

MUSICWEEK



Jobs to go, as UK retail giant tightens belt by outsourcing all its stock-buying to EUK

Now Virgin on defensive

Retail

By Ben Cardew

Virgin Retail is this week beginning the painful process of re-organising its buying operations as part of an "adapt or die" approach to the changing world of music retail.

The retailer has entered a period of consultation with staff in its buying department, after announcing last Tuesday that it would be outsourcing the purchasing of its entire stock to distributor Entertainment UK from June 1.

At the same time the company announced that it would be moving its head office from Brook Green in Hammersmith to the Megastore in London's Oxford Street in early summer, a decision that it says is coincidental.

Virgin Retail marketing director Steve Kincaid says that, while the majority of the Virgin trading team will transfer to EUK to work exclusively on the Megastore business, there will be redundancies, although Virgin is looking for alternative employment for people within the company.

However, he defends the move

as a necessary step if the company is to survive in the difficult physical music retail market that recently saw the demise of Music Zone.

"It is a business decision based on meeting the challenges in the marketplace," Kincaid says. "There have been some high-profile casualties. We have to protect our business and our employees. This is a way to do that."

"Our overall point is that we have got to evolve," he says. "You can see what is happening in the market. You have to adapt or die. We have to look at our own business and cut our own cloth accord-

ingly. We have looked at this long and hard and we think that this offers the best route for us."

The move leaves HMV as the only specialist music retailer to do its own buying and has led to accusations that Virgin may be threatening its specialist credentials.

"Once you cede control of buying to a third party, there's a big danger that you undermine your specialist offer," an industry source says. "I suspect that Virgin won't have done this lightly."

Kincaid fiercely denies this. "The brand and the Megastores are very important to us. We wouldn't

jeopardise that," he says. "Getting the right stock to our stores is of paramount importance to us and we won't be relinquishing control of stocking and promotional."

Indeed, he argues that giving over control of the supply chain will help Virgin to improve its service, as well as delivering cost savings. "Ultimately if you think about the amount of units we are shifting, we can get bought down in the minute of that. We get into a lot of dull logistical stuff around that," he says.

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The Enemy make mobile friends

Warner Bros act The Enemy have been trialling new technology on their current tour, which allows them to stay directly in touch with fans via the band members' own mobile phones.

It meant that fans could access new images and content - which had been uploaded to The Enemy's official website direct from the group's mobiles - from the band's show at London's Kings College last week, just hours after the sold-out gig had ended.

The group, whose debut single 40 Days & 40 Nights appeared on the revived Stiff Records label in

November, will complete the tour later this month with support slots for Kasabian and The Fratellis.

Warner Bros marketing director Matt Thomas says the technology means the group's rapidly-growing fanbase are involved with the band on a personal level as their ascent continues. "It helps close that

relationship between the band and their audience," he adds.

The Enemy's second Stiff single It's Not OK will be released next Monday with the album to follow in July. The Coventry-based band will be the subject of a hometown honour this Friday when they will be joined onstage by Neville Staples of The Specials during their Coventry Coliseum show.

How to make it in America

US music industry insiders to offer insight into cracking the States at MW's debut Making It In America conference p3

Is this the end for DRM?

With no consensus on the effectiveness of digital rights management, what does the future hold for copy protection? p9-10

Switched on to online promotion

MW examines how the Web 2.0 revolution is strengthening the arm of online PR & plugging p12-17

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10.02.07/£4.25

► It's worth remembering that digital made up just 1.6% of the UK's albums market last year – Editorial, p18

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Digest

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

EC return to Sony BMG probe

► The European Commission has begun reviewing the Sony BMG merger again. The move follows last year's ruling by the European Court of First Instance to overturn the EC's July 2004 decision to allow Sony and BMG to combine. Impiava has welcomed the decision.

► Universal Music Group has unveiled increased revenues for the full year 2006, on the back of strong digital sales. The major posted revenues of €4.96bn (£3.28bn), a 15% increase on 2005, on a constant-currency basis.

► London's Capital Radio has halted a long-running audience decline, p4-5

► The Beautiful South have split up after 19 years together. In a statement, the band said the split was due to "musical similarities".

a buyer for the station.

► Coldplay are to release their first singles collection next month, collecting all 14 of their Parlophone releases in a limited-edition seven-inch box set.

► My Chemical Romance, Linkin Park and Iron Maiden are to headline the 2007 Download Festival, which takes place on June 8-10 at Donington Park.

Walter "Wally" Ridley, has passed away, old p19

► MTV Networks Europe has lost another of its management team with the departure of executive vice president Dieter Gorny, who has left to "pursue new career opportunities".

► Former PPL director of PR Jill Drew has joined the RadioCentre as head of PR



Norah Jones: Record US pre-orders

Norah Jones' *Live Through This* has had the largest pre-order in Amazon.com's history, with reports suggesting that the figure is in the range of 35,000-40,000 albums in the US alone.

Exposure

Microsoft links with Universal

► Microsoft has launched its new Vista operating system, which includes a software device from music partner Universal. p6

► YouTube intends to start sharing its revenue with users, the site's co-founder Chad Hurley has announced.

► Townhouse Studios has resigned under the stewardship of producer Al Stone, who once trained at the studio. Stone, in co-operation with the Sanctuary Group, took over control of Townhouse on February 1.

