awaits a device that can challenge the hegemony of Apple's iPod. Indeed, having sold more than 70m devices worldwide and with the £55 1GB iPod Shuffle introducing more than deep-pocketed early adopters to the iTunes universe, Apple's dominance of the hardware market, particularly in the US and Europe, looks set to continue for the near future.

"Let me make an incredibly safe bet for you," states Jupiter Research's Mark Mulligan. "This Christmas period was an incredibly good one for Apple and they're still going to have the dominant MP3 player. Absolutely nothing is changing there. They innovate constantly in the product line and the main innovation last year was appearance, because they know that the iPod is an occupational device. They happen to be really good to use as well, but it's all about being a lovely-looking object."

"Zune just hasn't got any traction and at the moment it's just an iPod clone. Aside from the WiFi capability, it's not offering anything new. And, let's face it, if [WiFi does] work that well, then Apple will probably cultivate it."

Arguably more significant than Zune's much-vaunted WiFi capabilities (whereby tracks can be shared with other Zune owners for a limited period) was Microsoft's apparent move towards a walled proprietary ecosystem. Mimicking Apple's system of FairPlay DRM, which prevents protected tracks from other download stores from being played on the iPod, Zune-compatible tracks can only be purchased from Microsoft's Zune Marketplace. Windows Media-protected tracks from other sources are not compatible with the player.

This marked a deviation from Microsoft's existing PlaysForSure strategy - whereby music stores from the likes of Napster, MTV, HMV and Virgin are synchronised via Windows Media-protected tracks to devices from the likes of Creative, iRiver and Archos - and an acknowledgement of Apple's success in selling a complete end-to-end solution, from track to download store to player. In the words of Paul Resnikoff, editor of online newsletter Digital Music News, "iPods are the meat and potatoes for Apple; iTunes is the seasoning and gravy."

"Apple just seem to exceed expectations every time and Microsoft now want to grab their share of the market," says Simon Dyson, senior research analyst at Informa Telecoms & Media. "They've tried PlaysForSure and that didn't work and so they've now taken the approach that they did with Xbox to try and break into the Playstation market. The thing with Microsoft is that it's such a rich company that they can probably afford to take a loss and eventually break into Apple's territory."

Microsoft is not the only hardware manufacturer to come to this conclusion. The past six months have also seen SanDisk partnering with RealNetworks to put subscription service Rhapsody on its Sansa player, while Nokia's purchase of Loudeye gives the Finnish handset manufacturer a potential foothold into the online download market. This month will see Samsung hook up with MusicNet to create the Samsung Media Studio, a proprietary store for the next generation of Samsung digital music players.

For Derek Wright, Samsung's product manager for digital audio visual, the MusicNet partnership reflects the challenge that Apple has thrown down to hardware manufacturers to provide consumers with a complete entertainment solution.

Apple is not the only fruit

Apple's iPod remains the world's number one digital player, but are its rivals finally making inroads into its dominance?

"Samsung is a hardware manufacturer, that's our core competency and where we'll always focus," he explains. "At the same time, we realise that in 2007 and 2008 our business is more about selling a solution. Consumers don't just want to buy a product, they want easy access to content, so what we're doing is answering some of our critics and coming up with our version of iTunes to give our customers the convenience of MusicNet's 2.5m tracks within the software itself. So you've got the store already there, where they can buy tracks at a competitive price."

"Ultimately though, our business is hardware and we're trying to sell more MP3 players, and by having the store there and the accessories for those players, we're looking to offer a full package to consumers."

This Balkanisation of the hardware market, although perfectly logical from the perspective of device makers, will do little to dampen cries from those who claim a lack of interoperability between downloads and devices is causing consumer confusion. For Ben Drury, founder of 7Digital, the music industry holds the solution to this issue.

If the four majors, says Drury, performed a U-turn on digital rights management and sanctioned the release of unprotected MP3s - and therefore disabled the hardware manufacturers' ability to employ protective measures - then issues of non-interoperability could disappear overnight.

"There are still quite a few barriers to the digital music industry, noticeably lack of interoperable DRM, although there are some interesting moves in that area with some of the majors experimenting with unprotected downloads. It's really clear to me that that is what consumers are demanding."

"When we sell all three formats - WMA, AAC and MP3 - MP3 is the most popular by far every single time. I don't have precise numbers, but it's clear that people

iPods are the meat and potatoes for Apple; iTunes is the seasoning and gravy

Paul Resnikoff, editor of online newsletter Digital Music News

prefer MP3 because they know it'll work on their phone, on their iPod and on their computer."

However, for self-confessed DRM hardliners, such as Universal Music senior vice president of digital Rob Wells, the issue of interoperability is vastly overstated and, in any case, is not the music industry's problem to fix. "Consumers do want files that they can play across all of their devices," says Wells, "but it's not our fault that they can't."

"All these proprietary systems are part of a format war about who owns the hardware in the home. This is all just a play, but it is not up to us to fix their problems of interoperability. A dominant platform will emerge and it will be brought out on the TVs and advertising rates and on the billboards and in press and on radio. That's where the battle will take place."

"So why should it be up to us to make it easy for them? We should be standing firm on DRM, because consumers over the next two to five years really don't care. They won't know. They have no comprehension of file format security."

But, with even Bill Gates coming out against excessive DRM - the Microsoft chief reportedly told an audience of bloggers last month that "DRM is not where it should be" - and the likes of EMI trialling the odd unprotected track (albeit in very limited circumstances) who is to say that the major labels won't circumvent the proprietary business model of hardware manufacturers in 2007? After all, says Ministry Of Sound MD Lohan Presser, they are already selling unprotected digital files, and have been for the past 20-odd years, in the form of circular shiny discs.

"If you don't want to make rights-free digital music available, then don't release CDs," says Presser, whose MP3 download store launched in September. "I don't understand the point of DRM. If I want DRM-free digital music then I can walk into Woolworths and buy a Christian Aguilera CD. I can then upload it to my PC and share it with everyone. I don't follow it - it doesn't make sense and it's created the Apple monopoly...Why would we want a DRM system on our site that would prevent us from having access to 80% of players on the market?"



With credible acts happily lending their music to advertising campaigns, Chas De Whalley finds the creative and financial rewards for synchronisation have never been so good.

Publishers: sync when you're winning



Musical inspiration: (left) Shirley Bassey's appearance in Marks & Spencer's Christmas 2006 campaign, featuring the star's version of Pink's Get The Party Started

"I'm gonna rock down to Electric Avenue, where the music takes you higher."

Eddie Grant's disco reggae hit reached number two in the singles chart in 1983. Some 20 years later, it became a core floorfiller on the School Disco circuit too. Since then, in a severely shortened form, the Warner Chappell-published track has also been played on prime-time terrestrial TV virtually every night for the last 18 months as the soundbed to a series of high profile, computer-animated commercials for the Curry's electrical goods chain.

Undoubtedly, Warner Chappell head of TV and advertising Jim Reid is reluctant to say how much Electric Avenue has grossed in sync fees and the resultant broadcast royalties. But he doesn't balk at the suggestion that a song with that much going for it could be generating at least £100,000 a year.

Across town at independent publisher Music Sales, head of media, film and TV John Broughtwood tells a slightly different, but no less successful, story about obscure Minnie Riperton song Les Fleurs, originally recorded in 1969. A sample of this choral piece was featured in an arresting slow-motion Baileys commercial first broadcast in 2004. Since then, it too has garnered similar six-figure annual earnings, not just via TV expo-

sure, but also through mechanical royalties following a rekindled interest in the song among chill-out album compilers around the world.

But such numbers are dwarfed by the million dollar-plus sync licence fee for which former Virgin Music managing director Steve Lewis reports his new company Stage Three Music negotiated with Buick – last year for US TV usage of Aerosmith's Dream On. "Only a dozen or so deals of that size are done a year across the whole industry," he says. "We had to work hard to get it."

Admittedly, neither the Riperton nor Aerosmith copyrights are British in origin. But such is the global nature of music publishing in the 21st century, both are now owned or administered by British-based companies who are as proactive on the global TV commercial licensing stage as they are at home – and are profiting from their efforts.

Nevertheless, the competition among publishers to secure those ad break spots is fiercer than ever. Most publishers expect to pitch titles for at least four or five commercials a week, most weeks of the year. Such pitches are made in response to requests from third-party companies such as Sound Lounge and Search (who are "employed" by ad agencies to source suitable soundtracks) or through the professional relationships with brand

Put four people in a room with a brief and they'll come up with four very different music choices

Barbara Zamoyska, Universal Music

managers, ad agency creatives or film directors which are carefully nurtured by publishers' TV and film department teams.

Universal Music boasts the largest of those teams. It reports to head of film, TV and advertising Barbara Zamoyska, who established the department at the then-MCA Music 10 years ago with just herself and a secretary. Now, her seven-strong sync squad is not only as large as Universal's A&R line-up, but, unusually, includes a scout who spends his working days and nights in West End watering holes, hanging out with ad agency creatives, making connections and picking up leads.

"Knowing the right people and having a fantastic catalogue gets you in the frame," says Zamoyska. "But it still doesn't guarantee you get the business. Put four people in a room with a visual and a brief and they'll come up with four very different music choices."

It doesn't help that the music track is invariably the last element in the ad to be decided. Occasionally, as with the recent Becks Steps commercial featuring Universal Music's It Overtakes Me by The Flaming Lips, the film simply could not have been made without the soundtrack in place. Other titles, such as Bucks Music's Leaving On A Jet Plane, walk straight onto airline ads without



Creative thinking:
(top-bottom)
Rimmel Mascara,
Becks, and T-Mobile have
benefitted from
music by The
Subways, The
Flaming Lips and
Vishli Bonyan
respectively



The worry
is always
that once
you're out
on the
internet
then you
lose control

Mary Ann Slim,
Stage Three

going through passport control. Generally though, says Bucks Music synchronisation manager Jonathan Tester, securing any sync can be very much a hit-and-miss process.

"They research and plan every other aspect of an ad in fine detail," continues Tester. "Yet it's not the cool factor and the reference in time, to be chosen at the last minute simply because it's what the editor has playing on his iPod speakers when the client came to see the rough cut."

In order to ensure that every possible person who might potentially be involved in the ad production chain is kept covered, most publishers regularly press and distribute CDs made up of choice items from their catalogues. Over the past three years, BMG Music Publishing director of global marketing Steve Levy has increased the number of such promotional compilations titles and sitting in Pinnacle's warehouse to nearly 80 - and says that this has paid dividends by doubling BMG's incremental earnings from copyrights used as stings, trailers and backgrounds in TV soaps and documentaries.

"It's not just the quality of your songs that matters," he says. "It's how good your clearance and licensing team is too. If a client gets a smooth service then they'll come back for more."

But while most publishers agree that the domestic market for TV sync fees has been growing healthily at between 5% and 10% a year, there are those who feel income from the ad breaks in the UK is coming under threat.

Not only is there a new generation of youngsters that relies on the internet for its information, but the plethora of satellite, cable and digital channels is splintering the TV market too. To make matters worse, the boardroom battle at ITV during 2006 left the top terrestrial falling behind in the race for ratings and had a knock-on effect upon advertisers' confidence and the size of their music budgets.

"We are certainly seeing a dropping off in fees," says EMI Music's senior VP media and business development Jonathan Channon. "The overall business is still out there, but we have to put a lot more effort and resources into securing it because its spread that much wider. So what we once possibly regarded as Rights Management is now active Rights Marketing."

Not that EMI Music hasn't enjoyed a fair share of the TV ad trade over the last 12 months, thanks to copyrights such as You've Got A Friend in an AA commercial, the James Bond Theme in a Ford Focus clip and a specially commissioned Jack White track Love Is The Truth for Coca Cola. It

What shall we do with the digital genie?

Bootleggers have long been the bane of music publishers, but the onset of the digital age has upped the stakes. Where once the enemy was a dodgy tape of a live concert, we are now fighting the illicit use of official recordings. The internet makes it easy to copy and share audio and digital files, but as yet it offers scant opportunity for artists and their business partners to earn a fair return.

We can't afford to be casual about this. In some distant hippy dream it might have been nice to envisage a world where creative material wasn't weighed down by its material worth. But the bald economics mean that the music sector cannot allow revenue streams to leak away. No income means, sooner or later, no product. In the unchecked online environment, there is a very real danger that pop will eat itself.

It's not as if sales of tangible products - CDs, DVDs - are strong enough to keep the blues at bay. Music retailers are

affering from the blistering growth in downloading, sanctioned and otherwise. And from the publisher's perspective, a \$1 legal song download is meagre compensation for the loss of a \$5 CD single sale.

Unless, of course, you are selling downloads at a 5:1 ratio to an audience that has grown because the price is lower. But that's a fragile foundation on which to build. What is required is a way for publishers to secure a share of online advertising revenue. That means engaging with YouTube and its ilk, negotiating licensing agreements, delivering exclusive content, rewarding legitimate use of copyrighted material.

The digital genie is out of the bottle, never to return. If 2006 was the year music publishers realised the size of the problem, 2007 must be the year when they solve it.

Simon Bumfrey, director, media finance team, Bank of Ireland Corporate Banking, simon.bumfrey@bouluk.com

BMG: get the syncs started



Pink: 2002 hit provided M&S with Christmas campaign success

A little lateral thinking goes a long way, according to BMG's head of UK media and marketing Dave Bartram. A former ad agency creative responsible for controversial You've Been Tapped commercials in the late Nineties, he conceived samples of BMG copyrights performed in totally different styles to the original recordings - such as KLF tracks recorded by a brass band and a string quartet covering The Orb - and was rewarded with, among others, a high-profile James's Whiskey commercial in which a Lennox Rowitz lookalike plays T-Rex's 20th Century Boy on a classical harp.

It was also Bartram who, in March 2006, pitched agency Rainie Kelly Campbell Raffety/Y&R with the idea that Dame Shirley

Bassy (or a "popular British diva" as it stated on the original brief) should sing Pink's Get The Party Started for a Marks & Spencer's Christmas campaign. The ad subsequently gained so much profile when it first aired last November that Radio Two DJ Ken Bruce tipped the track as a potential number one - only to find it wasn't available either in the shops or online.

"The internet took everybody by surprise," says Bartram. "Sadly, Dame Shirley only recorded 90 seconds worth of the song to fit the longest version of the commercial - and three simply wasn't the time to go back into the studio and finish it off as a single. So we all missed out on a big hit there."

has also branched out into music supervision for cinema releases, securing places for new titles by The Prodigy and The Fratellis in a couple of as-yet-untitled, British-made Shaun Of The Dead-styled horror movies due to hit screens this spring.

After helping revive cult Sixties singer-songwriter Vashti Bunyan via T-Mobile's eye-catching Flexible World commercial, leading independent Kobalt Music also looked to the cinema to ensure the sync fees kept flowing in 2006, by packing Spanish cult director Pedro Almodovar's bitter-sweet *Volver* with tracks by equally cult Nineties pop stylist Saint Etienne. This, says senior vice president, synchronisation and digital media Michelle Stoddart, is part of a Kobalt strategy to search out business opportunities in areas and territories where other UK-based publishers traditionally don't think to look.

"We've recently made inroads into smaller TV markets in eastern Europe, like Russia, Estonia and other Baltic States", she says. Kobalt also owned the rights to the official melody for the 2006 World Cup which, Stoddart admits, suffered a little from FIFA's failure to require all TV broadcasters to use it, but still netted well thanks to a sampled inclusion in Hipz Don't Lie by Shakira feat. Wyclef Jean.

Meanwhile, a growing number of publishers are beginning to regard digital media as less of a challenge and more as a growth area. Almost everyone in the sync sector suggest, for example, that revenues from computer games developers such as Sony Playstation, Electronic Arts and Konami were now helping to boost annual sync licensing incomes on a regular basis.

"For rock and emo acts, getting a track in a good

game can be a great promotional opportunity," says Notting Hill Music chairman Andy McQueen. He cites Notting Hill-signed act Funeral For A Friend, currently recording their debut Atlantic album. One of the new tracks was accepted at demo stage six months ago by Electronic Arts for inclusion in a game due for release in the summer. "When you're talking about a cutting-edge game, they don't want last year's music in it," he says.

But for those with the courage to go after it, the real future lies online. Not content with mopping up orthodox TV ads all over Europe with UK band The Subways for products and brands as varied as Rimmel cosmetics, Hugo Boss fragrances and Opel cars, Stage Three Music has also licensed another Subways track Oh Yeah as one of a series of five groundbreaking digital commercials which are currently accessible through Coca Cola's official website www.coca-cola.com.

"The fees for this kind of online use are still not great and the worry is always that once you're out on the internet then you lose control," says Stage Three head of film, TV & media Mary Ann Slim. "But it's not hard to develop new deals based on existing technology which allows tracks to be timed out and taken down."

When Eddie Grant wrote Electric Avenue in 1983, five self-respecting artists would allow their work to be used for television, while the internet was still the stuff of dreams. Now that the two medias are beginning to morph into even more exciting consumer-facing forms, the UK's most enterprising music publishers are already positioning themselves to benefit from what promises to be a brave new sync market.

Sony/ATV for the weekend

Sony/ATV may be the smallest of the major publishers, but, following last October's soft launch of new web presence www.sonyatv.com/en-uk, it hopes to become one of the bigger players in the TV arena.

"We're lucky to have some top-quality catalogues like The Beatles, Bob Dylan and Jimi Hendrix, which are available for TV if the project doesn't impinge on the song's integrity," says Sony/ATV managing director Rakesh Sanghvi. "But we still need to be aggressive about promoting ourselves across the board, without looking like we're carrying out a schlocky exercise."

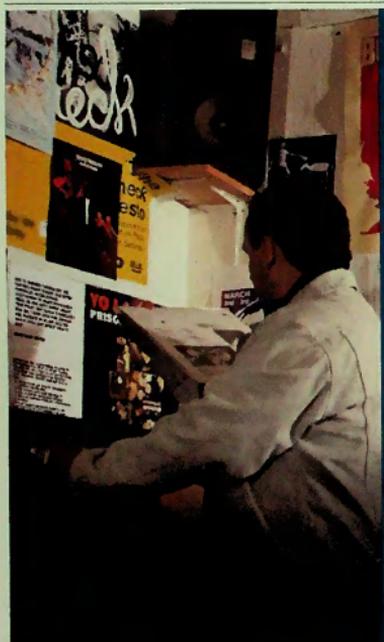
Sony/ATV's new site gives media professionals the opportunity to browse, search, stream and download over 3,000 digitised tracks by 70 different writers. But central to the new service is an emailed sampler *Something For The Weekend*, which is compiled by head of sync/marketing Karina Masters and sent to over 300 key advertising executives

every Friday evening.

Typically, *Something For The Weekend* offers between eight and ten tracks by writers old and new. Past issues have lined up big contemporary names such as Mercury Rev and Simon Webbe alongside developing writers such as Leon Jean Marie and Architecture In Helsinki, as well as standard material by such writers as Boney M/ Frank Farlan and Hank Williams.

"It's much more proactive than sending out barrowloads of CDs," says Masters.