► Digital memory supplier MyMemory has launched a competition giving unsigned bands the opportunity to win a recording session and festival appearance.

► Popkomm is inviting applications for bands looking to feature in this year's event online. Artists can now forward applications and digital files to www.poppkomm.com/festival/

Sign here

Warner buys Roadrunner

► Warner Music Group has formally announced the completion of its 73.5% acquisition of the Amsterdam-based Roadrunner Music Group. Entertainment has bought digital content specialist and record label Tough Coward. Whizz Kid, which is supported by venture capital funding through Ingenious Music, has bought the company as part of its strategy to build a portfolio of new-style music programmes.

► Social networking site Bandwagon has launched an online initiative that promises to raise up to £500,000 for new acts. The Million Pound Jukebox site features music from new acts, alongside advertising, with 70% of net revenue going to 20 featured artists chosen by an industry A&R panel. Form p19

► HMV is offering in-store discounts on Brit Awards-nominated artists, as well as the opportunity to win a specially designed Mini Cooper, in collaboration with event sponsor Mastercard.

► Bug Music has signed a co-publishing pact and administration deal with Hollywood actor/musician Jamie Foxx.

► ITV has commissioned a third series of *The Orange Playlist*.

► Snow Patrol and Ash are among the latest names to come out in support of the *Oh Yeah* project, which aims to build a centre for new music in Belfast.

► Atlantic Records has teamed up with creative group Satchel & Satchel to develop entertainment and branded content properties. The partnership will create innovative music-related properties that will deliver multi-platform communication outlets for brands and artists.

► Digital distributor The Orchard has entered into a licensing agreement with Pandora Media. The deal means The Orchard will make its catalogue available to Pandora for inclusion in the Music Genome Project, streaming audio to listeners of Pandora's discovery radio service in the UK.

► Grammy organisers have announced The Police are to round off this year's awards, taking place this Sunday in Los Angeles.

► London independent record stores Reckless Records and Steve's Sounds have both shut down, citing challenging market conditions.

► Plans have been unveiled to bring Manchester's *The City* event to New York. The inaugural *The City Of New York* event will take place on June 13-14 and will be curated by *The City* founders Vette Livsey and Anthony Wilson.

People

EMI reorganises Classics labels

► EMI Classics has announced a reorganisation within the division, with Alain Lanceron, president of Virgin Classics and director of EMI Classics France, taking on the additional role of EMI Classics vice-president of A&R. As part of the reshuffle, EMI Classics vice-president for international marketing and A&R, Theo Lap will step down from his role at the end of February, following a 10-year career with the label.

► Brian Eno is working on the follow-up to Coldplay's *X&Y*, according to an interview on Radio Four.

► One of the music industry's prime movers in the 1950s and 1960s,



End of the road: Beautiful South split

► Warner Music International has announced the worldwide launch of its US-based catalogue business, Rhino. The new division will unify all of Warner Music's catalogue operations around the world, including Warner Strategic Marketing, under the Rhino umbrella.

► Emig is to cut around 50 jobs from its Big City network. It is thought that the group's English and Scottish stations will lose around 20 jobs each, with a further 10 redundancies at the group's Northern Irish stations.

► BMG Radio is to re-brand Saga Radio stations as Smooth Radio, after the frustration of the acquisition was announced last week.

► AEG says the setback it suffered in its bid to bring a super casino to the O2 will have no impact on the development of the venue as a live music destination.

► The BBC and Glastonbury Festival organisers have created a website to guide music fans through the process of buying tickets for the year's event. In an attempt to combat the problem of ticket touting, fans will now have to pre-register their details on the new site.



Mika performed at the first of what will be an occasional series of gigs being staged under Radio Two's Music Club banner last Wednesday. Songs from his debut album *Life In Cartoon Motion*, released today (Monday), plays a cover of the Nilsson hit 'Everybody's Talkin'' featured in the concert, which took place at the BBC Maida Vale Studios in London last Wednesday. The set will be broadcast by the station as *The Radio Two Music Club Presents...Mika* at 8pm this Saturday, after which it will be available for viewing interactively via an BBC TV channel for seven days. Mika will today launch a new series of T-Mobile Street gigs with a performance in London's Berkeley Square.

► The Government's Creative Economy Programme is entering its final phase, with the DCMS asking World Foundation chief and former Observer editor Will Hutton to write a report on the importance of its creative economy.

► Kingdom Radio Group pulled the plug on West Lothian's River FM radio last Monday, after failing to

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

Making It In America conference confirms top-level US music insiders as guest speakers

Top players offer insights into US market

International



by Stuart Clarke

Top-level US-based music executives David Massey, Marty Diamond, Lee Abrams, Jonathan Daniel and Patrick Moxey are to head the line-up of guest speakers at the *Music Week* coordinated Making It In America conference this month.

Massey has been one of the most senior English executives working in America since the early Nineties, when he joined EPC as VP A&R. Since then he has been involved in developing UK acts such as Oasis and Travis in North America, as well as signing acts including Anastacia and Good Charlotte for his own Daylight label and working with the likes of Shakira in his global A&R role for Sony BMG.

Diamond, from the trail-

Making It In America itinerary so far

MORNING SESSIONS

- From deal to retail: getting started in the US
- Case study: Imogen Heap
- Radio Gag: examining US radio

AFTERNOON SESSIONS

- Other ways to get your foot through the door: syncs, blogs etc
- Case study: Franz Ferdinand
- Hitting the road: US live music
- One on one: Jonathan Daniels
- An American Jury: US executives judge UK acts

blazing Little Big Man booking agency, has been responsible for nurturing the Stateside rise of many of the UK's most successful live music exports over recent years. He has seen the likes of Coldplay and Dido progress from the clubs to the stadiums, while recent additions to Little Big Man's roster include the Arctic Monkeys, The View, Klaxons and Bat For Lashes.

Jonathan Daniel is the key mover behind artist, writer and



KT Tunstall: platinum in the US

producer management company Crush. He has enjoyed a phenomenal few years, fuelled by the breakthrough global success of Fall Out Boy and Panic! At The Disco, while Gym Class Heroes are predicted to cross over to the mainstream.

Patrick Moxey is the president/owner of America's largest indie dance music label, Ultra Records, which he founded in 1996 and is home to artists, such as Armin Van Buuren, Robbie Rivera, Benny

Benassi and Tom Novy.

Lee Abrams is chief creative officer of XM Satellite Radio, the broadcaster responsible for Bob Dylan's radio shows.

Other names set to appear at the one-day event conference include leading music lawyer Jay Quadrini from Davenport Lyons, Sony BMG artist Imogen Heap, who is nominated at this month's Grammy Awards, Clive Dickens from radio consultancy company Absolute, Larry Rosin from Edison Media Research, Peter Gordon from the Worldwide Independent Network (WIN) and UK artist managers Cerne Canning and Simon Banks, whose respective charges Franz Ferdinand and KT Tunstall have both scored platinum albums in the States.

Taking place at Rich Mix in London's Shoreditch on February 27, the Making It In America conference aims to demystify the process of breaking the US market, offering delegates the opportunity to pick up practical pointers and advice both from British executives who have already made an impact in the US, as well as from professionals who

work in the US market. The day will be split between case studies and open sessions looking at the state of US radio, ways to get your product to market, and alternative routes to gain exposure for your artist.

MW publisher Ajax Scott says it is shaping up as one of the most significant one-day events on the music industry calendar. "We aim to present delegates with realistic insights into what is one of the world's toughest music markets," he says. "Making It In America is about real people, with real experiences, offering real knowledge and advice delivered in an easily digestible, one-day format."

The event will kick off a busy schedule of conference events, with 24W's new events division, working in close collaboration with the Music Meets Brands conference which will return in for July. First details of the conference will be outlined over the coming month.

For more details of Making It In America, contact conference organisers Imelda Bamford at imelda@musicweek.com

EMI Publishing moves into producer management

EMI Music Publishing is further diversifying its UK interests by taking on the management of music producers.

Anna Carpenter, previously with EMI Records, Zomba Music Publishing and latterly Native Management, will join the company on March 1 as general manager of a newly-created producer management division based at the publisher's London offices in Charing Cross Road.

Managing director Guy Moot describes the move into producer management as "a really natural

fit for us" and one which has been organically developing over the last couple of years. A year ago one of its songwriters, Salaam Remi, was signed to a producer-management arrangement, going on to produce five tracks on EMI Publishing-signed Any Winehouse's chart-topping second album *Back To Black*.

"We're pretty set up for it. We've got a huge creative department and we've brought in Anna who I think is the best and someone who I've wanted to work with for quite a few years," says

Moot who reckons his company will be able to bring additional benefits to any producer.

"We've got offices everywhere. We've got A&R departments in all the major territories where records are made. We have royalties systems. We have accounting systems and business affairs. There are cost savings there, we're connected to big acts and we have two recording studios," he says.

The launch of the division marks a further move by the company into new areas of business which,

under Moot, has also included starting to exploit its lyrics on a range of goods, including mugs and art prints. "There's a lot of talk about diversification in the business, but we've been ahead of the curve," says Moot, although, "at the moment", he adds there are no plans to branch into artist management.

Moot says under Carpenter, who will clients at Native Management include Jimmy Hogarth, Steve McEwan, Karen Poole, Matt Primm and Hannah Robinson, the new division will

look to build its roster organically rather than "aggressively going after other people's clients". However, he has not ruled out luring over talent from rival publishers.

"I prefer it if they were EMI signed, but I wouldn't see it as a necessity and, if they were signed to other publishing companies, it shouldn't be a problem. This is the American market, we have to get over this territorial thing. We all have to diversify this business and I don't have a problem working with other publishers," he says.