Over the last nine months, the publisher has also hosted invitation-only live events - with acts as varied as violinist Sophie Solomon and new rock band The Infadels - inside the offices of selected advertising agencies and at West End clubs like The Penthouse. "Not only did they help us get to know some of the key decision makers personally" says Sanghvi. "But we had a couple of write-ups too."



there aren't too many bankers
with whom you could discuss
the origins of hip-hop
we have a team of them

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Club Charts 20.01.07

The Upfront Club Top 40

Rank	Artist	Track	Label
1	MASON VS. PRINCESS SUPERSTAR	PERFECT (EXCEEDER)	Mercury
2	CAR... GROOVE WITH U WANNA DO ME WINDS		Mercury
3	STONERHEADS	SIX	Mercury
4	SIMMONS & CHRISTOPHER FEAT. CLASS ACTION	WEEKEND	Mercury
5	CAMILLE JONES	THE CRENS	Mercury
6	DR FLASH & THE JOKER	IN THE AIR TONIGHT	Mercury
7	WHAT FEAT. MELANIE	BE WITHOUT YOU	Mercury
8	KASABIAN	WE PLUS ONE	Mercury
9	DETRITUS FEAT. ISABEL BAYRAMDARIAN	ANGELICUS	Mercury
10	ATRIUM	IN THE END WITH YOU	Mercury
11	VARIOUS	HAND RAISERS VOLUME 1 SAMPLER	Mercury
12	ERICK E	THE BEAT IS ROCKIN'	Mercury
13	TYKEN FEAT. AVA	ELEKTR WONDRO	Mercury
14	MAAMI	MARSH DO YOU FEEL LIKE	Mercury
15	ERIC PROVOZ VS. FLOYD	PROPER EDUCATION	Mercury
16	DANNI MITCHELL	HE'S THE GREATSIT DANCER	Mercury
17	STARZDOW	BILLY JEAN (PEOPLE ALWAYS TOLD ME)	Mercury
18	JUDO	TOO LITTLE TOO LATE	Mercury
19	PUBLIC DOMAIN	FEAT. LUCIA HOLM I FEEL LOVE	Mercury
20	JUST JACK	STACZ IN THEIR EYES	Mercury
21	NAVO	AFRICAN GIRL	Mercury
22	UNDER THE INFLUENCE OF GIANTS	HAWAII'S ROOM	Mercury
23	BEN MACKLIN FEAT. TOGER	LITTY FEEL TOGETHER	Mercury
24	SHARMA PATTI	PARTY ALL THE TIME	Mercury
25	FREEMASONS FEAT. SIBBIA	GARRETT BAIN DOWN LOVE	Mercury
26	SHANIE	DOOT' GIVE ME YOUR LIFE	Mercury
27	JUNIOR JACQ	DAVE WE (STUPID)SO	Mercury
28	MARK MORRISON FEAT. TAWA	STEPHENS DANCE 4 ME	Mercury
29	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	Mercury
30	MIVA	GRACE KELLY	Mercury
31	BIG BASS VS. MICHELLE	MARINE WHAT YOU DO (PLAYING...)	Mercury
32	BOOTY LUV	BOOBIE 2U (IT)	Mercury
33	KELLY LORENA	I WILL LOVE AGAIN	Mercury
34	DIDDY	THE REASON	Mercury
35	WANESSA HUDGINS	COME BACK TO ME	Mercury
36	MYSS & HINTO FEAT. PASCAL	SILVER WATER	Mercury
37	QUEEN VS. THE MIMI	PROJECT FANTASIE (GIRLS THE DUST)	Mercury
38	SPACE COWBOY FEAT. NADIA	OH MY EGYPTIAN LOVER	Mercury
39	EDDIE THONEIK FEAT. BRIBET	LEWIS DEEPER LOVE	Mercury
40	DI DISCIPLE	HONK IT OUT	Mercury

Mason exceed last peak

Originally number one on the Upfront Club Chart a mere 13 weeks ago, Mason's Exceeder does even better this week, returning to the Upfront summit. While also jumping to the top of the Commercial Pop Chart – a first it failed to make three months ago, primarily because it was not at the time serviced to pop jocks.

Since its first stint at the top of the Upfront chart, the track has been given a thorough makeover, with its title being changed to Perfect (Exceeder) and Princess Superstar earning a joint label credit after adding new vocals.

Pete Townshend made his Essential New Tune, Judge Jules proclaimed it 'Tried & tested and Pegle selected it as his Speaker Frenker on Radio One in its first incarnation. Others quickly added the track, which is in the top 50 of the airplay chart this week, for the sixth time in a row. Originating from The Netherlands, it's also being dropped by many other big name DJs, including David Guetta, John Dwyer, Sasha, Axwell, Deep Dish, Sander Kleinenberg and Eric Morales.

Certain to explode when it is finally released commercially on January 22, it has a victory margin of 11.45% on the Upfront Chart and an unusually wide margin of 22.6% on the Commercial Pop Chart.

Runner-up to it on both lists is Why U Wanna Do Me Wins by Cafe Groove, whose house grooves are partly purified from classics 1996 Top 10 smash Disco S Revenge.

Meanwhile, the Upfront Chart awakens from its winter slumbers with five new entries and a complete change of the guard in the top three – a rare event in the most slow-moving and stable of our club charts.

The new chart champ is Nas, whose Hip Hop 15 Dead proves the life of its own title by vaulting 11-1, jumping over the similarly surging Tell Me by P Diddy and U Wanna Love U by Aion, which climb 8-2 and 9-3 respectively.

The new include is headed by The Game, whose Let's Ride debuts at number 11, the second single from his sophomore album The Doctor's Advocate. It's a much slower, more sneaky tune than the first, It's Okay, which peaked at number eight, and is one of the tracks to dip out of the chart this week.



Mason: Upfront number one. Nas: Leapfrog to top of Upfront chart.

TOP 10 UPFRONT CLUB BREAKERS

1. SORPHEE FEAT. ARIANNA CAVALLO
2. DIRT PROJECT (MUSIC) TILL THE END
3. HEADMISTERS FEAT. KAREN DANZON THE COOL A FEELING
4. DANCE NATION LIVE YOUR LOVE
5. ALLEY CAT DICKS SUPER SLAYER

THE PLAYLIST

Powered by

COMMERCIAL POP TOP 30

1. MASON VS. PRINCESS SUPERSTAR PERFECT (EXCEEDER)
2. CAR... GROOVE WITH U WANNA DO ME WINDS
3. STONERHEADS SIX
4. SIMMONS & CHRISTOPHER FEAT. CLASS ACTION WEEKEND



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MUSICWEEK

The Official UK Charts 20.01.07

SINGLES

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	1	LEONA LEWIS A MOMENT LIKE THIS	ERIC PRYDZ VS FLOYD PROPER EDUCATION	MIKA GRACE KELLY	JUST JACK STANZ IN THEIR EYES	TAKE THAT PATIENCE	JOJO TOO LITTLE TOO LATE	BOOTY LUV BOOGIE 2NITE	AKON FEAT. EMINEM SMACK THAT	SHARAM PATT (PARTY ALL THE TIME)	CASCADA TRULY MADLY DEEPLY	THE VIEW SAME JEANS	FREEMASONS FEAT. SIEDHA GARRETT RAIN DOWN LOVE	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	U2 WINDOW IN THE SKIES	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	KLAXONS GOLDEN SKANS	CHRIS CORNELL YOU KNOW MY NAME	AMY WINEHOUSE YOU KNOW I'M NO GOOD	FEDDE LE GRANDE PIT YOUR HANDS UP FOR DETROIT	AMY WINEHOUSE REHAB	SNOW PATROL CHASING CARS
		Spot	Best	Best	Mercury	Pop/Rock	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	
		Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	Best	
		Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	
		Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	

ALBUMS

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	1	AMY WINEHOUSE BACK TO BLACK	JAMES MORRISON UNDISCOVERED	SNOW PATROL EYES OPEN	TAKE THAT BEAUTIFUL WORLD	THE FRATELLIS COSTELLO MUSIC	RAZORLIGHT RAZORLIGHT	KYLIE MINOGUE SHOWGIRL - HOMECOMING LIVE	THE BEATLES LOVE	PAOLO NUTINI THESE STREETS	OASIS STOP THE CLOCKS	KASABIAN EMPIRE	PINK I'M NOT DEAD	LILY ALLEN ALRIGHT, STILL	U2 U2193 SINGLES	SCISSOR SISTERS TA-DAH	THE KILLERS SAM'S TOWN	GIRLS ALLOUD THE SOUND OF - THE GREATEST HITS	THE FEELING TWELVE STOPS AND HOME	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	THE KOOKS INSIDE IN/INSIDE OUT	IRON MALE VOICE CHOICES OF THE VALLEY
		Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	
		Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	Atlantic	



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6	FRANKIE DE TOONIER	Belgium
7	DIG BROWNE GO BROTHAWN	Greece
8	JESSICA SIMPSON A FEELIN' AFRAIN	England
9	SIMON WEBER 'AM SOUL FEELERS YOU	Germany
10	FRANCE LE GRAND 'MCK' (MC SHAM)	Belgium

PRE-RELEASE AIRPLAY TOP 20

1	MASON PERFECT (OVERSEAS)	USA
2	THE GAME LET'S RIDE	Belgium
3	BLOOM FIELD THE PROVER	USA
4	ROB MARLIN FEAT TOBY LUY 'FEEL TOGETHER	France
5	SALIA MAH 'HALLU'	France
6	KE\$HA FEAT CELEST 'U.S. SOUL'	USA
7	SPACE COMPANY 'MY ESPIONNAIS D'AMOUR'	France
8	MAGALAN 'DE PISTOLE'	France
9	BERKEE 'LET BEAT IS ROCKIN'	France
10	STYVE 'FEEL MY FEELIN'	France
11	STYVE 'FEEL MY FEELIN'	France
12	STYVE 'FEEL MY FEELIN'	France
13	STYVE 'FEEL MY FEELIN'	France
14	STYVE 'FEEL MY FEELIN'	France
15	STYVE 'FEEL MY FEELIN'	France
16	STYVE 'FEEL MY FEELIN'	France
17	STYVE 'FEEL MY FEELIN'	France
18	STYVE 'FEEL MY FEELIN'	France
19	STYVE 'FEEL MY FEELIN'	France
20	STYVE 'FEEL MY FEELIN'	France

These charts are also available online at musicweek.com

MASON
PRINCESS SINGLES
PERFECT EXCEEDER
#1 CLUB CHART #1 POP CHART
OUT 22.01.07

NEW MUSIC



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

COOL CUTS CHART

1	LEON SAMPSON 'FEAT. JESSICA SIMPSON' 'I'M GONNA BE A STAR'	France
2	JANIS JOPLIN 'LOVE IS STRIPTEASE'	England
3	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
4	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
5	CASCADIA 'WILDLIFE'	Canada
6	HUNK & STANG 'VS. LAD PAVONI' 'THE BUMP'	USA
7	ATLANTA 'INDEED' 'I'M IN THE CITY'	France
8	SOPHIE 'ELIS' 'SOPHIE' 'I'M IN THE CITY'	France
9	KAZUAKI 'THE MUSIC' 'I'M IN THE CITY'	France
10	ROBERT WILLIAMS 'CHECK YOUR TIGHT SWITCH'	USA
11	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
12	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
13	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
14	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
15	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
16	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
17	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
18	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
19	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA
20	THE CHAMBERLAINES 'BROTHERS BATTLE' 'FAVORITE 8'	USA

URBAN TOP 30

1	LEON SAMPSON 'FEAT. JESSICA SIMPSON' 'I'M GONNA BE A STAR'	France
2	P. DIDDY & CHRISTINA AGUILERA 'FEEL THE ALIVE'	France
3	HARDY 'A LITTLE KICK' 'I'M IN THE CITY'	France
4	LEON SAMPSON 'FEAT. JESSICA SIMPSON' 'I'M GONNA BE A STAR'	France
5	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
6	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
7	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
8	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
9	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
10	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
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16	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
17	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
18	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
19	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France
20	JAY-Z 'THE BLACK SWAN' 'I'M IN THE CITY'	France

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With a number of grassroots venues and a raft of top-selling acts, Yorkshire has overtaken Manchester to become the musical nervecentre of the UK, reports *Ian Winterton*

Moors the merrier for Yorkshire music



Arctic Monkeys



Corinne Bailey Rae



Kaiser Chiefs

"You're not from New York City, you're from Rotherham..." snarled the Arctic Monkeys on the track which first got them noticed, *Fake Tales Of San Francisco*. Back in the heady days of 2005, a grim northern town such as Rotherham was the very antithesis of *The City That Never Sleeps*. These days, though, thanks to the success of the Arctic Monkeys, the Kaiser Chiefs and Corinne Bailey Rae, Yorkshire might well be the coolest spot on Earth.

Unlike other celebrated UK scenes, such as Manchester or Merseybeat, the Yorkshire explosion is harder to categorise. This is partly due to the sheer size of the county (close to 6,000 square miles) and, annoyingly for lazy hacks, the fact that the talent refuses to be isolated to one town. But the major difference is not where it is happening, but when.

"The internet has enabled more of a DIY element to surface and prosper," says David Dunn, music journalist for Sheffield's *Star* newspaper. "It fuelled the initial rise of Arctic Monkeys on an underground global scale ahead of the rest of the world getting the picture. Similarly, it's spread the word for Little Man Tate [also Sheffield-based], leading to rapid fanbase growth and overseas interest, including a short US tour and a sold-out show in Tokyo."

Yorkshire's equivalent to John Peel, BBC Radio's Alan Raw, agrees. "It won't be like Manchester – that sort of thing will never happen again. The internet has made everything so international. But because of the optimism in the area, there are loads more bands popping up. I got 15 demo CDs a week five years ago and now I'm getting 100."

Local labels hit Midem

Alamo

Alamo was set up in early 2005, specifically as a home for Four Day Hembre, who had turned down countless offers from both majors and large Indies due to creative control issues.

They decided that they wanted to form their own label so took the idea to a group of friends and professionals. Among that group was Roo Pigott, now director and label manager. Alamo was an instant success; within a month it had 29 shareholders and almost £100,000 in the bank.

"I still can't decide if I was brave or crazy," laughs Pigott,



Four Day Hembre: successful UK tour after albums sold 3,000 copies in two weeks

"but it's been worth it. Four Day Hembre have gone from having a couple of hundred fans to having over 6,000.

"*The Independent* has listed them as one of the top five bands to see live in the UK, they were

Music Week talks to some of the leading Yorkshire-based independent labels and organisations to find out what they expect to achieve in Cannes.

UK tour, which included five weeks on the road with Embrace. Pigott is preparing to go out to Midem.

"I've been going to Midem for a fair few years now," he says. "Sometimes as a consultant bringing clients, sometimes as an artist, but for the past couple of years to represent Alamo.

"I've got an excellent track record of working music on an international level, including successful negotiations in Japan, Denmark, Germany, New Zealand, Canada and the US. Since taking the music of Four Day Hembre to Midem 2006 and Popkorn 2006, I've been inundated with sync and licensing requests.

"It's such a great floor to do business. I've done loads of business at the parties, lunches, in seminars, on yachts – you name it. After four days at Midem, I'll return to the UK with more results than I'd get in a month working from my desk."

Chocolate Fireguard

Primarily a record label with "bolt-on activities", Huddersfield-based Chocolate Fireguard will be represented at Midem by Pat Pigott. A stalwart of the Yorkshire scene, both as a businessman and as lead singer of rock-funk outfit Kava Kava, who enjoy a

Rivalling Sheffield as Yorkshire's musical flagship is Leeds, home to both the Kaisers Chiefs and Corinne Bailey Rae. Simon Rix, the Kaisers' bassist, is of the opinion that, in his city at least, there's always been a scene.

"We spent eight years struggling in Leeds before our recent success," he says. "Early on, it was good for us, because in Leeds we were popular for a long time. For years and years we could have had a gig in Leeds and we'd know a crowd would turn up."

Rix looks back on Leeds in the 1990s with great fondness. "We all met at a club called the Underground. It closed a few years back, but it was great for all sorts of music and," he adds, "they had Corinne Bailey Rae as a cloakroom attendant."

The Underground might have shut its doors, but another of the Kaisers' hangouts, The Cockpit, is still going strong. "Every Friday was Brighton Beach [now relocated to Leeds University] and everyone there was in a band. It's still like that now as far as I can tell. Leeds has always been a great musical city. I can go to any of the venues several times a month and see bands that are good. You can say that about lots of Yorkshire towns. Basically, northerners like their live music."

While cyberspace is important, for a scene to truly thrive it needs a network of decent grassroots venues. Once again, Yorkshire scores high in this department. The likes of The Welly Club in Hull, the Sheffield Leadmill, the newly revamped Faversham in Leeds and Fibbers in York have all achieved near legendary status. In addition, the hunger for live music in the wake of the Arctic Monkeys' popularity has seen new venues springing up all over the county, such as the popular Plug in Sheffield.

Similarly, recent years have seen hundreds of independent promoters setting up shop across the county. Leeds-based Ash Kollakowski is typical of this fearlessly entrepreneurial new breed. As well as being a DJ and head of promotions at the Faversham, he is the co-owner of record label Beast Snakers, home to hot indie outfit Wild Badz, whose debut single recently won Steve Lamacq's Rebel Playlist on BBC 6 Music. Needless to say, Kollakowski is also the Beats' manager.

"I think the music scene in the North is more cutting edge because it's so bleak up here," says Kollakowski, displaying a talent for melodrama. "I know other places are bleak, but up here you're so fenced in that you've got to make it yourself, you've got to release a record."

Kollakowski is also one of several pundits who, though fiercely loyal to Yorkshire, dismiss the sudden emergence of a "scene" as a media invention. "It's always been there," he insists. "It's just lazy journalism because of the Arctic Monkeys and the Kaisers. If they'd bothered to

Raw Talent offers opportunity

Among the most vociferous supporters of Yorkshire music is Alan Raw, a music radio presenter who champions unsigned artists through his radio show, Raw Talent. Broadcast all over Yorkshire from BBC Sheffield, has been an essential part of the Yorkshire music scene for over five years.

"There are so many great bands," enthuses Raw. "There are a lot of bands from Sheffield who are nothing like the Arctic Monkeys who are brilliant. Like Grandad Bob. They did an acoustic set on my show and they won best acoustic session of the year in my online poll. The there's the Landaus - one of the best performances on the Topman stage at last year's Leeds Festival. Although it may have been the naked crowd surfing that got them ahead..."

Raw Talent is broadcast every Sunday night on BBC Radio Sheffield, 7pm to 10pm.

When it comes to the press, Yorkshire's answer to *Time Out*,

The Leeds Guide, has been the region's premier listings magazine since 2000. Published fortnightly, one of its many strengths is its extensive coverage of local music.

Editor-in-chief Dan Jeffrey says of the thriving local music scene, "Really, there's not a great deal of local support for music. Yorkshire has taken off, but it's hard to say why."

"Myths have probably hindered the city in the past, specifically the myth that Leeds only ever did goth. The Kaisers' success and their proud Leedsness put the city back on the map for pop. Whether or not that'll be an open door for other bands to follow remains to be seen, but there's a new confidence in the city."

"The bands have a cockiness about them which bodes well - after all, plenty of musicians from Manchester bands have massively overachieved thanks to little more than cockiness."



Alan Raw, vociferous supporter of Yorkshire talent

I can go to any of the venues and see bands that are good. Basically, northerners like their live music

Simon Rix, bassist, Kaisers Chiefs

come here 10 years ago they'd have found much the same!

Alan Raw, like many others, takes the opposing view. "Yes, the scene itself has been going for years," he says, "and now the media have caught onto it, there's an awful lot for them to get their teeth into."

Rix concurs, "I don't think the media have invented it, but I think now they're onto it, they're making it even bigger."

Raw goes further, painting a picture that suggests Yorkshire is being taken more seriously by the industry than any previous regional music scene. "I was interviewing Melvin Benn, the managing director of Mean Fiddler, on my show and I asked him if the industry was taking a bigger interest in Yorkshire now. He said as far as he knew the UK music industry had moved to Yorkshire. He knew of a lot of companies that were selling up in Soho to come to Leeds and Hull."

Whether there's any truth to this apocryphal story, there remains one indisputable fact: Yorkshire is full of bursting with new bands. And the one thing they have in common is that they have nothing in common; every genre of music gets a look in. "There are a lot of Arctic Monkeys

clones," admits Raw, "which can be a bit boring. But aside from them, there are so many different bands. For instance, there's a very heavy hip hop outfit called Breaking The Illusion, from Hull."

When it comes to new promising acts, everyone *Music Week* speaks to has a dozen enthusiastic recommendations, with the same name rarely cropping up. Among those universally admired are indie rockers The Pigeon Detectives (soon to be supporting the Kaisers Chiefs), aforementioned Little Man Tate, metallers Bring Me The Horizon (a favourite with *Kerrang!* magazine) and Four Day Hombre - "Amazing," according to the *NME*. Without a doubt, though, the band most touted are Tiny Dancers.

"They're likely to break this year," avers Plug manager and evangelical fan Mike Forrest. "Very interesting, almost kind of alchemy. They're signed to Parlophone and supported Bob Dylan and Richard Ashcroft in 2006, as well as producing a really solid album."