THE PLAYLIST

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

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ONE NIGHT ONLY
Just For Tonight (single)
(single)
The first big A&R scream of the year is well under way for these talented teens. Rock with commercial sensibility. (demo)



GYM CLASS HEROES
Cupid's Chokehold (Fuelled By Ramen)
This has the potential to be the mainstream in the US and look set to follow suit in the UK. (single, Feb 12)



JUSTIN NOZUKA
After Tonight (Re-release)
Nozuka was a highlight from the live schedule at Midem last month and is now enjoying growing support from Radio Two. (single, March 5)



OPERATOR PLEASE
Just A Song About Ping Pong (Brille)
This has the makings of an underground hit. Upbeat, indie pop that drips youthful energy. (single, March 12)



ROSS COPPERMAN
All She Wrote (Phonogenic)
AJ She Wrote is a potential hit which will receive a head-start in the US via a sync with CBS promos across the network. (single, March 19)



SUGABABES VS GIRLS ALOUD
Walk This Way (Fascination)
Girl band rivalry is pit. side in the name of charity as Girls Aloud and Sugababes tackle an old favourite for Comic Relief. (single, March 12)



CALVIN HARRIS
Acceptable In The 80s (Columbia)
First single from the body-tapped Scott's pop-based dance-leaning pop. More enjoyable with every play. (single, March 12)



ROBERT SHIELDS
Let Blood Rain (smilegig)
Scottman Robert Shields' pop-rock songwriting prompted the Peep production stable to sign him last year. (demo)



HILARY DUFF
With Love (Hollywood)
Duff delivers a strong, edgy single which marks her out as a teen star to be reckoned with. (single, March 19)



EXAMPLE
You Can't Rap (The Beets)
Signed to Mike Skinner's label The Beets, Example returns with a tongue-in-cheek track that offers his strongest release yet. (single, March 5)

LIVE EVENT FEES	Additional premises	Attendance	Additional premises
Attendance	licence fee		licence fee
5,000 to 9999	£1,000	50,000 to 99,999	£32,000
10,000 to 14,999	£2,000	100,000 to 149,999	£40,000
15,000 to 19,999	£4,000	150,000 to 199,999	£48,000
20,000 to 24,999	£8,000	200,000 to 249,999	£56,000
25,000 to 29,999	£16,000	250,000 to 299,999	£64,000
30,000 to 39,999	£24,000	300,000+	£72,000
40,000 to 49,999	£24,000		

Licensing fee review 'a worry' for festivals

Festivals

by Robert Ashton
Music festivals could face new cost pressures following a review of licensing fees, which proposes local authorities should raise the tariffs for large entertainment events such as Glastonbury and Reading.

Worryingly, the new report into alcohol and entertainment licences shows a massive £97m rise in local authority spending over three years. There are now concerns councils could attempt to claw a large part of this shortfall back by taxing large live music events, which could affect their abilities to attract top-flight headline acts.

The review panel, chaired by Sir Les Elton, stated that "local authorities will have spent more than they received in licensing fees during the first three years".

This spending covers such areas as health and safety and noise levels, part of councils' responsibilities under the Licensing Act introduced in 2005.

However, the report suggests the Government set the fee levels too low. To recoup funds the review panel is recommending a 7% rise in fees for a three-year period from 2007/8, which it believes will bring "approximately £3m of additional annual income into the fee system".

The review is also recommending that government helps offset the overspend by making a £43m contribution.

But a source suggests that there is opposition from within government for the tax payer to stump up more cash to effectively "fund alcohol consumption" and entertainment. The bill could therefore, find its way on the doorpste of event organisers.

And it is the suggestion that fees for exceptionally-large events, such as music festivals, which attract more than 5,000 people, should be set locally that is causing concern within the live music sector. Some believe large festivals may bear the brunt and

be penalised in helping to recover the overspend.

Mean Fiddler managing director of festivals Melvin Benn says the move "is a worry" and accepts that if local authorities take charge of setting fee levels it is unlikely they will go down. Currently, the sliding scale of fees paid for events varies enormously, with smaller music events of between 5,000 and 9,999 fans attracting a bill of £1,000. However, an event with 90,000 people is charged £64,000.

Benn, whose remit includes festivals such as Glastonbury, Reading and Leeds, says one of the things the Licensing Act was supposed to deliver was "reduced costs to operators by ensuring that local authorities were not spending unnecessary time on bureaucracy and processing applications".

Benn says that "by and large" the Licensing Act is working and local authorities are adapting to it, but this recommendation could return inefficiencies, such as doubling up on environmental officers to check noise levels, and add costs.

And, with different local authorities setting different fee levels for festival organisers, an element of uncertainty to promoters' budgets is introduced. This is especially unwelcome, as Benn suggests, when promoters are negotiating with headline acts. "When we make offers to artists, it is difficult if costs rise," he adds. "I think it is too early into the licensing regime to review it."

Similarly, Joe Heap, general manager of Folk Arts England, is worried how changes might affect the UK's 350 folk festivals, including Cambridge and Tewkesbury, which both attract crowds of more than 10,000 people. "There could be danger if it gets out of hand. There could be serious implications for smaller events," he adds.

A spokeswoman for the DCMS says that the review's findings will need to be considered by the Government before any decision is made.

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KAISER CHIEFS

Having retained the services of Stephen Street to produce their new album, Kaiser Chiefs once again find themselves in the company of such archetypal English bands as The Smiths and Blur.

And it will be their domestic credentials that B-Unique/Polydor are hoping will come to the fore as a year-long outdoor marketing campaign rolls out this month with the aim of establishing an image of the group as a "great English band".

The cover [image] is strong, iconic and classic. Using the band imagery on the album and within the marketing campaign will

Admirer You.
CAST LIST: Management: James Sandon & Mick Webster, Supervision: Marketing: Orla Lee, Polydor: Debbie PR: Hyper-lambda: National TV: Karen Williams & Rachel Dicks, Big Sister: National radio: Rob Lynch, Airplay: Regional radio: Julie Barnes, Andy Phipps: National PR: Paddy Davis, Bud Moon, Regional PR: Warren Hoggins, Chuffmedia.

really establish them," says Polydor marketing manager Orla Lee.

B-Unique's co-managing director Mark Lewis acknowledges the bar has been raised for the band's second set Years Truly, Angry Mob, given its predecessor Employment sold 1.6m units.

"The record is a major step, one that will establish them as an important band for years," he says. The album will be issued on February 26 in the UK, a week after last-off single Ruby wins a full commercial release, while a pre-order promotion with iTunes for the album will offer fans a bonus track, entitled Admire You.

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SNAP SHOT



Latest Rajars highlight radio's ability to retain its popularity Radio figures highest for

Radio

by Jim Larkin

The exclusively positive press releases that always accompany the Rajars for once seem justified as latest figures reveal radio listening is at its highest level for a generation.

In a set of figures received last week, in which most participants could reasonably extract some encouraging signs, the BBC's two main music stations put in solid performances, Capital Radio finally managed to stop its decline, Heart and Magic enjoyed healthy upswings in support, Virgin saw a nationwide audience increase and GMMG Radio pulled on yet more listeners around the UK.

One reason for the apparently universal good fortune in the figures covering quarter four 2006 is that, with 45m adults now tuning in every week, combined radio listening is at its highest on record since the first quarter of 1992, highlighting the ability of radio to retain its popularity in a multiplatform era.

"People have talked radio down

Breakfast show Rajar figures (Q4 2006 v Q4 2005)



for the past couple of years," says Virgin Radio's new chief executive Paul Jackson. "Yes, there's more competition from other forms of entertainment and, yes, there's more choice within radio, but that's forced us to increase standards and that's why listeners are tuning in."

The biggest stories were to be found at Capital Radio where, finally, the decline in listener numbers has stopped, albeit by a slender 2,000 listeners. "We recognise it's only 1%, but it's up nonetheless," says GCap operations director Steve Orchard, who attributed the performance to the work Scott Muller has put in as programme director in getting the station "sounding great".

However, it was not all good news for Capital, as it lost its lead in the London commercial breakfast show market for the first time in its history with Heart 106.2's Jamie Theakston overtaking Johnny Vaughan.

"The tonic plates of radio are now shifting," says Heart 106.2



Making headlines: a rise in licensing fees could affect top-flight headline acts



ity in a multi-platform era for a generation

	Change	Total
Terry Wogan (Radio Two)	+10,000	796m
Chris Moyles (Radio One)	+163,000	6.82m
Christian O'Connell (Virgin Radio)	-114,000	1.13m
Jamie Theakston* (Heart 106.2)	+30,000	0.95m
Jehenny Vaughan* (Capital Radio)	-174,000	0.81m
Neil Fox* (Magic 105.4)	+51,000	0.73m

programme director Marcus Browning, whose station remained London's commercial number one ahead of Magic and Capital.

Capital has always managed to hold on to the breakfast show in London, he says.

Radio One was stable against the same period last year in reach and up in share, with Chris Moyles increasing listeners both on the year and on the previous quarter. Radio Two climbed back above the 13m-listener mark and was ahead of last year in reach, with Terry

Wogan increasing listeners to his breakfast show both on the year and quarter.

"He's a genius broadcaster," says Radio Two controller Lesley Douglas of Wogan. "He continually finds new voices and contemporary reference points, and when he plays something he loves, you feel it."

Her counterpart at Radio One, Andy Parfitt, was equally full of praise for his breakfast talkshow. "Chris has yet another record-breaking quarter. In reach it's the highest he's ever had and that's after three years."

At Virgin, Christian O'Connell put on a 5.7% increase in listeners to his breakfast show against the last quarter, making this his best Rajin since leaving Xfm a year ago.

Meanwhile, GMG Radio, which bought two Century stations just prior to Q4 of last year, had 4.3m listeners registered in the period and, once its recently-acquired Saga stations are accounted for, group programme director John Simons says it will overtake ChrisList to become the third biggest commercial radio group by the end of the year.

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Retailer seeks to improve efficiency of supply chain as distributor takes on £250m buying responsibility

Jobs to go in Virgin's EUK purchasing deal

Retail
by Ben Cardew
Virgin Retail's decision to farm out its buying to distributor EUK stands as a stark illustration of the varying fortunes of physical music retail.

The deal, announced last week, will lead to a number of redundancies as Virgin seeks to "improve the efficiency of the supply chain" and return to profit by Christmas 2007. The majority of the Virgin trading team will transfer to EUK, as the company assumes responsibility for purchasing Virgin's CD, DVD, games, book, poster and MP3 player stock. The company is also moving its head office from its present location in Brook Green, Hammersmith, to the Megastore on Oxford Street.

The news caps a turbulent month for physical music retailers. January saw Music Zone collapse into administration and eventually cease trading, HMV parted ways with UK and Ireland managing director Steve Knott after releasing disappointing Christmas sales figures and Woolworths revealed that like-for-like sales over Christmas declined by 4.6%.