Much of the Dancers' potential lies at the feet of their awe-inspiring frontman, David Kay. And from where does this future rock 'n' roll icon hail?

You guessed it. He's not from New York City, he's from Rotherham.

lot of airplay on Nic Harcourt's radio show in the US and have tracks regularly played on hit TV show *Weeks*.

Chocolate Fingers' roster also includes Hull hip hoppers Practical Headz and celebrated Parisians La Cédille.

"I've been to Middles a few times," says Filgott. "It's pretty interesting for networking. "Being a record label from Huddersfield, sometimes you've got to go all the way from Cannes to deal with some of the London contacts."

Of the assistance from UKTI, Filgott has nothing but praise. "Music is the third largest export the UK has to offer and this kind of opportunity is a long

time coming for Yorkshire.

"We've been pushing it for a bit but we do have an awful lot of bands coming out of Yorkshire at the moment. They deserve a lot of support right now."

Eastern Cue-Rain Music

Having begun life 12 years ago as a label, Eastern Cue-Rain Music now specialises in project managing. Among its many concerns, it runs Hull, the music development agency for the Highlands of Scotland. It runs similar events around the world, including Moscow and Spain's Basque country. In addition, it was also responsible for putting together this issue's covermount CD.

"At the moment there isn't a

music development agency in Yorkshire," says Eastern Cue-Rain Music's Shaun Arnold, "whereas there is in other areas, like Manchester Music Network and Generator in Newcastle. When we heard that the UK Trade and Investment (UKTI) were helping Yorkshire labels to go to Middles, it looked like a great opportunity to get an album together for a better focus on the area and highlight all the success it's been having over the past few years."

"This will be about the 16th time I've been, but it's the first time I'll be attending in connection with anything from Yorkshire. I think this time will be about creating awareness for Yorkshire. Because of the Kaiser

Chiefs, Arctic Monkeys and Corinne Bailey Rae, they'll at least have heard of it."

Sugarstar Ltd

York company Sugarstar was set up in 2001 and was, says director Mark Fordyce, "born out of the way the music industry was changing."

"The idea of Sugarstar was to marry the internet with the music industry. The plan was a success, not least because of deals signed at Middles."

"We've got a band from Leeds called Ubelesmo," explains Fordyce, "who we've managed to get onto the soundtrack of a video game called Broken Sword.

Last year at Middles, we managed to sign a worldwide deal with iTunes, which was pretty good for a company our size."

"On Broken Sword 4, we managed to place four brand new Ubelesmo tracks on the soundtrack. One thing we're doing with iTunes is having a direct link from the game so people can buy the music online."

"At this year's event, Sugarstar plans to develop existing relationships it made at the last one, as well as make new inroads."

Primarily, though, it will be pushing new signing Jade, an 18-year-old soul singer who could be the next Corinne Bailey Rae.

Hot Yorkshire buddings

Music Week highlights the best new acts from Yorkshire on a free CD including DIY success story Stoney, psychedelic dance act Kava Kava and live favourites Four Day Hombre



Jade: The Leeds singer has been compared to Corinne Bailey Rae



[Sub] Nova: plenty of big choruses and guitar solos thrown in for good measure and (inset) The Favours' singer Sara Sanchez

1. Yes Boss – Tongues In Knots

A new signing to Leeds-based independent label, Dance To The Radio – also home to Forward, Russian and The Pignon Detectives – this track was released as a limited edition single last year. The duo were finalists on Channel 4's Road To V and they have since toured with artists including Roots Manuva, Sway, Plan B, Sunshine Underground and the aforementioned Forward. Russian Their debut album, Look Busy, will be released this year.

2. The Cherokees – Run Of The Day

Formed in 2000, Sheffield-born four-piece The Cherokees cite Queen and Radiohead as influences and deliver memorable rock-pop tunes with a distinctly mainstream appeal. The group are currently working on their debut album with producer Mike Timm, who worked with Joe Strummer before his death and, most recently, produced Richard Hawley's Mercury-nominated album, Cole's Corner. The band have supported The Killers, Gene and Longview.

3. Jade – You Said

Possessing more than a touch of the

Corinne Bailey Rae's about her, Jade is a Leeds local signed to small, York-based, independent label Sugarstar Records. She possesses formidable talent for a girl of just 18 years old and given development she has potential to become a real star.

4. The Favours – Islands

The Favours were brought to attention late last year after catching the ears of producers on BBC Radio Humberside's Raw Talent show. So impressed were they, the radio station committed to investing in the Hull-based group, opening up BBC resources to help them to make their first music video. Footage from the resulting clip was later featured in a television ad for BBC1 and BBC2, giving the group valuable exposure. Islands is an upbeat guitar driven pop song with a memorable female vocal from frontwoman Sara Sanchez.

5. Stoney – Jailbird

A tale of DIY success, Stoney released three limited edition singles and an album in 2006, all recorded and self-produced at his home studio. The first single, entitled Constantly Running was single of

the week on iTunes UK and France upon release and in the UK notched up more than 17,000 sales in its first week of release. Then 2,000 copies of his debut album, released in June, were also sold online. Live, Stoney has performed with Arctic Monkeys, Jamie T, Feeder and Athlete. He also headlined the Leeds festival unsigned stage and appeared at the Secret Garden Party, Truck and SXSW 2006. In recent times, he has also become a regular collaborator with Guy Chambers. Jailbird is lifted from his debut album.

6. [Sub] Nova – Kerosene Girl

Despite their Sheffield origins, [Sub] Nova possess a sound which could strike a chord with a broad global audience. Kerosene Girl, one of the group's strongest commercial moments, treads a line comparable to the sing-along commercial rock of Creed and even Alice In Chains; plenty of big choruses and a few guitar solos thrown in for good measure.

7. 2020 Soundsystem – No Order

Formed out of a desire to bring something new to the clubbing experience, 2020 Soundsystem are

a four-piece from Leeds who began life mixing live instrumentation with a traditional DJ set-up. No Order is the title track from their debut album, which was released independently last year, receiving strong reviews from the dance press at the time and helping them to slots on the European festival circuit including Sonar in Barcelona. This song features guest vocals from New York outfit The Glass.

8. Kat Frankie – Everything

An Australian who arrived in Yorkshire via Berlin, Kat Frankie released her debut album Pocketknife on independent label Alamo Music last year, drawing some acclaim. Everything is a stripped back affair, with acoustic guitar and subtle string providing the backdrop to Frankie's emotive lead vocal.

9. Four Day Hombre – Odd Even

They have been declared 'one of the top five live bands in the UK' by The Independent, while NME called them 'Blow with better dreams'. To us, they've always been a good band with potential for greatness.

Odd Even Odd gets a little closer to that greatness. Laid back acoustic grooves provide the backdrop to a evocative lead vocal and some beautiful, understated harmonies.

10. Ubernoise – Dirty Vodka

Dirty Vodka has the quality of a song which will divide opinion. Dominated by a gobby female vocal, this is a suburban tale of going out and getting wasted, delivered atop a minimal electronic backdrop. It made us laugh, then it made us confused. Ubernoise are a three-piece from Leeds whose debut album, Other People's Moutils was released in August. 'There's two girls/And they drink vodka/ Dirt cheap/Dirty vodka', Got it? Alright.

11. Kava Kava – Bankjob

Huddersfield-based Kava Kava have quietly been pricking the ears of the international music community with their rollicking psychedelic dance. Enjoying spins on Nic Harcourt's show Morning Becomes Eclectic on KCRW and Sat Bisla's Passport. Approved show via A&R Worldwide, the six-piece band will be among the UK contingent making the trip to Texas in March for SXSW. Look out!

What are your top 10?

Three months ago, *Music Week* teamed up with Nokia to ask our readers to name the first 10 tracks they would load onto their Nokia N91. This week, we have pulled five random Top 10s from the hat to decide who will win a brand spanking new Nokia N91. The winners are outlined right – congratulations to every one of you – and over these two pages we highlight some of the other selections outlined

Mandy Haynes

ORBISON PRODUCTIONS/STILL WORKING MUSIC

1. Crowded House Don't Dream It's Over
2. Isley Brothers Harvest For The World
3. Robin S. Show Me Love
4. Francis Dunnery Only New York Going On
5. Commodores Zoom
6. Santana Let The Children Play
7. Tim Christensen Love Is A Matter Of
8. Bee Gees How Deep Is Your Love
9. Van Morrison Brown Eyed Girl
10. Hue And Cry Vera Drives

Paul Flower

PROFOUND MEDIA & MANAGEMENT

1. Curtis Mayfield Move On Up
2. Nirvana Smells Like Teen Spirit
3. Elvis Costello Watching The Detectives
4. Pearl Jam State Of Love & Trust
5. The Beach Boys God Only Knows
6. Bob Dylan Tangled Up In Blue
7. AC/DC Riff Raff
8. Madness One Better Day
9. James Brown Get On The Good Foot
10. Glen Campbell Wichita Lineman

Laura Bailey

EMI

1. Joni Mitchell California
2. Dolly Parton Jolene
3. Sam Cooke A Change Is Gonna Come

4. Van Morrison Sweet Thing
5. Catatonia Road Rage
6. Chuck Berry Sweet Little Sixteen

7. Neil Young After The Goldrush
8. Bjork Joga
9. David Bowie Fill Your Heart
10. Kate Bush Running Up That Hill

Jonathan Noyce

COLLHUNTER MUSIC

1. Prince Sign O' The Times
2. Peter Dinklage In Your Eyes
3. The Cardigans You're The Storm
4. Captain Beefheart & The Magic Band The Blimp (Moussetrapreplica)
5. Arvo Part Cantus In Memory Of Benjamin Britten
6. Marvin Gaye Inner City Blues (Makes Me Wanna Holler)
7. Frankie Goes To Hollywood Welcome To The Pleasuredome
8. Simon And Garfunkel Bridge Over Troubled Water
9. The Beatles Paperback Writer
10. The Beach Boys God Only Knows

Richard Evans

THE FAN BASE MARKETING

1. Depeche Mode World In My Eyes
2. Julee Cruise Falling
3. Propaganda Duel
4. Prefab Sprout Cars & Girls
5. Jane's Addiction Been Caught Stealing

6. Art Of Noise Moments In Love
7. New Order Touched By The Hand Of God
8. Ash Girl From Mars
9. Artec Camera Somewhere In My Heart
10. The Cure Just Like Heaven

Oisin Lunny

INTERDUDE/SECA

1. David Bowie Heroes
2. Brian Eno & Robert Fripp The Heavenly Music Corporation
3. Masqueraders That's The Same Thing
4. David Crosby Laughing
5. The National City Middle
6. Sufjan Stevens Chicago
7. Felix The Housecat Silver Screen Shower Scene (Thin White Duke Remix)
8. Pete Rock & Cl Smooth They Reminisce Over You
9. The Trammis Rubber Band
10. Debussy Clair De Lune

Nic Howden

OCEAN MEDIA

1. The Strangers Relentless
2. Black Uhuru Natural Mystic
3. Tricky Abbaon Fat Track
4. Gin Palace Things I Used To Love About You
5. The Clash If Music Could Talk
6. Bob Marley One Drop
7. Nick Cave & The Bad Seeds Easy Money
8. Tom Waits Jockey Full Of Bourbon
9. Artec Camera & Mick Jones Good Morning Britain
10. Buzzcocks Sick City Sometimes

Melissa Bassil

MIRNO MANAGEMENT

1. The Beatles Hey Jude
2. Van Morrison Brown Eyed Girl
3. Green Day Wake Me Up When September Ends
4. The Zutons Valerie
5. Bruce Springsteen The River
6. The Eagles Best Of My Love
7. Neil Young Heart Of Gold
8. Mirno I Could
9. Meat Loaf Paradise By The Dashboard Light
10. Robbie Williams Angels

Alex Popoff

MACHINE MANAGEMENT

1. The Rolling Stones Paint It Black
2. Radiohead Paint It Black
3. T.I. Am X Paint It Black

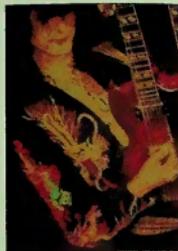
Best top 10s from music week



Julie Weir

VISIBLE NOISE

1. Foo Fighters Monkey Wrench
 2. Massive Attack Teardrop
 3. Safe Dag Nasty
 4. The Bolshoi Away
 5. Floor Simitar
 6. The Who Won't Get Fooled Again
 7. Sisters Of Mercy Temple Of Love
 8. Maximo Park The Coast Is Always Changing
 9. The Verve Lucky Man
 10. Bauhaus Bela Lugosi's Dead
- "Foo Fighters' Monkey Wrench reminds me of being at college, and Temple Of Love by Sisters Of Mercy is a song to contemplate past fashion crimes to."



Ellie Thorpe-Matheson

VIBE BAR

1. Led Zeppelin Dazed & Confused
 2. Van Morrison & Bob Dylan Crazy Love
 3. Jimi Hendrix Watchtower
 4. The Pixies Where Is My Mind
 5. The Clash Should I Stay Or Should I Go
 6. Nina Simone My Baby Just Cares For Me
 7. Otis Redding Dock Of The Bay
 8. Incubus The Warmth Of The Sun
 9. The Roots Seed 2.0
 10. Sam Cooke Wonderful World
- "My favourite musicians have paved the way for many other artists and have nurtured the soul of many through generations."

4. Placebo Blind
5. Arab Strap Cherubs
6. Blondie Heart Of Glass
7. Aphex Twin Vord Hoston
8. Autechre Cipater
9. Autechre Rae
10. Dinah Washington Mad About The Boy

Mark Poston

EMI

1. Amy Winehouse Rehab
2. Bloc Party The Prayer
3. U2 Windows In The Skies
4. The Good, The Bad And The Queen Hercules
5. Goldfrapp Black Cherry
6. Justin Timberlake Lovestoned
7. Klaxons Magick

8. The Beatles A Day In The Life
9. REM Nightswimming
10. Editors Munich

Ed Dove

MEDIABASE

1. The Killers When You Were Young
2. Love Is All Busy Doing Nothing
3. Gnaris Barkley Crazy
4. Muse Knights Of Cydonia
5. Wolfmother Woman
6. Gorillaz Dare
7. U2 Saints Are Coming
8. Lily Allen Smile
9. Knife Silent Shout
10. Every Move A Picture Signs Of Life

10 downloads?

music industry insiders



Jon Diamond

LIP SYNC

1. Led Zeppelin Stairway To Heaven
2. Dire Straits Tunnel Of Love
3. Pink Floyd Us And Them
4. Deep Purple Speed King
5. Rainbow Kill The King
6. Led Zeppelin Rock 'N' Roll
7. Thunder Judgement Day
8. Cream White Room
9. Bad Company Can't Get Enough
10. Level 42 Hot Water

"These were the tunes that meant the most to me - as you can see I'm a child of the Seventies, which was the era of some of the most rock-cruncher, finger-licker, earth-mover tunes to ever hit the planet."



James Sellar

COMPACT COLLECTIONS PERFORMER SERVICES

1. Nina Simone Work Song
2. James Taylor Quartet Starsky & Hutch Theme
3. Nine Inch Nails Head Like A Hole
4. The Clash Rudie Can't Fall
5. Corduroy London, England!
6. Blur For Tomorrow
7. Sunscreen Love U More
8. Modest Mouse Float On
9. The Cure Why Can't I Be You
10. Lynyrd Skynyrd Free Bird

"The Cure's 'Why Can't I Be You' typified their genius in creating a bright-eyed pop tune with painfully shy sentiments from Robert Smith and one of my favourite memories is seeing the James Taylor Quartet at the now defunct Reading Alley Cats venue."



Mike Fitzsimons

SONGWARE

1. David Bowie China Girl
2. John Lennon Woman
3. The Who My Generation
4. Rachel Stevens Sweet Dreams My La Ex
5. Madonna Material Girl
6. Steve Miller Band Abracadabra
7. T-Rex Telegram Sam
8. Traffic Hole In My Shoe
9. Gnaris Barkley Crazy
10. The Beatles She Loves You

"The Who's 'My Generation' is still a solid anthem for anyone who doesn't dig 'the establishment way' and David Bowie's 'China Girl', because it started a dress code, questioned emancipation and finished an era of noise."

- Around The Clock
7. Booker T Green Onions
 8. Supergrass Lenny
 9. White Stripes We're Going To Be Friends
 10. GNR Sweet Child Of Mine

Dan Deacon

PPR PUBLICITY

1. Scissor Sisters I Don't Feel Like Dancin'
2. Whitney Houston I Have Nothing
3. Mariah Carey Dreamlover
4. Pet Shop Boys What Have I Done To Deserve This
5. Meat Loaf I Would Do Anything For Love (But I Won't Do That)
6. Smokey Robinson Tracks Of My Tears

Adam Cherry

ADJ MEDIA

1. Teddybears STHLM Hey Boy
2. Jem Flying High
3. RJD2 Ghost Writer
4. ELO Mr Blue Sky
5. Radiohead Street Spirit
6. Belle And Sebastian Sleep

Chris Dobbs

SOUND PERFORMANCE LTD

1. Black Sabbath Iron Man
2. Led Zeppelin Black Dog
3. Nirvana Aneurysm
4. Dinosaur Jr Freak Scene
5. Pixies Here Comes Your Man
6. Mudhoney Touch Me I'm Sick
7. Soundgarden Rusty Cage
8. Pearl Jam Black
9. Green Day Gek Steink Breath
10. Metallica Fade To Black

Chris M France

MUSIC OF LIFE

1. Lou Reed Perfect Day
2. Matt The Hoople Saturday Gigs
3. Prince The Most Beautiful Girl...

7. Danniell Minogue Put The Needle On It
8. Inferno From Paris To Berlin
9. Fast Food Rockers Fast Food Song
10. Billy Joel My Life

Richard Gittins

LIBERATION ENTERTAINMENT LTD

1. Radiohead Fake Plastic Trees
2. Pink Floyd Wish You Were Here
3. Talking Heads Once In A Lifetime
4. The Verve History
5. The Jam Going Underground
6. Michael Jackson Billie Jean
7. Primal Scream Rocks
8. The Killers Mr Brightside
9. The Beatles I'm Only Sleeping
10. Jeff Buckley Lilac Wine

Will Williams

TRANSMISSION MANAGEMENT

1. The Beatles A Day In The Life
2. Bob Marley Redemption Song
3. Barber Adagio For Strings
4. New Order Blue Monday
5. Willy Mason Oxygen
6. The Smiths There Is A Light That Goes Out
7. Otis Redding Sittin' On The Dock Of The Bay
8. Sigur Ros Untitled 4
9. Nirvana Smells Like Teen Spirit
10. Toto Africa

Neil Scrivener

1. Counting Crows Mr Jones
2. Green Day Whatsername
3. The Killers Jenny Was A Friend Of Mine
4. The Ataris Here In This Diary
5. John Mayer Nice
6. Funeral For A Friend Hospitality
7. Stevie Wonder I Wish
8. Sting Fields Of Gold
9. Brand New The Boy Who Blocked His Own Shot
10. Ocean Colour Scene The Day We Caught The Train

Leanne Rose

MOBYKO

1. Handsome Boy Modelling School The Worlds Gone Mad
2. Alpinestars Burning Up
3. Rod Stewart Maggie May
4. Charlie Sexton Graceland
5. Maria McKee If Love Is A Red Dress
6. Nancy Sinatra Bang Bang
7. Sting & The Police Roxanne
8. Ring The Alarm Renner Saw
9. Steppenwolf Don't Bogart That Joint
10. Johnny Cash Hurt

Listening to the music that gets you talking

Nokia offers a wide range of music-friendly mobile phones to help you keep your favourite tracks close to hand for anytime, anywhere bursts of musical inspiration.

Nokia's music-optimised mobile devices cater for the needs of all music fans - from easy access to dedicated music functions and simple syncing and management of your music collection to high-quality sound, great storage capacities and stylish designs.

The flagship music handset is the Nokia N91 which offers dedicated music keys, superior sound quality and storage for up to 3,000 tracks - or up to 6,000 tracks on the new Nokia N91 GBG hard drive version.

The Nokia 5300 XpressMusic is a perfect starting point for the first-time portable digital music user thanks to dedicated music keys, capacity for up to 1,500 tracks and a great price. With a sliding design and a fresh, youthful look, the Nokia 5300 XpressMusic is as easy on the eyes as it is the ears.