Virgin Retail's own Christmas trading results were more encouraging, with sales up 4.6% on a like-for-like basis for the four weeks to December 30, although this is against a relatively poor figure for 2005, with like-for-like sales of just £9.6m in the five weeks to January 7, 2006, covering the busiest period of the year.

By contrast, total sales at HMV UK and Ireland for the year to April 29, 2006 were £937.2m.

Overall, sales of artist albums for the first four weeks of 2007 were down 8.9% at 7.68m units. Com-

plaintions sales were stronger, up 9.05% for the four-week period, buoyed by the success of Sony BMG TV's Radio One's Live Lounge compilation, although combined albums sales were down 5.72%.

Virgin's move, which comes into effect on June 1, leaves HMV as the only physical specialist music retailer to do its own buying, although Tesco is due to take the distribution of music and video product in-house in May after terminating its contract with EUK.

HMV product director Simon Peck says that the company is unlikely to change its policy of buying in-house. "HMV's specialist credentials are in large measure based on outstanding product authority derived from the passion, knowledge and expertise of our buyers - in our stores and at head office. It's a key part of our trading ethos that has allowed us to stand apart from other retailers."

Moving the buying function to a third party would undermine the creative dialogue and relationship with our strategic partners, that we value so much. To me, that would in some ways be a denial of what HMV is all about."

However, Nick Gladding, of retail analyst Verdict, says that the agreement, although unexpected, could prove beneficial for Virgin. "Virgin is struggling like all music retailers. Addressing costs is one thing they could do to shore up their position," he says. "It will improve availability and I wouldn't expect it to change the range."

The Virgin deal is a significant coup for EUK and comes amid difficult times for parent company Woolworths, fueling speculation - fervently denied by Woolworths - that the retailer might follow the lead of WH Smith in denegating its distribution arm.

Sales at EUK increased by 24.2% for the six weeks to January 13 and the distributor has concluded a number of deals to plug the gap left by the loss of the Tesco deal. These include the £20m acquisition of rival distributor THE in September 2006, bringing business from Sainsbury's, the now-defunct Music Zone and Fopp, as well as new deals with WH Smith and WM Morrison. The Virgin business alone will bring in an estimated £250m in annual sales, taking EUK's annual sales total to around £1.2bn.

EUK managing director Lloyd Wigglesworth says, "We are excited to be working with Virgin Retail. We both believe that our combined strength will enable us to grow sales significantly and strengthen our long-term supplier relationships."

In a statement, Virgin managing director Simon Douglas said, "We are in a very challenging environment and we have for some time been exploring ways to improve the efficiency of the supply chain."

"We found EUK to be the best in class in our sector and it will help deliver cost efficiencies, improved stock management and product availability. This will help us to achieve our objective of sustained and improved operating profit for the business, as well as offering our customers the very best value on the high street."

Tesco's results for the Christmas period stand in stark contrast to those of the specialist music retailers: the supermarket giant, which had a 12.1% share of the albums market in 2006, according to BPI figures, reported like-for-like sales growth of 5.9% for the six weeks to January 6.

ben@musicweek.com



Virgin Retail's Christmas trading figures were better than many of its rivals in what has been a turbulent time on the high street

**MAXIMO PARK
CAST LIST**
Management: Colin
Schwartz and
Stefano Anselmetti,
Proficia
Management
AGR: Steve Beckett,
Warp Records and

Stefano Anselmetti,
Proficia
Marketing: Steven
Hill, Warp Records,
TV: Karan Williams,
Big Sister
National radio: Rob
Lyrrh, Air Flyer,
Regional radio

Josita Bailey,
Anglo Plogging,
National press: Tony
Larkin, Coalition,
Regional press: Ian
Creech, Ian Cheek
PR
Online: Leslie Galitti,
Sarah Thompson

Charm Factory
Publisher: Dougie
Bruce, Universal
Music
Legal: Peter
McCarthy,
Clintons

Warp's key album for 2007 to build on debut's success

Maximumpush for Maximo Park album

Talent

by Adam Benzine

Newcastle quintet Maximo Park will look to capitalise on the growing trend of "teenagers' gigs" this month with a series of all-ages shows in support of their highly-anticipated second album.

The aim behind the gigs will be to target a younger audience of 10- to 13-year-olds – the market with reportedly the fastest-rising spending power on the high street – rather than the band's current core fanbase of 18- to 30-year-olds. The gigs will place the band alongside the likes of Franz Ferdinand, The View and Jamie T, who have all played shows specifically aimed at the "teenage" market.

"We want to make sure we're connecting with new audiences all the time," says Warp managing director and co-founder Steve Beckett. "The band probably aren't on the radar of kids in the playground, but if they go to a show and see their energy, I think they're going to relate to it."

The shows form part of Warp Records' biggest commercial push to date for a project, which will roll out with the commercial release of lead single Our Velocity on March 19, followed by the album Our Earthly Pleasures on April 2. The album will be one of the most important releases in Warp's 18-year history.

"We see all our albums as important, but this is by far the priority of the year," he says. "Every-

Point to the future: Maximo Park plan a series of child-friendly concerts to widen fanbase

body's completely focused on it. "It's not like you can spread your bets when you're an indie. Around 80% of our office time is spent working on Maximo Park at the moment. We've got to make this work."