If you're interested in exploring the world of music for even more tracks to get you talking, look no further than Nokia Music Recommenders.

This music recommendation service is unlike any other in that it has real people at its heart. Part of the world's leading independent record stores have joined forces to offer personal recommendations on the best new music out there. David Bowie is the service's "goofher" and contributes exclusive content to the site each month. Go to www.musicrecommenders.com for more information.

And if you want to see your favourite artists live, then check out Ticketrush.co.uk - Nokia's free mobile ticketing service. Ticketrush.co.uk gives music fans the chance to buy tickets before the general public, as well as being kept up to date by text message of any last minute tickets for sold out gigs. Go to www.ticketrush.co.uk for details.

For information on all Nokia products, go to www.nokia.co.uk



Departures of HMV's Steve Knott and EMI's Alain Levy and David Munns come as a shock

Making a drama out of a crisis

EDITORIAL
MARTIN TALBOT


The departure of Steve Knott from HMV felt a bit of a shock to the system last Thursday. The news, within a matter of hours, that he was being followed by Alain Levy and David Munns at EMI, made it feel as if something altogether more seismic was taking place.

As is always the case, several hours after the event, both moves felt much more logical. Hindsight is a wonderful thing.

Both moves certainly have plenty in common, however, with each company now preparing for a year of change and restructuring – even if both would, however, probably have been subject of scrutiny from their now-departed executives in any case.

The decision to remove them is recognition, perhaps, that their chairmen wanted more hands-on involvement in that process – and that they felt a more comprehensive reinvention than has thus far been coming is necessary.

Simon Fox, it is clear, wishes to see HMV reinvented for the 21st century. And, so, it appears, does Eric Nicolai at EMI. And both want to be up to their elbows in managing that.

The verdict from many outside the record business has long been that our industry has not been fast or

radical enough in addressing the changes brought about by the digital age. Certainly, HMV and EMI's action suggest they might well be right.

It is easy to find fault at a time like this, however – but it is not entirely warranted.

For all their disappointments over the past year or two, HMV remains a powerhouse of UK retail. Its business is not without its challenges, but 1% value growth over Christmas, in a market which is down by closer to 10%, is not bad in my book.

And while EMI, by its own standards, has not pulled up any trees over the past month, it should also earn credit for breaking a disproportionate number of British acts over the past couple of years, including its 2006 breakthroughs Corinne Bailey Rae, Lily Allen and The Kooks.

Indeed, the crime at EMI – for me – is the chronic underperformance of a US operation which has left everyone at Brook Green fighting a global battle for market share on their own.

Whatever, a calm, dispassionate assessment is important. It is a shame that the decisive action taken last week will be viewed as the latest panic measures of a music industry in crisis.

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DOOLEY'S DIARY



Corinne and Lily lead Brits charge

Remember where you heard it: EMI's desperate search for some good news, following the axings of Alain Levy and David Munns at the end of last week, may come in the shape of the Brits nominations being announced tomorrow (Tuesday). Two of the major acts, Corinne Bailey Rae and Lily Allen, plus Warner's Muse, are understood to be leading the charge in the shortlists. Meanwhile, Universal's James Morrison has been added to the live-up at the launch event, which takes place at London's Hammersmith Palais and will be featured live by ITV2. So make sure you're looking smart. It's true: good times come to those who wait. Windy City soul legends The Dells, who have been together since 1953,

have just enjoyed their biggest pay cheque to date, thanks to 50 Cent's use of a sample of their 1975 track 'I'll Be Waiting For You' on his 2005 album *The Massacre*. "We cannot disclose the royalty amount for legal reasons," says band member Mickey McGill. "However, it was the biggest cheque of our career and we've had some big ones..." Best wishes to Tony Wilson, who is recovering after having a kidney removed at the start of the year. Look forward to seeing you back in action, Tony... While many of Dooley's colleagues in the business ding on to a state of sobriety, this hack broke his sabbatical from the bottle last Thursday night when he joined young producers Wiley Mason and staff from MTV and NME for a few Peronis at a Soho venue. Mason was previewing tracks from his new album. And while we're talking music, Dooley, for one, is keenly awaiting the next show from top London group Haams... XL has

secured hotly-tipped West London band *Cajun Dance Party*. The group, average age 17, will release their debut album in 2008... Meanwhile, one of the most successful songwriters of modern times, Eg White, will release an album under his own name this year on Parlophone. White won an Ivor Novello in 2004 for his hit *Leave Right Now*, which was recorded by Will Young... Who is the top-level record company man who is leaving staff bemused with his bizarre boardroom behaviour?... Dooley ended the week in the glamorous Dutch town of Groningen, to check out some of the bands playing *EuroSonic* – the annual parade of hot new bands hoping to attract the continent's festival organisers. *Dax Wanderlust* were holding up the British end and there was a Club NME night, with bands like *Dixie Rock* and *Humanzi* playing until 5am. Expect the messy details next week.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: The great music/science debate, which last year threatened to boil over into violence when Katie Melua wrongly estimated the edge of the universe to be 12bn light years away (Katie – it's more like 14bn). Come on, it's back on the agenda, courtesy of the *Financial Times* letters pages.

WEDNESDAY: Having eased our way into the new year and avoiding the faintest sign of a gig last week, we finally took the plunge and entered the realm of unsigned bands and larger last night. And what better place to start than Club Fondango at the Dublin Castle?

THURSDAY: Why is it, that in 2007 the burning question on most people's lips when it comes to various music artists is, "Are they gay?" The continual scrutiny of Robbie Williams' life and, now, the questions about Kele Okereke that seem to be surfacing, would seem to indicate that in terms of prurient supposition, Britain continues to lead the world.

To read the full entries on Dooley's weblog, go to www.musicweek.com

The first couple of weeks of the year are normally something of a barren patch for gigs, but try telling that to Wembley Arena managing director Peter Tudor (pictured right). He has followed up a remarkable 2006, in which the venue responded for one of its busiest years to date, and ushered in 2007 with the help of seven formidable sell-out comeback shows from Kylie, who shifted some 79,000 tickets and became Wembley's fourth best-selling female artist to date. To thank her, Tudor presented Kylie with an award in recognition of her achievements.



Last week, we asked: Should the industry welcome the ongoing influx of large US companies into the UK live music sector?



Forum is edited by Jim Larkin

Flashing lights or a muggers' delight?

Music Week gives you the lowdown on the Apple launch that has got gadget lovers in a lather

Crib Sheet

Everybody's talking about the latest "revolutionary" music device launched by Apple CEO Steve Jobs at San Francisco's Macworld last week...

Let me guess - it's a new iPod that's slimmer, sexier and can hold 12 times as much music as the iPod that I only just bought for Christmas. My brand new player is subsequently redundant, replaced by an improved model so small it fits between the gap in your teeth and, as such, is named the iPod.

Not quite. Apple launched its long-mooted iPhone - an iPod that acts as a phone as well.

Sounds like a mugger's delight! Indeed. The device is a high-storage iPod (4GB or 8GB), a two-megapixel digital camera, can connect wirelessly to the internet and can play TV shows and films. It features an 8.5cm screen and a picture quality of 160m pixels per inch. It also makes and receives telephone calls.

Yes, yes, yes, enough with the technical gubbins. How does it look? More importantly, will my

frinds be impressed if I get one early?

It looks snazzy. Rather than opt for space-filling buttons (how passé), the whole device is one big touch-screen interface, and the relatively high retail price of \$499 (£257) will probably make the device more desirable, not less. As for Impressions, Apple's share price rose 8% after the launch, so it looks like designer Jonathan Ive has weaved his magic again.

Great. So when does it arrive? Get comfy. It doesn't launch in the US until June and won't see these shores until quarter four at the earliest. Asia won't get the iPhone until 2008. Will I have to change operator when I get one?

We're not sure at the moment. Apple has signed a deal with AT&T-affiliated giant Cingular in the US and there will likely be a scramble from European network providers to land an exclusive deal over here.

So all good news for Apple then... Well, it has surely needed some. The iTunes Music Store crashed over Christmas and in recent weeks the company has had to fend off an ugly back-dating scandal and lost an appeal to have a US monopoly lawsuit dismissed. I'll be hoping the iPhone can turn a corner.

Hang on a sec, isn't there already a trademark on the name "iPhone"?

There is indeed - Cisco owns it. The two companies had been in negotiations for more than a year for Apple to buy the name, however with the launch at Macworld, Apple appears to have thrown caution to the wind. Cisco said last week it intends to sue Apple over the use of the trademark. Wow. It's not like Apple to just steal from another company and hope for the best.

Hmm. Well, there was the small matter of the \$100m settlement that Apple paid to Creative last year to settle a patent lawsuit over the Zen Player's user-interface. And, while we're at it, there was last year's legal battle between Apple Computer and Apple Records over iTunes' use of an Apple logo. Steve Jobs has admitted in the past he was "inspired" by The Beatles' record label when picking the name for his software company. Go figure.

Oh dear. Still, it's not like Apple is just ripping Beatles' songs and sticking them on their new iPhones as part of their launch, though, is it? Erm...



What do you think of Apple's new iPhone?

The big question

As Apple launches its iPhone to much fanfare, what do industry figures think of the latest in MP3 and mobile technology?

Birney Wragg, global head of digital, EMI

"From everything we can see, it looks great. It's obviously very early stages, but it looks a really great device and it looks like Apple have moved forward the whole game of convergence with mobile-connected devices. Apple have done a great job and, on the face of it, they've combined a lot of the ideas that have been around for some time. I think it will do well, because it will be a high-demand, high-fashion item. It's got all the makings of something that will be really successful."

Ted Cohen, co-founder, TAO Strategic

"The design is elegant, but it will ultimately stand or fall on its durability and battery life - two areas

where the iPod product line has already demonstrated significant weaknesses."

Jonathan Hoopes, analyst, ThinkEquity Partners

"The iPhone is going to have a huge impact. It's really an extension of the iPod, so in that way we all know the iPod has had a massive impact on the way people consume legally downloaded music. The phone will be optimised for video, even though the memory isn't yet. It also seems to be a great companion to the Apple TV they introduced. So with the iPhone, I expect now to see the Wi-Fi function appear across the entire line. But essentially, the iPhone will become part of a change that's already begun, where devices are appearing for the consumption of richer media."

Jonathan Arber, analyst, Ovum
"While the iPhone certainly looks the part, we have a few issues regarding its music, media and web-browsing functionality. In terms of music and media functionality, the lack of over-the-air iTunes downloads is somewhat disappointing, although we

think Apple is right to stick to sideloading for now. It is definitely better to wait until OTA downloading is a realistic proposition before launching iTunes mobile, as an early bad experience may kill user interest."

Sara Conway, senior political advisor, British Music Rights

"The iPhone is an important continuation of the developments going on. We've got to stop being scared of technology and use it. Personally, as someone with a huge handbag, this is really welcome."

Clare Nash, new media manager, Universal Classics & Jazz

"I love the intelligent touch-screen, the ambient lighting, the imaging abilities and, as a woman, I also love the ability to look back through an SMS conversation. I didn't know I wanted all things in the palm of my hand, but now I do - although let me reserve judgement until I have it. Can't see that just good, or is it going to die on me after two hours?"

Reza Chady, managing director of European operations, Telephia

"It looks like a very clever shell and I

think it will compete against the Sony Ericsson brand. I have doubts about its market penetration, though.

Young, affluent people will go for it, but in terms of popular appeal, it's going against the power of the Nokia brand and phone range. The real clever part isn't so much about the functionality, it's more about the interface. But in terms of a stand-alone player of music and internet, the iPhone could be a useful tool."

Carolina Milanese, analyst, Gartner

"The mobile interface is really important now, as functionality increases. Things are getting more complicated for the mobile industry; it's putting pressure on some of the top players. The iPhone will impact the high-end portfolio of all the key mobile players and will compete with the top Nokia and Ericsson-style phones. As a music player, and given how much Sony Ericsson has been building up its music proposition, Apple is the first company that isn't sceptics to mind. But we are still uncertain as to when the iPhone is

launching in Europe and it's not yet certain whether it's going to have 3G. There are still many questions."

John Strickland, chief executive, TuneRibe

"Yet again they've surpassed expectations. The price is a bit high - most people are used to getting free phones on a 12-month contract - but I think it's fantastic and as long as it supports independent music it should be great. What we're interested in is the compatibility with watermarked MP3 files, so that we can get all of our content onto those devices."

Paul Catherole, director of anti-placency, Universal

"We have all been expecting it to come for so long. I think it's going to blow away some sceptics who said the phone couldn't replace the dedicated MP3 player. The crucial thing is whether they can attract deals with operators to make it possible for people to use the functionality. We need to move to content in bundles; most people still don't want to look at their bills and find single charges on them for functionality."

Classified

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Rates per single column cm
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The latest jobs are also available online every Monday at www.musicweek.com
Booking deadline: Thursday 10am for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

JOBS

Small but perfectly formed independent Jazz / Dance record label seeking 3 highly motivated and organised staff to join its expanding team, based in West London.

Online / Digital / Mobile Promotions Person (F/T)

To act as co-ordinator for the label's digital activities, to devise and execute online PR and marketing plans, engage with both underground music sites and high traffic lifestyle and retail sites, liaise with aggregators, update websites etc. Must be highly web literate and on top of all the latest online innovations.

Events Organiser (P/T)

Experienced creative promoter sought to bring energy and ideas, as well as organise, produce, develop and promote branded club and live band nights, negotiate with venues, and manage budgets.

Royalty Administrator (P/T)

Experienced royalty accounting person to manage record company accounts.
Flexible hours to suit.

To apply to the above vacancies please email your covering letter and CV to: maria@musicweek.com quoting Box no.22.



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- Project Manager** **£35k**
Experienced project marketing manager with robust industry and retail contacts to manage and develop exciting new pop acts. London
- International Coordinator** **£20k**
Join an established and successful team in this cutting edge games co. The ideal candidate will be a recent grad with some admin experience looking for their first role in an international department. A second European language would be useful. London
- Digital PA** **£16k**
Tactically organised and unflappable PA to support highly successful, hence hectic, DSP leading Digital department of international record company. Must have similar level exp, a relevant personality and interest in the digital arena. W London
- Sales Executive** **£225k**
Proven experience with retail sales accounts to manage accounts and create and implement intensive campaigns for top media company. Outstanding communication skills in music. London
- Business Administration Coordinator** **£18k**
Established and leading music systems administrator with collecting society experience to collect, enter and ensure accuracy of label copy for leading record company. W London
- Resource Manager** **£325k**
Experienced and proven recruiter: Highly with creative agency experience to provide a fast, efficient and effective in-house recruitment function for leading media company. Established networking skills essential. W London

in tune

Head of Marketing, Music Co. Republic. Experience and creative industry connections allowing an opportunity to grow and develop and with extensive experience creating charting acts to join the UK's most successful UK Head of Marketing, you must have a successful track record, ideally with an experience within all areas of marketing including planning and promotion coupled with a solid grounding with radio/media brands. £550k



Temporary Writers, Music & Media Co. Cutting edge ambience, bright candidates available and working temporary or contract assignments in the world of Music and Media. All relevant experience and backgrounds welcome. Music, Publishing, Licensing and/or Royalties experience would be highly desirable. £200k/year

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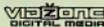
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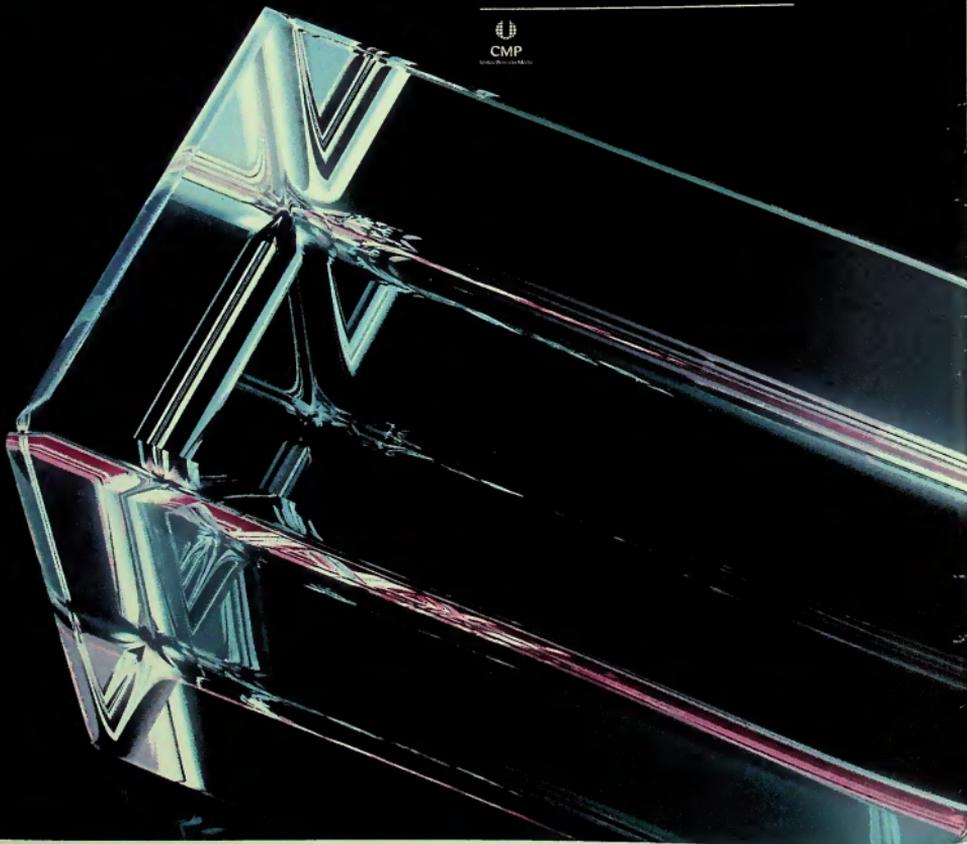
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Week 02

Upfront p34 TV & radio airplay p37 New releases p40 Singles & albums p42

FAST CHART

SINGLES

NUMBER ONE
LEONA LEWIS A MOMENT LIKE THIS (5/6)

The fact that Leona Lewis' debut single held on for a fourth week at number one means it is the longest-running number one single by a British female solo artist since 1978, when Kate Bush's first hit, *Wuthering Heights*, also spent four weeks at the summit.

ARTIST ALBUMS

NUMBER ONE
AMY WINEHOUSE BACK TO BLACK (Island)

Universal has the top six titles in the artist albums chart for the second week in a row but, after six weeks at number one, *Take That's Beautiful World* surrenders the title to Amy Winehouse's *Back To Black*, which provides the Island rapper's first number one since Keane's *Under The Iron Sea* in June 2006.

COMPILATIONS

NUMBER ONE
VARIOUS RADIO ONE'S LIVE LOUNGE (Sony BMG)

Fourth week at number one in total and second in a row for Radio One's Live Lounge, which sold more than 18,000 copies last week to take its overall sales to more than 628,000.

AIRPLAY CHART

NUMBER ONE
TAKE THAT PATIENCE (Polydor)
Returning to the top of the airplay chart after allowing UK's *Window In The Siles* to replace it last week, *Take That's Patience* is number one for the fifth time in all.

THE SCHEDULE

ALBUMS

THIS WEEK
Rose Kemp A Hand Full Of Hurricanes (One Little Indian); Luke Slater Fabric 23 (Fabric); TTC 3615 (Big Dada)

JANUARY 22
Jamie T White Socks Black Shoes (Virgin); Field Music Tones Of Town (Memphis Industries); The View Hats Off To The Busiers (QEG); The Good, The Bad And The Queen's Good... (Parlophone); Blood Brothers Young Marches (Wichita); Mira Calix Eyes Set Against The Sun (Warp); Clipse Hell Hath No Fury (Zomba); Jolo The High Road (Mercury)

JANUARY 29
Narah Jones Not To Late (Parlophone); Just Jack Overtones (Mercury); Battle Breaks The Banks (Warner Bros); The Klaxons The Klaxons (Polydor); Kristin Hersh Learn To Sing Like A Star (4ad); The Earlies The Enemy Chorus (679).

The Market

Hard times for albums market

by Alan Jones
The albums market suffered its third straight double-digit decline in as many weeks last week and, at 2,403,225 sales, it was down to less than a quarter of its size in the week immediately prior to Christmas.

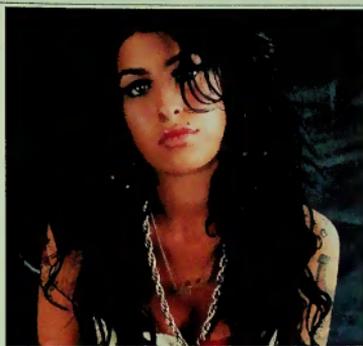
The compilation sector has been shrinking much faster than the artist sector recently, but has weathered the last week better, with 460,789 sales marking a surprise 5.8% increase on the same week in 2006.

Artist albums sales are down 6.7% compared to last year, at 1,836,803, while combined sales, at 2,295,592, are down 4.4% on the same week in 2006, and 19.9% week-on-week.

Despite the artist album sector's woes, there is better news of sales at the top of the chart, where *Take That's six-week reign* with *Beautiful World* is over.

With two singles in the Top 40 - Rehab holds at number 20, while follow-up *You Know I'm No Good* rockets 40-18 - Amy Winehouse is hot, and tops the albums chart for the first time with *Back To Black*.

The album, which features both hits, tops the list at the 11th attempt, and has moved 41-27-20-16-2-1 in the last five weeks. Winehouse's second album (debut



Amy Winehouse: the only artist to sell more than 20,000 copies last week

Frank peaked at number 13 in 2003) increased its sales by 28.6% week-on-week to more than 35,500. The only album to sell more than 20,000 copies last week, it increases its career sales tally to more than 360,000.

The only other album in the Top 40 to increase its sales week-on-week is The Automatic's *Not Accepted Anywhere*, which jumps 57-36 with sales up 19.5% at nearly 6,000. Helped by the success of new single Raoul, which is number 30 on sales and number 31 on airplay, the album has increased sales nine weeks in a row - something no other album has managed in the fast cooling sales climate - and returned to the Top 200 four weeks ago, since which time it

has moved 197-175-110-57-36.

The album, which debuted and peaked at number three last June, has not been in the Top 40 since July. Its return to favour has helped boost its overall sales to more than 162,000.

On the singles chart, although Leona Lewis' sales are down 46.9% week-on-week to less than 21,000, she remains at number one, and overall the sector remains strong, slipping just 1% to 1,469,601 sales. All of the four debuts in the Top 20 - Mika, Just Jack, The View and the Klaxons - were achieved on downloads alone. Just Jack and The View are available physically today (Monday), while the Klaxons follow next week, and Mika in a fortnight.

KEY INDICATORS

SINGLES

Sales versus last week: +0.7%
Year to date versus last year: +21.8%

MARKET SHARES

Universal	51.1%
Sony BMG	14.5%
EMI	7.7%
Warner	6.2%
Others	20.5%

ALBUMS

Sales versus last week: -16.1%
Year to date versus last year: -8.0%

MARKET SHARES

Universal	49.8%
Sony BMG	22.8%
EMI	15.2%
Warner	11.1%
Others	11.8%

COMPILATIONS

Sales versus last week: -16.3%
Year to date versus last year: +5.7%

MARKET SHARES

Universal	35.9%
M&S	22.8%
Sony BMG	19.5%
EMI	14.4%
Sanctuary	7.6%

RADIO AIRPLAY

MARKET SHARES

Universal	60.5%
Sony BMG	12.1%
EMI	8.0%
Others	7.5%
Others	11.5%

CHART SHARE

Origin of singles sales (Top 75): UK: 50.0% US: 39.2% Other: 10.8%
Origin of albums sales (Top 75): UK: 69.3% US: 28.0% Other: 2.7%

For fuller listings, see musicweek.com

NEW ADDITION



Having spent a large part of the past year in the studio, the original Dinosaur Jr line-up will return with a new album this April - their first since 1989. The as-yet-untitled set follows the band's successful 2005 reunion tour which coincided with Merge Records' reissue of the band's first three albums last year; *Dinosaur, You're Living All Over Me* and *Bug*.

SINGLES

THIS WEEK

Narah Jones Thinking Of You (Parlophone); The Good The Bad And The Queen Kingdom Of Doom (Parlophone); Klaxons Golden Skans (Polydor); Battle Demons (Warner); Guiltless Annie, Let's Not Wait (Polydor); Mas Hip Hop Is Dead (Mercury); The View Same Jeans (Columbia)

JANUARY 22

Keane Bad Dream (Island); My Chemical Romance Famous Last Words (Warner Bros); Cooper Temple Clause Make This Your Own (Morning); Fall Out Boy The Conspiracy; Ludacris Rowaway Love (Mercury); Alkaline Trio Hell Yes (Vagrant); Bonnie Prince Billy Lay And Love (Domino); Chingy Den Jeans (Parlophone); Klaxons Golden Skans (Polydor); The Shins Phantom Limb (Sire)

JANUARY 29

Kasabian Me Plus One (RCA); Nick Lachey What's Left Of Me (RCA); Roger Sanchez Lost (Island); The Earlies Run The Lirs (679); The Noisettes Sister Rosetta (Capture The Spirit) (Mercury); Mika Grace Kelly (Casablanca)

FEBRUARY 5

Jessica Simpson A Public Affair (RCA); Beyonce Listen (RCA); Simon Webbe My Soul Pleads For You (Innocent); Towers Of London In A Rat (TVT); Red Hot Chili Peppers Desecration Smile (Warner Bros)

Warm welcome for Copperman

The Plot

Following a record-breaking download and extensive touring, Ross Copperman is set to release his debut album

ROSS COPPERMAN WELCOME TO REALITY (PHONOGENIC)
A record-breaking download promotion last year is ushering in the debut album from new Phonogenic signing Ross Copperman.

The singer's unofficial first single *As I Choke* was released as an exclusive free download last year via iTunes, where it broke records for the online retailer after being downloaded 36,457 times in two weeks, beating previous giveaway promotions from Lily Allen, Paolo Nutini and James Morrison.

"To be perfectly honest we didn't anticipate such a good response at all," says Phonogenic director Paul Lisberg, who signed Copperman to the Sony BMG imprint. "For us, it was intended

as a starting point and our expectations were fairly low. It really was one of those genuine interest things that surprised us a little bit. The song just clicked with people. At the end of the promotion the song had beaten say previous artists by over 10,000 downloads, so it was a great start."

Born in Virginia, US, Copperman moved to the UK early last year after signing to Phonogenic. With the artist having spent much of the past 12 months on the road, Lisberg now believes he has the foundations of a fanbase on which to launch him commercially. To take advantage of this, the label will release Copperman's first commercial single *All She Wants* on March 19 with the album *Welcome To Reality* to follow on April 2.

"2006 was all about starting to build a database for Ross," he says. "From July onwards, most of his time was spent gigging and generating word of mouth."

Copperman performed two extensive university headline tours, an activity that Lisberg says proved fruitful.

"By the end of those tours it felt like everything was starting to come together. Since then his



MySpace has really taken off and his database is now at about 9,000," he says.

Copperman's album was produced by husband and wife duo Wilshire, who were previously signed to Columbia as an act in their own right. In addition, three songs were co-written with hitmaker Guy Chambers.

"The challenge for us is getting the message out there that Ross can perform live, and building him as an artist," says Lisberg. "We have the songs to perform at radio but we are building a career artist."

A video for Copperman's forthcoming single was being shot last week with director Brett Simon, known for his work with *The Killers*, *Good Charlotte*, *Sum 41* and *Lil' Chris*.

CAMPAIGN SUMMARY

PRESS: *Shoshanna Giffert* and *Davey Frances*, *RCA*
MARKETING: Ben Karler, *RCA*
ONLINE: Ben Twomey, *RCA*
RADIO: *Dylan White*, *Anglo TV*, *Jacqui Quinn*, *RCA*
LABEL: Paul Lisberg and *Topo Henderson*, *Phonogenic*

TASTEMAKERS TIPS

Annuals The Big Zeus EP (Ace Fu)

LAMES JAM, NEW MUSIC EDITOR, NME

"Like Super Furby Animals playing Elvish folk music, if you're a fan of Arcade Fire, Marjuna, and xylophones, this North Carolina six-piece might just be your new favourite band. Their debut London shows in December were some of the best I saw all year, while lead track *Carry Around* has eased more Sunday morning hangovers than I care to recall. After the *Beano* and *Shoot*, this lot are definitely my favourite sort of Annuals."

Trilok Gurtu & Arké String Quartet

Arkeology (EGEA)

SIEMON BROUGHTON, EDITOR, SOUNGLINE

"As a percussionist, Trilok Gurtu will surely have to be a special collaborator. But this recording with the Italian Arké String

Quartet is unlike any of his other albums and is one of the freshest things he's done for a long time. The meeting of the classical strings and his richly-layered rhythms is a vital one and the best tracks are Trilok compositions. They play live at London's Jazz Café on February 15."

Chipse Hell Hath No Fury

(Jive)

SARAH J EDWARDS, EDITOR, BLAG MAGAZINE



"Right now, I'm pretty excited about Chips's second album. The Neptunes have produced the entire thing, following on with their basic *Dr. Luke It's His* style. They've produced a nice album with strong beats and some kinds of old-style electro, which complements Mike and Pusha T's vocal and rhyming skills very well. There is a good old-fashioned element of switching off between them, especially when

THE INSIDER CDJShop.com

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RADIO 1

ALIST
Any Whitehouse You Know I'm No Good
Bisc Party *Booby Love Boogie* *2 Miles Eric Prydz* *No Flyin'* *Proper Education* *Fall Out Boy* *This Ain't A Scene, It's An Arms Race* *Jamie T* *Call Me Daevon* *Just Jack Star* *In Their Eyes* *Kasabian* *Mr. P* *One* *Keane* *A Bad Day* *Mason* *Mr. P* *Princess Superstar* *Perfect* *Cyndee* *Mika* *Grass* *Kelly* *Musa* *Knight* *Of* *Cypher* *My Chemical Romance* *Foxes* *Last Week* *Beautiful* *Endless* *I Fall To Pieces* *Shirley* *Part* *Party* *All The Time* *The Automatic* *Road* *The Ordinary* *Boys* *Law U* *The View* *Same* *Jeanie* *U2* *Windows* *In The Streets*

ALIST
David *Amend* *Frisk* *Life* *Arkon* *Fat* *Shoop* *Do* *Wanna Love You* *Eric* *The Real* *It's* *Roxan* *Fremont* *Runs* *Down* *Low* *Call* *Guillemo* *Ariza* *Let's* *Not* *Wait* *John* *Little* *Too Late* *Kahler* *Chick* *Kid* *Stanes* *Gordon* *Shans* *Has* *feat.* *Will* *Lam* *Ho* *Hop* *Is* *David* *P*

RADIO 2
ALIST
Any Whitehouse You Know I'm No Good *Duke Special* *Friends* *Gallagher* *John* *Let's* *Not* *Wait* *Keane* *A Bad* *Day* *Maddie* *Payton* *A Little Bit* *Mika* *Grass* *Kelly* *Mercedes* *Palmito* *Learning* *To* *Breathe* *Neel* *Jones* *Thank*

Brand New Heavies lay the foundations for a big UK push

Campaign focus

Little more than six months since its initial release in the US, *The Brand New Heavies*' latest studio album *Get Used To It*—their first with original vocalist N'Dea Davenport in 10 years—has sold more than 100,000 copies around the world.

In the UK, where it was soft-released on their own label BBNH to battle imports in October, the album has already sold 3,000 copies. With the release of its first single next month, the BNN machine is ready to enter the next level of commercial success.

Manager Aaron Moore, who has licensed the album in markets such as South Africa and Japan, says the band's intention had always been to retain the independence of this album, using the US launch as a springboard for the rest of the world.

"The band has always had credibility in the US and we wanted to bring that back, tapping into N'Dea's appeal and roll that out around the world," he says. *Statewide*, the album was



stocked in the Starbucks coffee chain and the promotion formed an important part of the set-up process for the band. Starbucks alone, says Moore, took 50,000 copies. "The music aspect of Starbucks in the US is more substantial than the UK. Here, it's more of a reissue business. Not many British acts have managed to secure that sort of placement with the chain in the US."

Brand New Heavies performed a *one* in the UK show in September, with further dates in December. The dates coincided with a focused push at specialist radio with remixes of the forthcoming single,

I Don't Know Why (I Love You). Steve Stimpson from Power Promotions says specialist names used for the project, including Kenny "Dope" Gonzalez and 4 Hero, were important in re-establishing the credibility of the group. "The remixes gave the project a modern stamp of approval for those not aware of the Heavies," he says.

Moore believes the work undertaken in 2006 for the album has laid the foundations for a year-long push in the UK. "Right now, we're focused on crossing the single to more commercial radio formats and building the project to that next level," he says.

ALBUM OF THE WEEK
Klaxons

Myths Of The Near Future

Rinse/Polydor RNSEL1
All hail the Klaxons and their sideways take on all things progressive. This three-piece are an informed bunch and have musical heritage pouring from their fingertips. They have been causing medium-sized ripples for some months, but by summer the whole country will be fanatics – 2007 will be as important for The Klaxons as 2006 was for Arctic Monkeys. A debut of huge confidence and assuredness which shines like a beacon.

The Noisettes

What's The Time Mr Wolf? (Vertigo NOISECJ1)

Written over 18 months, this hotly-tipped debut album combines diverse musical influences with some real highlights, such as melodic forthcoming single Sister Rosetta. Shingai Shoniwa's explosive vocals, combined with fast and loud guitars, make for a high energy rock'n'roll ride through Seventies wigouts to angular Seventies wigsouts to powerful pop. The album and single have received rave reviews and key airplay, and will be supported by a UK tour.

The Shins

Winning The Night Away

(Transgressive 5101194512)
One of the reasons that this album is so good is because it was recorded in the frontman's cellar. Not that that in itself qualifies as a good thing, but for a band as effortless as The Shins it's a pointer as to the thinking behind *Winning...* – relaxed. Engineered by Joe Chiccarelli (Beck, U2), this is a third album of warmth and stature.

Various

Rough Trade Shops: Counter Culture '06/76 (V2 VVR1045292/VRI040762)

Rough Trade's annual Counter Culture round up provides pretty much everything you could want from a compilation – brilliant songs you've heard of, brilliant songs you haven't, a complete disregard for genre and the odd ear opener. And, as the '76 edition proves, they've now been doing it for a good thirty years now.

Various

Studio One Rub-A-Dub (Soul Jazz SJRCD154)

Thanks to Soul Jazz's high quality control, they have constantly reminded the public of the quality of music that came out of Jamaica in the Seventies. This album is a joy, with classics from The Heptones, Len Allen Jr and Lone Ranger. Hats off to Sir Coxson.

This week's reviewers: Anita Ward, Adam Berris, Jim Larkin, Brian Brown, Geoff Sturt, Charlie, Jim Larkin, Nick Tesco and Simon Ward.

SINGLE OF THE WEEK

Bloc Party
The Prayer

Wichita WEBB118

The first fruits from Bloc Party's superb sophomore effort *A Weekend In The City* is about as far removed from the jaingly guitar-pop of their debut as can be. Bloc Party were 2005's most forward-thinking collective and new producer Jackknife Lee ensures this remains, turning *The Prayer* into an urgent, tribal anthem with the faintest of nods to Blondie's Atomic. A-listed by Radio One and daytime-listed by Xfm, this is a great return.

her UK tour and is collecting some very favourable press notices.

Xerox Teens

Onikawara (Bill Billy BIGB1LY008)

This ambitious double A-side from the London five-piece has been picking up airplay from Steve Lamacz, John Kennedy and Mark Riley. The vocals lurch from Jack White screeches to Mark E Smith banter, while ska trumpets, woody synths and walking bass lines add depth.

Albums

Clap Your Hands Say Yeah

Some Loud Thunder (Wichita WEBB117CD)

CVHSY return with another slice of off-kilter wonderment. Based on their marvellous debut, this suffers a little from second album syndrome caused by constant touring and lack of space for writing. That said, this is still a treat when put up against most of the current UK output. Standouts include the title track and Underwater (You and Me).

The Decemberists

The Crane Wife (Rough Trade RTRADD456)

Based on a children's book of the same name, the songs in this collection draw on tales of chimney sweeps, sea captains and worldly explorers set to complex arrangements and slick production. The highlight is 13-minute murder ballad *The Island*, a brutal chronicle of murder and rape with a vocal intonation inspired by old English folk tales, complete with prog-rock intro and stripped-back verses. The release is supported by a UK tour.

Josh Groban

Awake (Reprise 9362444362)

This new album from the Grammy-nominated singer – who has sold 13 million albums throughout his career – finds Groban delivering 15 tracks of intense, emotional beauty, mostly powered by an 81-times-breath-taking vocal. Best here are the opener *Mai*, *So She Dances* and *Lullaby*, which he performs

guest appearance from LadySmith Black Mambazo.

Kristin Hersh

Lead To Sing Like A Star (AAD CAD2702CD)

After 20 years making records it seems age cannot wither Kristin Hersh, nor stifle her ability to make emotionally jagged yet utterly arresting music. The indie darling seems fired by a new energy as this is her loudest solo outing to date, and reminiscent in places of the Throwing Muses at their most unsettling. Underpinning it all is a keen sense of humanity which makes this album a compelling listen.

Norah Jones

Not Too Late (Blue Note 8609223)

Released five years since her 20m-selling debut, and three since 10m-selling follow up, the girl who returned the Blue Note label to the top of the charts is back. The New York-based star's third album has been entirely written or co-written by Jones herself, with production by partner and bass player Lee Alexander, and it has a broad commercial scope. Guests include M. Ward, jazz organist Larry Goldings and Kronos Quartet cellist Jeff Zeigler.

Just Jack

Overtones (Mercury 9859723)

Often lazily lumped into the same bracket as Jamie T and The Streets because of his London accent, this is actually a far more sophisticated in the song stakes, while the polished production sets it apart. Featuring 12 tracks of varied dance, pop and rap, the standout cuts are the single *Stars In Their Eyes* and the brave James Bond-esque *Lost*.

Little Man Tate

About What You Know (Yellow Van VRI041728)

For a debut album this is a great calling card. Like the best openers it's autobiographical, which will make it resonate with their audience. It is, however, a bit of a curve's egg in that it's all a bit one-level. That said, there are several great songs here, including *Man I Hate Your Band* and *Sexy In Latin*.

Gossip

Girls Back Yard BACK20)

Following the floor-filling success of *Standing In The Way Of Control* and a lucrative contract with Columbia for future releases, now is the time for Gossip to deliver – although the jury remains out on this single. While the original version is somewhat tame despite Beth Ditto's ever-thrilling vocals, the live take on the B-side is fiercely brilliant.

Josh Groban

February Song (Reprise W75500)

Better known for the voice behind *You Lift Me Up*, this striking, stirring *Mr Ballad* is big on emotion and expertly orchestrated to within an inch of its life by Marius De Vries. It was a number two hit in the US and, with the help of a Radio 2 *B-listing*, could do similar business here.

Kasabian

Me Plus One (Columbia PARADISE47)

Probably the strongest track on their 500,000-selling second album *Empire*, this fiery, melodic stomper comes in the wake of a sold-out UK tour and amid rumours of a Glastonbury headline appearance in June. Major support comes from Radio One and Xfm, and is building nicely at IRL. Excellent.

Kraak And Smaak

No Sun In The Sky (Jalapeño JAL45)

Dutch trio Kraak And Smaak take on downtown soul it well accompanied, if slightly pedestrian. Remixes add some spice but it's hard to get too worked up about a track that could have graced a chill-out album in 1992.

Louise Setara

Wrong Again (Blue Note CDCL883)

This 18-year-old from Reading is enjoying major support from Radio 2 thanks to a *B-listing*, a future *Album Of The Week* billing and an influential fan in Terry Wogan. *Wrong Again* is a country-tinged mid-tempo pop track that builds melodically to a satisfying climax. Setara recently supported Beverley Knight on



Singles

Catweasels

This Is Just The Night Time. Andy (Longest Mile MLE10)
After a delicate plinky start, this track bursts into power-pop riffs and a chorus of shouty north east accents made familiar by the likes of Futureheads and Field Music. Trumpets, keyboards and yelping are aligned to produce an unpolished slice of Nineties-style indie which Drowned In Sound and NME seem to approve of.