The four all-ages shows, which take place during February and March, will be followed by a full UK tour in April and May leading to European and US jaunts later in the year. Although there is a healthy demand for the band worldwide, Beckett's priority will be on solidifying existing markets.

"I don't want to do that thing of trying to crack all these territories

Gil Norton seemed like an ideal choice [as producer] after his work on things like The Pixies

Paul Smith, Maximo Park

that you've not cracked," he says. "I don't want to spread them too thin. I want to focus on the markets where we've done well, which is the UK, Japan and Germany, and then the rest of Europe and the US."

The new album marks a change in producer for the band with debut release A Certain Trigger's producer Paul Epworth replaced by Gil Norton, best known for his work with the Foo Fighters and The Pixies.

"We decided not to stay with Paul Epworth because we wanted to step up the sonic side of things," says Maximo Park manager Stefano Anselmetti. "We've got a bigger sound,

and we want the album to have more crossover appeal."

"I see no reason to stand still as a band," adds Maximo Park singer Paul Smith. "I love the first record's sound, but there's no reason to be complacent. The songs that we've written over the last couple of years are a little bit heavier, and Gil Norton seemed like an ideal choice after his work on things like The Pixies, and the raw power that he gets on those sorts of records."

Beyond the initial launch campaign, the band will release a second single, Karaoke Plays, in June, followed by two more singles towards the end of the year. "This is definitely going to be a four-single campaign," says Beckett. "And we're definitely going to be playing Glastonbury."

Warp will be looking to build on the 500,000 global sales A Certain Trigger registered, and Beckett says the label will be shipping far more units this time around in anticipation of greater sales. "I want a UK top five album and we're going to be shipping six-figures to make sure that happens," he says.

While eyebrows were raised when the group became one of only a few guitar bands to sign to the typically electronic Warp roster in 2004, Smith says that the relationship with the label is nothing less than a perfect fit.

"Warp has always trusted our vision," he says. "We were offered contracts by majors, but we've always just wanted to be happy as people, and Warp offered us creative control over everything."

"We're now in a great position where we've earned acclaim and people have come to us in a different way than they would if we were on a major."

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Bill Gates confident Microsoft will take entertainment to a new level with Vista

Computer giant links up with Universal on new operating system

Microsoft unveils Vista

Universal has hailed its tie-up with Microsoft Vista as "the shape of things to come" in a new music industry boom.

The major was last week unveiled as Microsoft's "music partner" at the launch of the Vista operating system, which the computer giant says will be in use on more than 100m computers within 12 months.

Under the agreement, Universal UK has developed a desktop "gadget" in collaboration with Microsoft that delivers music videos and news directly to a PC.

The "gadget," one of a series of partner applications unveiled at the launch, is available to download for free from the Vista website www.windowsvista.co.uk and Universal expects it to be boxed with copies of Vista in the near future.

In addition, the major is developing a "secondary application" for Vista that will eventually allow it to sell music and video content direct to Vista users.

"Music has never been as sexy. Any business moving in digital circles wants music," says Universal Music Group International digital senior vice president Rob Wells, who worked with Microsoft on the project.

"There has never been a better time to be working in the music industry," he adds. "This sort of relationship is indicative of the boom years. There is still life in CD sales but this deal is experimental stuff that will unlock new channels. This is the shape of things to come."

Wells explains that Universal will benefit from exposure that the deal brings, as well as benefiting from a close relationship with the world's biggest tech-

nology company. "When Microsoft launches the Zune in Europe, we will be involved," he says. "There is also stuff coming for the Xbox 360 and we are already in when it comes to these conversations."

However, Jupiter Research senior analyst Mark Malligan argues that it is Microsoft that will benefit most from the agreement. "It is a nice glossy thing for Microsoft to be able to talk about at the launch but the Universal software isn't actually part of Vista," he says.

"Vista is part of Microsoft's strategy to turn the PC into an entertainment device. At the moment the main thing driving content on the PC is music. This is all about demonstrating what content is."

"Consumers are label-agnostic," he adds. "Consumers don't want a close relationship with labels, they want them with bands. The failure of MusicNet and Pressplay shows that. If you don't have a complete catalogue you are going to suffer."

Microsoft chairman Bill Gates attended the launch of Vista, which took place at the British Library last Tuesday and included a live performance from Island act The Feeling.

Gates said that Vista, which includes a new media centre and an improved search function, would be taking entertainment "to a whole new level, where you can buy music you are interested in and play games". He also praised Universal for building a gadget "for bands that you love".

Windows client business group director Cynthia Crossley added, "Vista gives you control of the medium. It challenges you to rethink concepts like album, or genre or even success."