Cold War Kids

Hang Me Up To Dry (V2 VVR5044633)

A single from the soon-to-be-huge LA outfit which illustrates exactly why they are so widely tipped for success. They share a similar blues starting point as Kings Of Leon, but take the music to a different, less retro finishing point by throwing smashing guitars and sharp vocal into the mix. Their debut album, due for release in February, will be everywhere this year.

Comnan And The Mocksians

Sneaky Sneaky Dogfriend/I Nude You (Regal 3786162)

NW has long been a fan of this New Zealand three-piece, who spent the better part of 2006 camped up in London venues performing their beguiling blues-drenched tunes to anyone that would listen. As it happened, quite a few people did, and they left the new year with the first release on Regal's Singles Club series.

Fall Out Boy

This Ain't A Scene, It's An Arms Race (Mercury SCENE11)

Fall Out Boy sold 3m copies of their 2006 debut *From Under The Cork Tree* and look poised to better that tally in 2007. This new single – released to coincide with a London date this month – remains a favourite on Kerrang! and MTV2 and, with the group's national UK tour reportedly selling out in just two hours, it's clear that demand for them is well and truly intact. A big, energetic pop song.

TV Airplay Chart

Rank	Weeks on Chart	Artist/Track	Label	Points
1	1	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DISCO/POP	340
2	29	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	275
3	6	TAKE THAT PATIENCE	POLYDOR	267
4	2	BOOTY LUV BOOGIE 2NITE	RED WAXE	260
5	4	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE	259
6	11	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPRISE	250
7	3	SHARAM PATT (PARTY ALL THE TIME)	DATA	242
8	5	LEONA LEWIS A MOMENT LIKE THIS	SYGMA MUSIC	240
9	16	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	GEFFEN	231
10	25	MASON PERFECT (EXCEEDER)	DATACORE	229
11	30	THE ORDINARY BOYS I LUV U	8-10/10/10/POLYDOR	222
12	35	JESSICA SIMPSON A PUBLIC AFFAIR	EPIC	217
13	73	THE VIEW SAME JEANS	3MS	210
14	12	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY	207
15	42	MIKA GRACE KELLY	CASABLANCA/ATLANT	206
16	5	BLOC PARTY THE PRAYER	VIRGILIA	202
17	7	GIRLS ALOUD I THINK WE'RE ALONE NOW	FACE/INTEGRAL	198
18	29	AMY WINEHOUSE YOU KNOW I'M NOT GOOD	ISLAND	194
19	4	CASCADA TRULY MADLY DEEPLY	ARTY	186
20	17	THE KILLERS BONES	VERVOUD	182
21	40	KEANE A BAD DREAM	ISLAND	176
22	7	FREEMASONS FEAT. STIEDAH GARRETT RAIN DOWN LOVE	UNIVERSAL	176
23	18	MARY J. BLIGE MJB DA MVP	GEFFEN	173
24	19	U2 WINDOW IN THE SKIES	MERCURY	169
25	23	BEYONCÉ RING THE ALARM	COLUMBIA	168
26	10	RED HOT CHILI PEPPERS SNOW (HEY OH)	WYNNER BROS.	163
27	21	JAMELIA BEWARE OF THE DOG	PARLOPHONE	163
28	17	NAS HIP HOP IS DEAD	MERCURY	161
29	10	2PAC FEAT. ASHANTI & TI PAC'S LIFE	POLYDOR	160
30	20	EVANESCENCE LITHIUM	WINDUP	155
31	11	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL	152
31	48	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	152
33	10	LUDACRIS FEAT. MARY J. BLIGE RUNAWAY LOVE	MERCURY	150
34	25	THE FEELING LIVE IT WHEN YOU CALL	ISLAND	149
35	12	BODYROX FEAT. LUCIANA YEAH YEAH	DEW/INTEGRAL/ATLANT	145
36	17	EMINEM YOU DON'T KNOW	INTERSCOPE	142
37	26	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	DATA	142
38	28	JAMES MORRISON PUT THE PIECES DON'T FIT ANYMORE	POLYDOR	140
39	4	THE FRATELLI WHISTLE FOR THE CHOIR	PARLOCEL	139
39	71	JIBBS CHAIN LANGOL	POLYDOR	139

Revised Top 40 New Entry
Revised Top 40 Choice

© Nielsen Music Control. Compiled from data gathered from 9:00 AM to 12:00 AM on Sat. Jan. 13, 2007. The TV Airplay chart is specially based on play on the following stations: The Box, Bad, Hot, The Chart, Kerrang! TV, The City, MTV, MTV Base, MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42.

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Eric Prydz Vs Floyd hold off Fall Out Boy racing 29-2 for the top spot, while My Chemical Romance leap 17-6

ON THE BOX THIS WEEK

BBC1
The Culture Show with Louisa Laverne on the hottest new bands (6-7)
Tchakovsky Night (5-6)

CHANNEL 4
Friday 5 o'clock
Kaiser Chiefs - Ruby Wain (6-7)
The Saturdays - Live From Abbey Road with Paul Simon, Corinne Bailey Rae and Primal Scream (6-7)
4Play - Tay Aind The Wall (6-7)
Album Chart Show with Girls Aloud, Simon Webbe, The View (6-7)

T4
Big, Pretty, Boyz Electores, Romance
POPWORLD
My Chemical Romance, Lady Soempin and Nick LaPena
E4
E4 Music (Mon-Fri) Live From Abbey Road with The Good The Bad The Queen, Josh Groban, Jamie Foxx (6-7)

THE HITS ADDS
Boyzone - Listen
Snow Patrol - Open Your Eyes
Cascada - My Soul Feels Like
Saphire Ellis - Better Catch You
Simon Webbe - My Soul Feels Like For You

MTV
Snow Patrol Open Your Eyes
THE BOX
4+4 When Your Heart Stops Beating
Beating
Beating
Beating
Lattin Cascaia
Mando Emma
Bunbury All I Need To Know, Junior
Jack One Me
Clay Aiken, Simon Webbe, My Soul Feels Like
Saphire Ellis - Better Catch You
Tupac Red, Ashanti Faces
Live, We're Without You

MTV MOST PLAYED

Rank	Weeks on Chart	Artist/Track	Label	Points
1	14	ERIC PRYDZ VS FLOYD PROPER EDUCATION	MERCURY	340
2	4	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	GEFFEN	231
2	23	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	275
4	1	BOOTY LUV BOOGIE 2NITE	RED WAXE	260
5	3	THE FRATELLI WHISTLE FOR THE CHOIR	PARLOCEL	139
6	6	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DISCO/POP	340
7	9	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPRISE	250
8	10	TAKE THAT PATIENCE	POLYDOR	267
8	18	LEONA LEWIS A MOMENT LIKE THIS	SYGMA MUSIC	240
8	29	RADIOROCK AMERICA	VERTIGO	182

THE BOX MOST PLAYED

Rank	Weeks on Chart	Artist/Track	Label	Points
1	1	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DISCO/POP	340
2	6	JAMES MORRISON PUT THE PIECES DON'T FIT ANYMORE	POLYDOR	140
3	5	GIRLS ALOUD I THINK WE'RE ALONE NOW	FACE/INTEGRAL	198
3	58	JESSICA SIMPSON A PUBLIC AFFAIR	EPIC	217
5	2	TAKE THAT PATIENCE	POLYDOR	267
6	4	SHARAM PATT (PARTY ALL THE TIME)	DATA	242
7	26	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	275
8	9	MIKA GRACE KELLY	CASABLANCA/ATLANT	206
8	17	CASCADA TRULY MADLY DEEPLY	ARTY	186
10	119	BOWLING FOR SOUP HIGH SCHOOL NEVER ENDS	ASG	160

KERRANG! MOST PLAYED

Rank	Weeks on Chart	Artist/Track	Label	Points
1	1	RED HOT CHILI PEPPERS SNOW (HEY OH)	WYNNER BROS.	163
2	1	EVANESCENCE LITHIUM	WINDUP	155
2	1	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	275
4	5	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPRISE	250
5	4	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPRISE	250
6	14	TENACIOUS D THE PICK OF DESTINY	COLUMBIA	168
7	0	BOWLING FOR SOUP HIGH SCHOOL NEVER ENDS	ASG	160
7	0	U2 & GREEN DAY THE SAINTS ARE COMING	ISLAND	149
8	0	4+4 WHEN YOUR HEART STOPS BEATING	INTERSCOPE	142
10	14	BLINK 182 I MISS YOU	GOOD/ISLAND	145

MTV2 MOST PLAYED

Rank	Weeks on Chart	Artist/Track	Label	Points
1	2	BLOC PARTY THE PRAYER	VIRGILIA	202
2	2	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPRISE	250
3	12	KLAXONS GOLDEN SLEAVES	POPPOP	145
4	7	THE VIEW SAME JEANS	3MS	210
5	2	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	275
6	1	THE AUTOMATIC RIBT	BAD/POP/INTEGRAL	207
6	7	THE MACCABEES FIRST LOVE	TRIP/TUN	140
6	7	JAMIE T CALM DOWN DEAREST	VERVOUD	182
6	7	THE KILLERS BONES	VERVOUD	182
9	4	BIFFY CLUBBING MENTAL	MTA/POP	145

MTV BASE MOST PLAYED

Rank	Weeks on Chart	Artist/Track	Label	Points
1	1	SNOOP DOGG THAT'S THAT	GEFFEN	150
2	2	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE	259
3	3	MARY J. BLIGE MJB DA MVP	GEFFEN	173
4	6	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY	207
5	6	EMINEM YOU DON'T KNOW	INTERSCOPE	142
6	10	NAS HIP HOP IS DEAD	MERCURY	161
6	20	THE GAME LET'S RIDE	GLFVN	140
8	15	LUDACRIS FEAT. MARY J. BLIGE RUNAWAY LOVE	MERCURY	150
9	10	THE GAME IT'S OKAY (ONE BLOOD)	GEFFEN	140
9	5	SEAN PAUL FEAT. KEYSHIA COLE - GIVE IT UP TO ME	IMPACT/ATLANT	140

Take That reclaim the airplay crown and hotly-tipped Mika moves 7-2 as U2 drop from top spot to third, while the Top 10 newly welcomes The View and Just Jack

The UK Radio Airplay

RADIO ONE

Pos	Last	ARTIST TITLE LABEL	Wk	Wks	Peak
1	2	BOOY LUUV BOOGIE 2NITE (MUSIC)	23	24	2047
2	1	THE VIEW SAME JEANS (MCA)	16	23	2090
3	1	ERIC PRYDZ VS FLOYD PROPER EDUCATION (DATA/SONITON)	23	23	1990
4	2	SHARAM PATT (PARTY ALL THE TIME) (MCA)	22	22	1827
5	16	JUST JACK STAZZ IN THEIR EYES (MERCURY)	11	21	1870
6	8	MASON PERFECT (EXCEEDER) (MCA/SONITON)	16	21	1600
7	29	MIKA GRACE KELLY CASUAL (MCA/SONITON)	5	20	1604
8	5	THE AUTOMATIC RAGULI (BUNDO/POLYDOR)	17	18	1361
9	11	RAZORLIGHT BEFORE I FALL TO PIECES (VERTIGO)	15	17	1091
10	3	AMY WINEHOUSE YOU KNOW I'M NO GOOD (ISLAND)	17	17	1219
11	9	KLARONS GOLDEN SPANS (POLYDOR)	4	17	1050
12	8	U2 WINDOW IN THE SKIES (MCA)	16	16	1047
13	16	JAMIE V CALM DOWN DEAREST (MCA)	11	16	1049
14	11	MUSE KNIGHTS OF CYDONIA (HELMET/WARNER BROS)	16	16	1078
15	14	JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE)	18	16	1350
16	11	KEANE A BAD DREAM (ISLAND)	15	16	1364
17	24	BLOK PARTY THE PRAYER (WIDEORANGE)	11	15	1047
18	0	KAISER CHIEFS RUBY (BUNDO/POLYDOR)	8	14	1032
19	4	THE ORDINARY BOYS I LUV YOU (BUNDO/POLYDOR)	18	14	2481
20	14	FREMANS FEAZ SIBOON CARRETT RAIN DOWN LOVE (WORLD)	14	14	1050
21	10	MY CHEMICAL ROMANCE FASCIST WORDS (MCA)	12	13	1253
22	29	THE KILLERS BONES (MCA)	9	12	960
23	24	JAMES MORRISON THE PIECES DON'T FIT ANYMORE (POLYDOR)	11	12	850
24	16	NAS HIP HOP IS DEAD (MERCURY)	13	12	852
25	29	JOJO TOO LITTLE TOO LATE (MERCURY)	11	11	950
26	5	GUILLEMOTS ANNIE LET'S NOT WAIT (FANTASTIC PLASTIC)	8	11	975
27	0	KASABIAN WE PLUS ONE (CORNERSTONE)	8	11	922
28	28	THE GAME LET'S RIDE (GEMINI)	11	11	861
29	19	ANON FEAT. CHRISTINA AGUILERA TELL ME SOMETHING (MCA)	9	11	852
30	7	FENDE LE GRAND PUT YOUR HANDS UP FOR DEBO (GIZA)	14	10	1030
31	16	THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT)	11	10	1061
32	0	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMIS RAGE (MERCURY)	7	10	857
33	0	ERIQUE THE BEAT IS ROCKIN (MCA)	7	10	865

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INDEPENDENT LOCAL RADIO

Pos	Last	ARTIST TITLE LABEL	Wk	Wks	Peak
1	1	TAKE THAT PATIENCE (POLYDOR)	25	25	3021
2	2	SNOW PATROL CHASING CARS (FICTIVE)	18	19	2929
3	3	RAZORLIGHT AMERICA (VERTIGO)	16	15	2107
4	6	THE FEELING LOVE IT WHEN YOU CALL (ISLAND)	12	14	2142
5	4	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYDOR)	15	14	2153
6	5	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	12	13	2291
7	11	NELLY FURTADO ALL GOOD THINGS (COME TO AN END) (GEMINI)	10	11	1781
8	9	PINK U & I (HAND MADE)	12	10	1848
9	11	LEONA LEWIS A MIGHTY LINE (THIS IS) (MCA)	12	10	1846
10	8	JAMES MORRISON WONDERFUL WORLD (POLYDOR)	10	10	1896
11	2	BOOY LUUV BOOGIE 2NITE (MUSIC)	10	10	1894
12	14	RAZORLIGHT BEFORE I FALL TO PIECES (VERTIGO)	10	10	1860
13	13	U2 WINDOW IN THE SKIES (MCA)	10	10	1860
14	10	THE FEELING NEVER BE LOVELY AGAIN (ISLAND)	10	10	1779
15	16	THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT)	10	10	1780
16	15	BEYONCE IRREPLACEABLE (COLUMBIA)	10	10	2028
17	17	ALL SAINTS ROCK STEADY (MCA)	10	10	1246
18	0	MIKA GRACE KELLY CASUAL (MCA/SONITON)	5	10	1229
19	15	JAMIELLA REVERSE OF THE DCO (SONITON)	10	10	1025
20	18	JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE)	10	10	1025
21	12	RED HOT CHILI PEPPERS SHOW ME YOUR MILES (WARNER BROS)	10	10	1027
22	0	JOJO TOO LITTLE TOO LATE (MERCURY)	4	10	1001
23	23	JAMES MORRISON THE PIECES DON'T FIT ANYMORE (POLYDOR)	10	10	771
24	28	ERIC PRYDZ VS FLOYD PROPER EDUCATION (DATA/SONITON)	3	10	913
25	22	LILY ALLEN LITTLEST THINGS (MCA)	10	10	923
26	0	PINK U & I (HAND MADE)	7	10	858
27	21	SHAKIRA FEAT. WYCLEF JANE HIP HOP (LIVE) (Epic)	7	10	990
28	0	SNOW PATROL CHASING CARS (FICTIVE)	5	10	990
29	26	ORSON HO TOMORROW (MCA)	10	10	839
30	0	THE ORDINARY BOYS I LUV YOU (BUNDO/POLYDOR)	3	10	834

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Pos	Last	ARTIST TITLE LABEL	Wk	Wks	Peak	Wk	Wks	Peak
1	2	3	4	5	6	7	8	9
1	2	3	4	5	6	7	8	9
2	7	5	3	1	2	3	4	5
3	1	7	14	1	2	3	4	5
4	4	5	18	1	2	3	4	5
5	3	3	9	1	2	3	4	5
6	8	3	14	1	2	3	4	5
7	6	11	7	1	2	3	4	5
8	14	3	11	1	2	3	4	5
9	9	29	21	1	2	3	4	5
10	10	2	4	1	2	3	4	5
11	10	20	25	1	2	3	4	5
12	0	3	0	1	2	3	4	5
13	13	11	0	1	2	3	4	5
14	12	8	2	1	2	3	4	5
15	18	4	0	1	2	3	4	5
16	5	25	28	1	2	3	4	5
17	17	7	9	1	2	3	4	5
18	30	34	66	1	2	3	4	5
19	15	13	26	1	2	3	4	5
20	13	19	0	1	2	3	4	5
21	30	15	24	1	2	3	4	5
22	28	7	0	1	2	3	4	5
23	26	5	0	1	2	3	4	5
24	19	9	19	1	2	3	4	5
25	21	15	0	1	2	3	4	5

▲ Highest Top 50 Entry ■ Biggest increase in audience ▲ Audience increase ■ Highest Top 50 Entry ■ Biggest increase in plays ▲ Audience increase of 50% or more



6. The View
Scots band The View reached number 15 on the sales chart with their first two singles. Wasted Little DJs and Supersax Tradiesman, but that on downloads alone with third single Same Jeans debuting at number 11 this week. Wasted Little DJs reached only number 42 on airplay, and Supersax Tradiesman fared even less well, peaking at number 51. Same Jeans is much more successful, and jumps 14-10 on the airplay chart this week, with 643 plays from 31 supporters earning it an audience of 3742m.

GCAP

Pos	Last	ARTIST TITLE LABEL
1	3	TAKE THAT PATIENCE (POLYDOR)
2	1	SNOW PATROL CHASING CARS (FICTIVE)
3	3	RAZORLIGHT AMERICA (VERTIGO)
4	5	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)
5	4	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYDOR)
6	9	PINK U & I (HAND MADE)
7	6	ALL SAINTS ROCK STEADY (MCA/SONITON)
8	13	JAMES MORRISON WONDERFUL WORLD (POLYDOR)
9	12	RAZORLIGHT BEFORE I FALL TO PIECES (VERTIGO)
10	15	THE FEELING LOVE IT WHEN YOU CALL (ISLAND)

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Pos	Last	ARTIST TITLE LABEL	Wk	Wks	Peak
1	2	3	4	5	6
1	2	3	4	5	6
2	7	5	3	1	2
3	1	7	14	1	2
4	4	5	18	1	2
5	3	3	9	1	2
6	8	3	14	1	2
7	6	11	7	1	2
8	14	3	11	1	2
9	9	29	21	1	2
10	10	2	4	1	2
11	10	20	25	1	2
12	0	3	0	1	2
13	13	11	0	1	2
14	12	8	2	1	2
15	18	4	0	1	2
16	5	25	28	1	2
17	17	7	9	1	2
18	30	34	66	1	2
19	15	13	26	1	2
20	13	19	0	1	2
21	30	15	24	1	2
22	28	7	0	1	2
23	26	5	0	1	2
24	19	9	19	1	2
25	21	15	0	1	2

CD MASTERING DVD AND ECD AUTHORIZING VINYL MASTERING SECURE DIGITAL DELIVERY (WAMINET & FTP) AUDIO VIDEO CONVERSIONS (ALL FORMATS) ON/OFFLINE VIDEO AUDIO CONVERSIONS VIDEO DUPLICATION



on Radio Two last Monday, Roby is the introductory single from The Kaiser Chiefs. Given its first play

album, Yours Truly, Angry Mob. Despite being first off the map, Radio Two only contributed six of

the 115 plays it reported from 44 receivers in the week, but still made a 23.95% contribution to

CHRYSALIS

Pos	Last	ARTIST TITLE LABEL
1	2	BEYONCE IRREPLACEABLE (COLUMBIA)
2	4	RIO BASS VS MICHELLE MARINE WHAT YOU DO (APOLLO)
3	1	BOOY LUUV BOOGIE 2NITE (MUSIC)
4	3	ANON FEAT. EMINEEM SHACK THAT (LAFACE)
5	7	PINK U & I (HAND MADE)
6	5	CHRISTINA AGUILERA HURT (MCA)
7	11	SHARAM PATT (PARTY ALL THE TIME) (MCA)
8	12	JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE)
9	10	JOJO TOO LITTLE TOO LATE (MERCURY)
10	4	MASON PERFECT (EXCEEDER) (DATA/SONITON)

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Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label		
26	27	17	56	JAMES MORRISON WONDERFUL WORLD							
27	24	23	0	PINK U & UR HAND	REPUBLIC	1255	-5	22.05	-14		
28	22	3	27	THE ORDINARY BOYS I LUV YOU	LAFAZE	1169	0	20.98	-16		
29	41	3	6	JOJO TOO LITTLE TOO LATE	0	2090	PO	563	36	20.14	-26
30	34	3	34	DJ SHADOW THIS TIME (I'M GONNA TRY IT MY WAY)	MERCURY	737	65	20.07	32		
31	27	5	30	THE AUTOMATIC RAOUL	0	2090	PO	321	23	18.69	-26
32	35	9	0	MUSE KNIGHTS OF CYDONIA	HELLMUNDBERGER	230	-6	18.36	-12		
33	25	38	0	THE FEELING NEVER BE LONELY	ISLAND	1012	-13	17.98	-34		
34	33	3	3	LEONA LEWIS A MOMENT LIKE THIS	SYCO MUSIC	1154	0	17.73	-16		
35	36	32	2	FREEMASONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	RAEED	593	24	17.55	-19		
36	38	1	0	KELIS FEAT. CEE-LO LIL STAR	VERITY	304	-25	17.25	97		
37	31	0	0	THE KILLERS BONES	VERTIGO	513	-32	16.87	-11		
38	38	10	0	PINK WHO KNEW	LAFAZE	633	-13	16.73	-24		
39	42	7	13	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY	328	57	16.21	2		
40	307	1	0	NORAH JONES THINKING ABOUT YOU	REPUBLIC	116	7	16.17	126		
41	40	17	79	FEDDE LE GRAND PUT YOUR HANDS UP FOR SWEET	DATA	302	11	16.12	43		
42	36	8	49	JAMES MORRISON THE PIECES DON'T FIT ANYMORE	REPUBLIC	692	2	15.84	-24		
43	44	2	40	JAMIE T CALM DOWN DEAREST	VERITY	151	-33	15.84	4		
44	53	28	41	JAMES MORRISON YOU GIVE ME SOMETHING	REPUBLIC	450	5	15.57	16		
45	40	2	0	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REVERSE	798	30	15.33	-8		
46	16	3	8	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL	390	2	14.99	-93		
47	71	1	10	KLAXONS GOLDEN SKANS	REPUBLIC	300	40	14.02	43		
48	46	3	10	ALL SAINTS ROCK STEADY	IMPULSE	859	-7	13.69	-7		
49	31	2	0	ORSON NO TOMORROW	MERCURY	514	-32	13.69	-4		
50	60	1	0	BLOC PARTY THE PRAYER	VERITY	212	6	13.64	19		

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inprints, with the station furnishing 24 plays for Boogie 2Nite by Booby Lu (number one), 23 plays for Eric Prydz's Proper Education (two), 22 plays for Sharan's PATT (four) and 21 plays for Mason's Perfect (Ecceler), 52. Jarvis is an invitation to buy all three physical formats for \$4 each. Jarvis Cocker's solo single a disappointing



number 30 debut at sales, plus 91-52 at radio (tracks mainly to Radio 2). Two where it is the ninth-most-played song with 14 spins, an accolade which won it 95.88% of its audience. Virgin Xtreme offered most support, with 38 spins.

the 29.38m audience that can track a number 12 debut. Some 14 plays on Radio One provide exactly half of its audience, though its top supporters were Virgin FM, 14. Eric Prydz Mo's achieves



four of the top five places on Radio One's most-played list via its Hed Kandi, Boss and Kanda

EMAP BIG CITY

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	2	2	TRICK THAT PATIENCE	REPUBLIC
2	1	1	SNOW PATROL CHASING CARS	FICTON
3	4	1	RAZORLIGHT AMERICA	VERTIGO
4	7	1	THE FEELING LOVE IT WHEN YOU CALL	ISLAND
5	3	1	PINK U & UR HAND	VERITY
6	5	1	THE WOODS SHE MOVES IN HER OWN WAY	VERITY
7	6	1	JAMES MORRISON WONDERFUL WORLD	REPUBLIC
8	11	1	NELLY FURTADO ALL GOOD THINGS COME TO AN END	ISLAND
9	8	1	THE FEELING NEVER BE LONELY	REPUBLIC
10	10	1	PINK BOOBY KNOWS	LAFAZE

XFM GROUP

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	1	1	THE VIEW SAME JEANS	7NBS
2	9	1	FANDU AT THE SCISSORS SIX-NOT TRAGEDIES	DISANTHROPY/DPMAL
3	2	1	RAZORLIGHT BEFORE I FALL TO PIECES	VERTIGO
4	2	1	SNOW PATROL MARTHA WALNIGHT GET THE FIRE	FICTON
5	6	1	THE KILLERS BONES	VERITY
6	3	1	BLOC PARTY THE PRAYER	VERITY
7	10	1	JUST JACK STARZ IN THEIR EYES	MERCURY
8	11	1	THE AUTOMATIC RAOUL	0
9	12	1	MUSE KNIGHTS OF CYDONIA	HELLMUNDBERGER
10	13	1	CUTLEMMOTS ANNIE LET'S NOT WAIT	FAKTAETIC/PLASTIC

PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	1	1	KEANE A BAD DREAM	ISLAND
2	2	1	KASPER CHIEFS RUBY	0
3	3	1	CUTLEMMOTS ANNIE LET'S NOT WAIT	FAKTAETIC/PLASTIC
4	4	1	KELIS FEAT. CEE-LO LIL STAR	VERITY
5	5	1	NORAH JONES THINKING ABOUT YOU	REPUBLIC
6	6	1	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REVERSE
7	7	1	BLOC PARTY THE PRAYER	VERITY
8	8	1	KASABIAN ME PLUS ONE	COLUMBIA
9	9	1	LEONA SETARA WRONG AGAIN	WEA
10	10	1	DUKE SPECIAL FREEWHEEL	192
11	11	1	SADIA AMA FALLIN	SHADE
12	12	1	FALL OUT BOY THIS AINT A SCENE	MERCURY
13	13	1	JOSH GORBAN FEBRUARY SONG	REVERSE
14	14	1	SPACE COBWEB MY EDITORIAL LOWER EGG	ROCK
15	15	1	TAKE THAT SHINE	ROCK
16	16	1	ERICKE THE BEAT IS ROCKIN	GLSD
17	17	1	SOPHIE ELLIS BECTOR CATCH YOU	WEA
18	18	1	BEIN MACKLIN FEAT. TEE FEEL TOGETHER	REVERSE
19	19	1	LITTLE MAN TATE SEXY IN LATIN	192
20	20	1	RUFFY CLOYD SEMI-RENTAL	192

ON THE RADIO THIS WEEK

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	1	1	ZINE LOW SHOW	WAVE
2	2	1	THE VIEW (feat. The Zibbons)	WAVE
3	3	1	THE ZIBBONS (feat. The Zibbons)	WAVE
4	4	1	JOEY WILEY RECORD OF THE WEEK	WAVE
5	5	1	THE ZIBBONS (feat. The Zibbons)	WAVE
6	6	1	THE ZIBBONS (feat. The Zibbons)	WAVE
7	7	1	THE ZIBBONS (feat. The Zibbons)	WAVE
8	8	1	THE ZIBBONS (feat. The Zibbons)	WAVE
9	9	1	THE ZIBBONS (feat. The Zibbons)	WAVE
10	10	1	THE ZIBBONS (feat. The Zibbons)	WAVE

RADIO GROWERS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	1	1	MIKA GRACE KELLY	992
2	2	1	JUST JACK STARZ IN THEIR EYES	500
3	3	1	JOJO TOO LITTLE TOO LATE	737
4	4	1	KASPER CHIEFS RUBY	282
5	5	1	MY WINEHOUSE YOU KNOW I'M NO GOOD	513
6	6	1	KELIS FEAT. CEE-LO LIL STAR	304
7	7	1	CUTLEMMOTS ANNIE LET'S NOT WAIT	518
8	8	1	TAKE THAT PATIENCE	2305
9	9	1	JUSTIN TIMBERLAKE WHAT GOES AROUND...	212
10	10	1	BEYONCE ISREPLACEABLE	910

RADIO TWO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	1	1	MY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND
2	2	1	KEANE A BAD DREAM	ISLAND
3	3	1	DJ SHADOW THIS TIME (I'M GONNA TRY IT MY WAY)	ISLAND
4	4	1	CUTLEMMOTS ANNIE LET'S NOT WAIT	FAKTAETIC/PLASTIC
5	5	1	MIKA GRACE KELLY	CASABLANCA
6	6	1	NEKINA PALLOU LEARNING TO BREATHE	192
7	7	1	UD WINDSON IN THE SKIES	MERCURY
8	8	1	MARLENE PEYRON A LITTLE BIT	ROCK
9	9	1	NORAH JONES THINKING ABOUT YOU	REPUBLIC
10	10	1	JARVIS DON'T LET HIM WASTE YOUR TIME	ROCK
11	11	1	THE VIEW SAME JEANS	7NBS
12	12	1	LILLY ALLEN LET'S LISTEN	REGAL
13	13	1	LOUISE SETARA WRONG AGAIN	WEA
14	14	1	DUKE SPECIAL FREEWHEEL	192
15	15	1	JOSH GORBAN FEBRUARY SONG	REVERSE
16	16	1	LIOR THIS OLD LOVE	REVERSE
17	17	1	JAMES MORRISON YOU GIVE ME SOMETHING	REPUBLIC
18	18	1	ANNA KRANTZ SWEETER DEVOTION	GLSD
19	19	1	KASPER CHIEFS RUBY	0
20	20	1	RAZORLIGHT BEFORE I FALL TO PIECES	VERTIGO

RECORD OF THE WEEK

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	1	1	THE ZIBBONS (feat. The Zibbons)	WAVE
2	2	1	THE ZIBBONS (feat. The Zibbons)	WAVE
3	3	1	THE ZIBBONS (feat. The Zibbons)	WAVE
4	4	1	THE ZIBBONS (feat. The Zibbons)	WAVE
5	5	1	THE ZIBBONS (feat. The Zibbons)	WAVE
6	6	1	THE ZIBBONS (feat. The Zibbons)	WAVE
7	7	1	THE ZIBBONS (feat. The Zibbons)	WAVE
8	8	1	THE ZIBBONS (feat. The Zibbons)	WAVE
9	9	1	THE ZIBBONS (feat. The Zibbons)	WAVE
10	10	1	THE ZIBBONS (feat. The Zibbons)	WAVE

6 MUSIC

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	1	1	BOB DYLAN STARY	WAVE
2	2	1	THE ZIBBONS (feat. The Zibbons)	WAVE
3	3	1	THE ZIBBONS (feat. The Zibbons)	WAVE
4	4	1	THE ZIBBONS (feat. The Zibbons)	WAVE
5	5	1	THE ZIBBONS (feat. The Zibbons)	WAVE
6	6	1	THE ZIBBONS (feat. The Zibbons)	WAVE
7	7	1	THE ZIBBONS (feat. The Zibbons)	WAVE
8	8	1	THE ZIBBONS (feat. The Zibbons)	WAVE
9	9	1	THE ZIBBONS (feat. The Zibbons)	WAVE
10	10	1	THE ZIBBONS (feat. The Zibbons)	WAVE

GET MUSIC WEEK ONLINE

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

Singles

Leona Lewis and Eric Prydz Vs Floyd retain the top two places and new acts Mika and Just Jack debut inside the top five, while JoJo races 22-6

TOP 20 DOWNLOADS

Pos	Last	Artist	Title	Label
1	2	LEONA LEWIS	A MOMENT LIKE THIS	REPUBLIC
2	1	LEONA LEWIS VS FLOYD	PROPER EDUCATION	SYCO
3	4	ERIC PRYDZ VS FLOYD	PROPER EDUCATION	REPUBLIC
4	3	AKON FEAT. EMINEM	SHAKO THAT	UNIVERSAL
5	4	SNOW PATROL	CHASING CARS	ISLAND
6	8	BOOZY LUV	BOOGIE 2NITE	RED WAX
7	7	RAZORLIGHT	AMERICA	VERTIGO
8	11	BEYONCÉ	IRREPLACEABLE	COLUMBIA
9	6	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	REPUBLIC
10	9	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	CELESTI
11	15	CASCADA	TRULY MADLY DEEPLY	ALL ABOUT THE MUSIC
12	13	CHRIS CORNELL	YOU KNOW MY NAME	HYPERDUCK
13	26	SHARAM PATTI	(PARTY ALL THE TIME)	DATA
14	17	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	REPUBLIC
15	20	AMY WINEHOUSE	REHAB	ISLAND
16	18	FEDDIE LE GRANDE	PUT YOUR HANDS UP FOR DETROIT	MINISTRY OF SOUND
17	12	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	JIVE
18	10	JOJO	TOO LITTLE TOO LATE	MCA/REPRISE
19	7	GIRLS ALoud	I THINK WE'RE ALONE NOW	DISNEY
20	27	FEELING LOVE	IT WHEN YOU CALL	PLAIN

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TOP 20 REALTONES

Pos	Last	Artist	Title	Label
1	1	LEONA LEWIS	A MOMENT LIKE THIS	REPUBLIC
2	2	AKON FEAT. EMINEM	SHAKO THAT	UNIVERSAL
3	3	TAKE THAT	PATIENCE	REPUBLIC
4	5	FEDDIE LE GRANDE	PUT YOUR HANDS UP FOR DETROIT	DATA
5	4	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	REPUBLIC
6	6	BOOZY LUV	BOOGIE 2NITE	RED WAX
7	7	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	REPUBLIC
8	8	GIRLS ALoud	I THINK WE'RE ALONE NOW	DISNEY
9	9	BEYONCÉ	IRREPLACEABLE	COLUMBIA
10	14	SNOW PATROL	CHASING CARS	ISLAND
11	7	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	JIVE
12	12	RAZORLIGHT	AMERICA	VERTIGO
13	4	SHARAM PATTI	(PARTY ALL THE TIME)	DATA
14	15	OWEN STEFANI	WIND IT UP	WYCLEESE
15	17	SHAKIRA FEAT. NICKY JAY	HIPS DON'T LIE	EPIC
16	16	ERIC PRYDZ VS FLOYD	PROPER EDUCATION	REPUBLIC
17	18	GIRLS ALoud	SOMETHING KINDA GOOD	DISNEY
18	19	FATLESS	ISSAMULA	DEEPLY
19	10	JUSTIN TIMBERLAKE	SEXYBACK	REPUBLIC
20	20	AMY WINEHOUSE	REHAB	ISLAND

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TOP 20 EUROPEAN DOWNLOADS

Pos	Last	Artist	Title	Company
1	3	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	UNIVERSAL
2	2	TAKE THAT	PATIENCE	UNIVERSAL
3	4	SNOW PATROL	CHASING CARS	UNIVERSAL
4	9	ERIC PRYDZ VS FLOYD	PROPER EDUCATION	REPUBLIC
5	1	LEONA LEWIS	A MOMENT LIKE THIS	SONY BMG
6	18	DOVER LET ME OUT	DIRTY	DIRTY
7	40	LUCKY TWICE	LUCKY	WARNER MUSIC
8	5	BEYONCÉ	IRREPLACEABLE	SONY BMG
9	9	CHRIS CORNELL	YOU KNOW MY NAME	UNIVERSAL
10	11	RED HOT CHILI PEPPERS	SHOW ME YOUR MOUTH	WARNER MUSIC
11	39	MELANIE LISBERA	YO SABER	BMG
12	6	RAZORLIGHT	AMERICA	SONY BMG
13	8	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	SONY BMG
14	7	AKON FEAT. EMINEM	SHAKO THAT	UNIVERSAL
15	10	CHRISTINA AGUILERA	REHAB	SONY BMG
16	44	PULLNA RIBUO NI LOVA SULA PALABU	REHAB	UNIVERSAL
17	22	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	UNIVERSAL
18	31	BOOZY LUV	BOOGIE 2NITE	SONY BMG
19	4	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	WARNER MUSIC

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1. Leona Lewis
A very close top three this week sees Mika and Eric Prydz mounting a tough but ultimately unsuccessful challenge on the supremacy of Leona Lewis, leading up 400 and 100 sales behind the X Factor champion. Lewis' 'A Moment Like This' matches 2005 X Factor winner Shayne Ward's debut single by topping the list for the fourth time. Cumulative sales of the single of 740,000 copies last week - the lowest for a number one single since Oasis' No Tomorrow topped on sales of 376,94 last April.



3. Mika
Grandson of blues and soul music composer Gabriel Yared are Beirut's most famous musical exports to date, but the Lebanese capital is also the birthplace of Mika, whose Grace Kelly single storms the chart this week, debuting at number three on sales of 20,000 downloads. Mika - raised in Britain since nine, and a former public schoolboy - released his first single, 'Relax', in 2005. It's only his first and digital only last October, it reached number 104 and well appears on his debut album 'Life in Carbon'.

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Pos	Last	Artist	Title	Label
1	1	LEONA LEWIS	A MOMENT LIKE THIS	REPUBLIC
2	2	ERIC PRYDZ VS FLOYD	PROPER EDUCATION	REPUBLIC
3	3	MIKA	GRACE KELLY	REPUBLIC
4	4	JUST JACK	STARZ IN THEIR EYES	REPUBLIC
5	5	TAKE THAT	PATIENCE	REPUBLIC
6	22	JOJO	TOO LITTLE TOO LATE	MCA/REPRISE
7	6	BOOZY LUV	BOOGIE 2NITE	RED WAX
8	5	AKON FEAT. EMINEM	SHAKO THAT	UNIVERSAL
9	8	SHARAM PATTI	(PARTY ALL THE TIME)	DATA
10	7	CASCADA	TRULY MADLY DEEPLY	ALL ABOUT THE MUSIC
11	11	THE VIEW	SAME JEANS	REPUBLIC
12	12	FREEMANS	FT SIEDHA GARRETT RAIN DOWN LOVE	REPUBLIC
13	14	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	REPUBLIC
14	2	U2	WINDOW IN THE SKIES	REPUBLIC
15	12	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	CELESTI
16	16	KLAXONS	GOLDEN SANDS	REPUBLIC
17	6	CHRIS CORNELL	YOU KNOW MY NAME	UNIVERSAL
18	40	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	ISLAND
19	12	FEDDIE LE GRANDE	PUT YOUR HANDS UP FOR DETROIT	DATA
20	13	AMY WINEHOUSE	REHAB	ISLAND
21	9	SNOW PATROL	CHASING CARS	ISLAND
22	11	THE ORDINARY BOYS	I LUV U	REPUBLIC
23	15	GIRLS ALoud	I THINK WE'RE ALONE NOW	DISNEY
24	13	BEYONCÉ	IRREPLACEABLE	COLUMBIA
25	13	RAZORLIGHT	AMERICA	VERTIGO
26	10	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	JIVE
27	6	GWEN STEFANI	WIND IT UP	WYCLEESE
28	18	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	REPUBLIC
29	12	BODYROX	FEAT. LUCIANA YEAR YEAH	REPUBLIC
30	11	THE AUTOMATIC	RAOUL	REPUBLIC
31	11	KOOPA	BLAG STEAL & BORROW	REPUBLIC
32	11	EVANESCENCE	LITHIUM	REPUBLIC
33	20	THE FEELING	LOVE IT WHEN YOU CALL	REPUBLIC
34	28	RAZORLIGHT	BEFORE I FALL TO PIECES	VERTIGO
35	56	SNOOP DOGGY DOGG	I WANNA LOVE YOU	REPUBLIC
36	11	JARVIS COCKER	DON'T LET HIM WASTE YOUR TIME	REPUBLIC
37	29	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPUBLIC
38	27	BIG BASS VS MICHELLE NARINE	WHAT YOU DO (PLAYING WITH WORDS)	REPUBLIC

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Albums

2001/07
Top 75

Amy Winehouse lands her first number one as Take That tumble to four after six weeks at the top, while Kylie Minogue at seven has the Top 40's solitary new entry

TOP 20 MUSIC DVD

WEEK	ARTIST TITLE	Label
1	1 LEFT WAINWAIN ARENA TOUR 06 THE WAR OF THE WORLDS - LIVE ON STAGE	Universal/Interscope
2	1 VARIOUS NOW THAT'S WHAT I CALL MUSIC QUIZ 2	EMI/Warner
3	1 TAKE THAT THE ULTIMATE TOUR	Polygram
4	1 IL DIVO LIVE AT THE GREEK THEATRE	Spine Music/ABC
5	1 CLIFF RICHARD HERE AND NOW - LIVE	Universal/Wire
6	1 ROBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1997-2006	Chryslis
7	1 MICKEY THE WONDERLAND TOUR 2005	Interscope
8	1 PINK FLOYD PULSE - 2010/04	PIR
9	1 WESTLIFE LIVE AT WEMBLEY	W&A
10	1 METALLICA THE VOIDS 2004	W&A
11	1 KATHARINE JENKINS LIVE AT LANGELLEN	U2/ABC
12	1 FOOT FIGHTERS HIDE PARK, SUN AND BONDS	ROCKAWAY
13	1 ERIC CLAPTON A FRIENDS LIVE 1986	TV Classics
14	1 VARIOUS JERRY SPRINGER - THE OPERA	Asa Video/EMI
15	1 LED ZEPPELIN LIVE REMAINS THE SAME	Warner Brothers/RTM
16	1 DANIEL O'DONNELL THE BEST OF DANIEL O'DONNELL ON FILM	Realife
17	1 LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection/EMI
18	1 VARIOUS BEAT THE INTRO 3	Universal/ABC
19	1 MICHAEL FLATLEY CELTIC TIGER	Universal/Warner
20	1 PINK LIVE IN EUROPE	Label

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TOP 20 COMPILATIONS

WEEK	ARTIST TITLE	Label
1	1 VARIOUS RADIO 1'S LIVE LOUNGE	Sony BMG TV/ABC
2	1 OST HIGHER SCHOOL MUSICAL	Walt Disney
3	1 VARIOUS CLUBBING QUIZ 2007	Ministry Of Sound
4	1 VARIOUS NOW THAT'S WHAT I CALL MUSIC 65	EMI/Warner
5	1 VARIOUS ULTIMATE MIX 2	Universal/ABC
6	1 VARIOUS 100 HITS FROM THE 60S & 70S	Sony Music
7	1 VARIOUS HELLER SKLEITER V RAINANCE HARDCORE 2007	Ministry Of Sound
8	1 VARIOUS NAME PETS THE ESSENTIAL BANDS	Interscope
9	1 VARIOUS ENHIMEN PRESENTS THE RE-UP	Interscope
10	1 VARIOUS THE ANNUAL 2007	Ministry Of Sound
11	1 VARIOUS PUT YOUR HANDS UP	Ministry Of Sound
12	1 ORIGINAL TV SOUNDTRACK HANNAH MONTANA	Walt Disney
13	1 VARIOUS CLUBLAND 10	EMI/Warner
14	1 VARIOUS CLUBBING 2007	Ministry Of Sound
15	1 ORIGINAL TV SOUNDTRACK THE VERY BEST OF HEARTBEAT - THE ALBUM	EMI/Vegem
16	1 VARIOUS POP PRAXY 4	Sony BMG TV/ABC
17	1 VARIOUS CLUBLAND XTREME HARDCORE 3	EMI/Warner
18	1 VARIOUS THE ANTHEMUS	Universal/ABC
19	1 VARIOUS ESSENTIAL SONGS	Universal/ABC
20	1 VARIOUS NOW THAT'S WHAT I CALL NO 1'S	EMI/Warner

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THE YEAR SO FAR: TOP 20 COMPILATIONS

WEEK	ARTIST TITLE	Label
1	1 VARIOUS RADIO 1'S LIVE LOUNGE	Sony BMG TV
2	1 ORIGINAL SOUNDTRACK HIGH SCHOOL MUSICAL	Sony BMG TV
3	1 VARIOUS NOW THAT'S WHAT I CALL MUSIC 65	EMI/Warner
4	1 VARIOUS CLUBBING QUIZ 2007	Ministry Of Sound
5	1 VARIOUS HELLER SKLEITER V RAINANCE HARDCORE 2007	Ministry Of Sound
6	1 VARIOUS NAME PETS THE ESSENTIAL BANDS	UMV
7	1 VARIOUS ENHIMEN PRESENTS THE RE-UP	Interscope
8	1 ORIGINAL TV SOUNDTRACK HANNAH MONTANA	Walt Disney
9	1 VARIOUS THE ANNUAL 2007	Ministry Of Sound
10	1 VARIOUS CLUBLAND 10	EMI/Warner
11	1 VARIOUS PUT YOUR HANDS UP	Ministry Of Sound
12	1 VARIOUS POP PRAXY 4	Sony BMG TV/ABC
13	1 VARIOUS CLUBBING 2007	Ministry Of Sound
14	1 VARIOUS CLUBLAND XTREME HARDCORE 3	EMI/Warner
15	1 VARIOUS ESSENTIAL SONGS	UMV
16	1 VARIOUS THE ANTHEMUS	UMV
17	1 ORIGINAL TV SOUNDTRACK THE VERY BEST OF HEARTBEAT - THE ALBUM	EMI/Vegem
18	1 VARIOUS NOW THAT'S WHAT I CALL NO 1'S	EMI/Warner
19	1 VARIOUS THE HIT YEARBOOK 2007	Decca
20	1 THE 101 R&B CLASSICS ALBUM	Decca

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2. James Morrison
With all three singles to date (You Give Me Something, Wonderful World and The Prices Don't Fit Any More) still in the Top 75 on sales and the Top 50 on airplay, James Morrison's debut album Undiscovered continues its resurgence. The album, which debuted at number one last August, would be number one again for Amy Winehouse, as and has climbed for the last six weeks in a row, moving 23-16-14-12-5-2. Sales last week of 20,000 take its 24-week sales tally to 889,000.



3. Kylie Minogue
Live albums almost invariably sell fewer copies than studio sets and have a much faster fade-out. Kylie Minogue's Showgirl: Homecoming Live set may be an exception to that rule. The album, which debuts at number seven from sales of 12,000, is a recording of her November 11 2006 gig at Sydney, the first since her cancer treatment, and should get a boost next week from the broadcast of the concert as a TV special on Channel 9 last Saturday. Minogue's previous studio album Body Language reached number six in the UK's Ultimate Kylie compilation, which was number four in 2004.

The Official UK

WEEK 75
LIVE ALBUM
LIVE MUSIC
MUSIC VIDEO
MUSIC TITLE
© The Official UK Charts Company

WEEK	ARTIST TITLE	Label
1	1 AMY WINEHOUSE BACK TO BLACK	Columbia/ABC
2	5 24 JAMES MORRISON UNDISCOVERED	Polygram
3	3 17 SNOW PATROL EYES OPEN	Realife
4	1 7 TAKE THAT BEAUTIFUL WORLD	Polygram
5	6 18 THE FRATELLI COSTELLO FUSION	Father
6	4 26 RAZORLIGHT RAZORLIGHT	W&A
7	7 1 KYLIE MINOGUE SHOWGIRL - HOMECOMING LIVE	W&A
8	7 8 THE BEATLES LOVE	Apple
9	9 26 PAOLO NUTINI THESE STREETS	Atlantic
10	10 8 OASIS STOP THE CLOCKS	Realife
11	10 10 KASABIAN EMPIRE	Columbia
12	8 41 PINK I'M NOT DEAD	Columbia
13	14 26 LILY ALLEN ALRIGHT, STILL	Realife
14	12 8 U2 U218 SINGLES	Mercury
15	15 17 SCISSOR SISTERS TA-DAH	Polygram
16	15 17 THE KILLERS SAM'S TOWN	Virgin
17	13 11 GIRLS ALoud THE SOUND OF - THE GREATEST HITS	Realife
18	19 32 THE FEELING TWELVE STOPS AND HOME	Excelsior
19	19 29 TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	Realife
20	18 51 THE KOOKS NEVER IN/INSIDE OUT	Virgin
21	8 FROM MALE VOICE CHOIR VOICES OF THE VALLEY	USA
22	31 31 NELLY FURTADO LOOSE	Realife
23	25 19 BEYONCÉ B'DAY	Columbia
24	23 28 MUSE BLACK HOLE & REVELATIONS	Virgin
25	21 18 JUST IN TIMBERLAKE FUTURESEX/LOVESOUNDS	Mercury
26	9 GEORGE MICHAEL TWENTY FIVE	Realife
27	10 8 WESTLIFE THE LOVE ALBUM	Realife
28	22 9 SUGABABES OVERLOADED - THE SINGLES COLLECTION	Realife
29	16 16 JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Columbia
30	12 1 MY CHEMICAL ROMANCE THE BLACK PARADE	Mercury
31	29 18 ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Mercury
32	28 37 WESTLIFE UNBREAKABLE - THE GREATEST HITS VOL. 1	Realife
33	36 86 JAMES BLUNT BACK TO BEDLAM	Mercury
34	34 18 LEMAR THE TRUTH ABOUT LOVE	Mercury
35	48 AKON KONVICTED	Mercury
36	57 17 THE AUTOMATIC NOT ACCEPTED ANYWHERE	Realife
37	30 7 IL DIVO SIEMPRE	Realife
38	44 20 RAY LAMONTAGNE TROUBLE	Realife

39	40 15	40 15	40 15	40 15	40 15	40 15	40 15	40 15	40 15
41	41 16	41 16	41 16	41 16	41 16	41 16	41 16	41 16	41 16
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49	49 24	49 24	49 24	49 24	49 24	49 24	49 24	49 24	49 24
50	50 25	50 25	50 25	50 25	50 25	50 25	50 25	50 25	50 25

Specialist

Albums Chart

Chart compiled from actual sales data. Sunday to Saturday average. A chart of the top 400 UK discs. © The Official Charts Company 2007. Includes each artist's age and BPA certification.

LAST WEEK

WEEKS ON CHART

NEW

RE-ENTERING

Pos	Artist	Title	Label
39	10	KATHERINE JENKINS SERENADE	Capitol
40	35	PUSSYCAT DOLLS PCD	Capitol
41	37	PAUL WELLER HIT PARADE	Capitol
42	34	ELO ALL THE WAYS OF THE WORLD - THE VERY BEST OF	Capitol
43	105	THE KILLERS HOT FUSS	Capitol
44	67	QUEEN GREATEST HITS II & III	Capitol
45	58	JAMELIA WALK WITH ME	Capitol
46	49	KEANE UNDER THE IRON SEA	Capitol
47	16	EVENESCENCE THE OPEN DOOR	Capitol
48	110*	SCISSOR SISTERS SCISSOR SISTERS	Capitol
49	47	MADONNA CONFESSIONS ON A DANCE FLOOR	Capitol
50	NEW	GRUFF RHYS CANDYLION	Capitol
51	6	MADELEINE PEYROUX HALF THE PERFECT WORLD	Capitol
52	57	FAITHLESS FASTER FAITHLESS - THE GREATEST HITS	Capitol
53	42	FLEETWOOD MAC THE VERY BEST OF	Capitol
54	6	JAMES BROWN THE GODFATHER - THE VERY BEST OF	Capitol
55	64	COLDPLAY X&Y	Capitol
56	12	ROBBIE WILLIAMS RUDEBOX	Capitol
57	22	CHRISTINA AGUILERA BACK TO BASICS	Capitol
58	3	SARAH BRIGHTMAN CLASSICS - THE BEST OF	Capitol
59	NEW	JOJO THE HIGH ROAD	Capitol
60	51	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Capitol
61	56	DEPECHE MODE THE BEST OF - VOL. 1	Capitol
62	43	SANDI THOM SMILE. IT CONFUSES PEOPLE	Capitol
63	6	MARY J BLONDIE REFLECTIONS (A RETROSPECTIVE)	Capitol
64	4	THE ORIGINAL BOYS HOW TO GET EVERYTHING YOU EVER WANTED	Capitol
65	28	FEEDER THE SINGLES	Capitol
66	55	WHO THEN AND NOW	Capitol
67	10	DAMIEN RICE	Capitol
68	59	CHEETAH GIRLS THE CHEETAH GIRLS 2	Capitol
69	23	AMY WINEHOUSE FRANK	Capitol
70	52	ORSON BRIGHT IDEA	Capitol
71	2	NAS HIP HOP IS DEAD	Capitol
72	39	WILL YOUNG KEEP ON	Capitol
73	66	GORILLAZ DEMON DAYS	Capitol
74	10	THE ZUTONS TIRED OF HANGING AROUND	Capitol
75	11	OSCAR WILSON THE VERY BEST OF	Capitol



50. Gruff Rhys
Super Furry Animals frontman Gruff Rhys fell short of the Top 75 with his debut solo album *Ye Atal* Gothaided in 2005, but has more success with follow-up *Candylion*. Ye Atal Gothaided, was sung entirely in Welsh, climbed no higher than number 128, but *Candylion* debuts at number 50 this week on sales of 4,000.

The little trick from the album released only on seven-inch and as a download, reached number 346 last month. The 35-year-old has charted nine albums with the Super Furry Animals, most recently *Lovelraft*, which reached number 19 in 2005.



59. Jojo
With its retro-sounding single *Too Little Too Late* vaulting 22- on sales of 13,000, 16-year-old Jojo's sophomore album *The High Road* finally ventures into the Top 75 for the first time. The album peaked at number three in America, where it has sold more than 493,000 copies in 12 weeks but got off to a slow start here when released in November, despite the fact Jojo's self-titled 2004 debut reached number 21 and sold 232,000 copies. Having previously sold fewer than 8,000 copies, *The High Road* jumps 104-59 this week on sales of 4,000.

TOP 10 INDIE SINGLES

Pos	Artist	Title
1	JARVIS COCKER	DON'T LET HIM WASTE YOUR TIME
2	THE COOPER TEMPLE	CLAUZE WAITING GAME
3	FREMANSONS FEAT. SIEDRA GARRETT	RAIN DOWN LOVE
4	BEN MACLIN FEAT. TIGER LILY	FEEL TOGETHER
5	HEIDRONS	HEATSEEKER
6	GOOD SHIDES	THE PHOTOS ON MY WALL
7	FISH GO DEEP FEAT. TRACEY K. THE CURE & THE CAUSE	
8	LIZZY LOVIN	BING BANG TIME TO DANCE
9	OUTWALK FEAT. MR GEE ELECTRO	
10	DAVID GUETTA VS THE EGG LOVE	DON'T LET ME GO (WALKING AWAY)

TOP 10 INDIE ALBUMS

Pos	Artist	Title
1	GRUFF RHYS	CANDYLION
2	GOSSIP	STANDING IN THE WAY OF CONTROL
3	ANASTIC MOMENTS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT
4	JARVIS COCKER	JARVIS
5	BADSHAMMLES	DOWN ALBUM
6	PENIDULIM	HOLD YOUR COLOUR
7	SEANON	STEVE DOODLES MUSIC
8	THE LONG BLOWNS	SOMEONE TO DRIVE YOU HOME
9	FATBOY SLIM	WHY TRY HARDER - THE GREATEST HITS
10	THE BACANTURES	BROKEN BOY SOLDIERS

TOP 10 ROCK ALBUMS

Pos	Artist	Title
1	MUSE	BLACK HOLES & REVELATIONS
2	MY CHEMICAL ROMANCE	THE BLACK PARADE
3	EVANESCENCE	THE OPEN DOOR
4	RED HOT CHILI PEPPERS	STADIUM ARCADIUM
5	GOSSIP	STANDING IN THE WAY OF CONTROL
6	TENACIOUS 3	THE PICK OF DESTINY
7	LUSTPROPHETS	LIBERATION TRANSMISSION
8	WOLFMOOTHER	WOLFMOOTHER
9	AGRESSMENT	THE VERY BEST OF
10	EVANESCENCE	FALLEN

TOP 10 JAZZ ALBUMS

Pos	Artist	Title
1	MADELEINE PEYROUX	HALF THE PERFECT WORLD
2	AMY WINEHOUSE	FRANK
3	SEANON	STEVE DOODLES MUSIC
4	NINA SIMONE	THE VERY BEST OF
5	MADELEINE PEYROUX	CAROLESS LOVE
6	NORAH JONES	COME ANHY WITH ME
7	NORAH JONES	FEELS LIKE HOME
8	NINA SIMONE	SINGS TO SING - THE BEST OF
9	VARIOUS ARTISTS	THE BILLES COLLECTION
10	ELLA FITZGERALD	THE COLLECTION

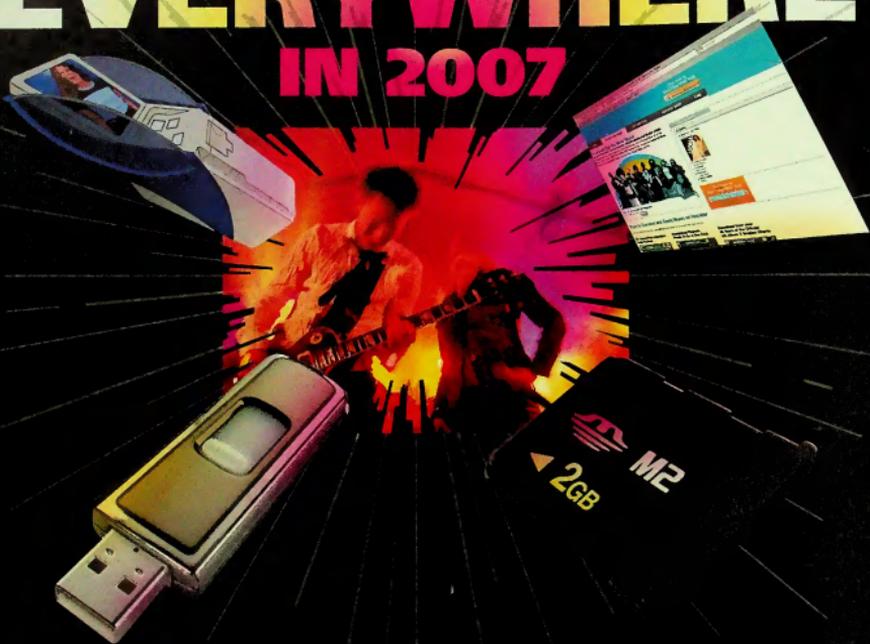
TOP 10 CLASSICAL ALBUMS

Pos	Artist	Title
1	FROM MALE VOICE CHOIR VOICES OF THE VALLEY	
2	KATHERINE JENKINS	SERENADE
3	SARAH BRIGHTMAN	CLASSICS - THE BEST OF
4	ALL ANGELS	
5	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION
6	KATHERINE JENKINS	LIVING A DREAM
7	HARLEY WATSON	ODYSSEY
8	KATHERINE JENKINS	SECOND NATURE
9	ALAN JONES	YOU RAISE ME UP - THE BEST OF
10	MARIO LANZA	THE ESSENTIAL COLLECTION

Labels: 1-4 Warner Bros; 5-10 Virgin; 11-15 EMI; 16-20 Sony; 21-25 Universal; 26-30 Parlophone; 31-35 Capitol; 36-40 Island; 41-45 Warner Bros; 46-50 Virgin; 51-55 EMI; 56-60 Warner Bros; 61-65 Virgin; 66-70 Warner Bros; 71-75 EMI.

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