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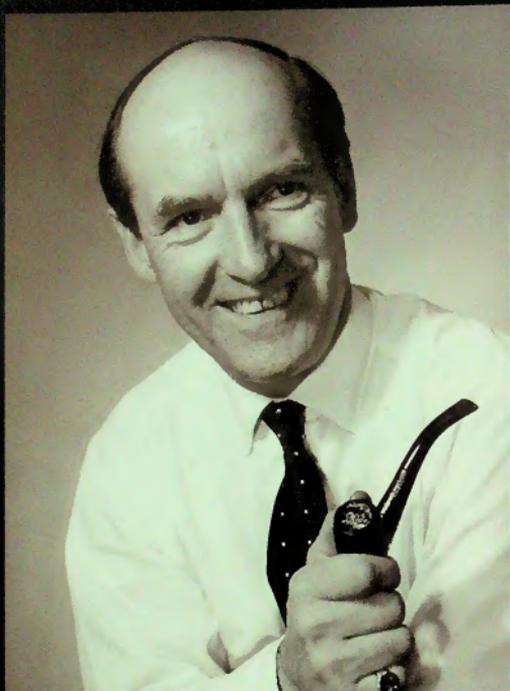


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EMI

EVOLUTION OF DIGITAL MUSIC
1980: Philips and Sony set the Red Book Standard for CDs, setting out the new format's specifications. Any deviation (such as

copy protection) is a violation and cannot be labelled as a CD.
1982: The CD is launched.
1998: MP3 is invented, becoming a standardised

format in 1991. Philips publishes specifications for the format.
1992: Consumers over countries making perfect digital copies on Digital Audio Tape results

in the US. Audio Home Recording Act. This sees copy-protection mechanisms added to commercial CDs.
1999: Napster P2P service is launched.
2000: Universal Music Group says

Apple's iMac, ATRAC files.
1996: MP3.com is launched as a legal free music-sharing service.
1999: Napster P2P service is launched.
2000: Universal Music Group says

Apple launches iPod.
2000: iTunes Music Store launches in the US, employing Apple's proprietary FairPlay DRM.
2004: Warner Records launches MP3 download store Binp.com.

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With the argument about the effectiveness of digital rights management no closer to being resolved, what does the future hold for labels' attempts to control copyrighted material?

It's the last rites for DRM...

Digital

by Adam Webb

Are we really about to witness the death of DRM? The headlines emanating from Cannes - *The International Herald Tribune*: "Record Labels Rethink Digital Rights Management at Midem"; *ManDailyNews*: "Major Labels Ponder DRM-free Future"; *The Age*: "Music Industry Warms Up To MP3 Format" - would suggest that some kind of seismic conversion took place inside the Palais des Festivals and representatives from EMI, Sony BMG, Universal and Warner had emerged into the French sunlight openly waving the MP3 flag of surrender.

In truth, the conference debates at Midem added very little in concrete terms to an issue that has divided opinion within the music industry for a number of years.

DRM is a complicated, not to mention highly-emotive subject,

and these views are probably worth revisiting.

On the one side sit the four majors. Since the emergence of a legal digital music market, all have made DRM a prerequisite before any track is licensed to a digital store. In practice, that means the FairPlay-encoded AAC files of Apple's iTunes Store or WMA equivalent at stores such as Napster, HMV and Virgin.

They sell nothing through MP3-only services such as eMusic, Bleep or Beatport.

For the majors, DRM is a pivotal building block of digital strategy: a way of protecting copyright, fighting piracy, tracking sales, enabling the development of new business models and of gaining entry into emerging markets. Any of the interoperability bugbears that result - the main one, predictably, being Apple's proprietary ecosystem, which prevents rivals from selling iPod-compatible downloads - are seen as issues for technology companies to solve, not the music industry.

"DRM is an absolute essential if we're looking to build a sustainable digital music business," stated Rob Wells, senior vice president of digital at Universal Music Group International, when speaking to *Music Week* at the end of 2006. "I'm not going to say that we will have DRM in five years' time, because I can't predict the future, but I can tell you



In control: Apple's iTunes Store uses the FairPlay-encoded AAC file format to control DRM

this: when the film studios move into the legitimate download space, they will do it with the full weight of US Congress behind them and every single product they release will be secure, because that's what they are used to."

With an almost diametrically opposed viewpoint is the independent sector, as well as the majority of those download stores incompatible with Apple's magic white box.

To these, DRM is a barrier to evolving the digital market: stifling sales, pushing frustrated consumers towards file-sharing networks and enabling technology companies to build non-interoperable systems.

The big, solid oak doors around DRM at the majors are slowly creeping open

Ronnie Traynor, chief operating officer, TuneFibre

MP3 is a ubiquitous format and one that consumers understand and like.

More than that, unless it's part of a subscription service such as Napster To Go, DRM simply does not work - any encoding software can be easily circumvented (7 Digital, for instance, provides instructions on how to burn WMA tracks to a CD and then import them to an iPod) and, in any case, major labels are already selling unprotected digital tracks in the form of the CD.

However, even among those who would like to see DRM abandoned, there are dif-

ferences of opinion as to the significance of recent events. "Midem was fantastic, it was great. It was all about DRM," enthuses Ronnie Traynor, who as chief operating officer of TuneFibre, is in the position of selling both WMA and MP3 formats. "Finally, the big, solid oak doors around DRM at the majors are slowly creeping open."

But, according to Bergars Group head of digital Simon Wheeler, although there was much discussion about the majors selling non-DRM tracks, very little of this emanated from the majors themselves. "Funnily enough, I thought it was almost back-tracking at Midem from the majors, certainly compared to what we heard at In The City last year, which was a much more positive take on selling non-DRM tracks," he says.

At Midem, I still heard those same old blarney comments on some of the panels: that DRM is working, that we are beating pirates



What the majors say

Universal

We continue to support and deploy digital rights management. Obviously, we remain flexible and open-minded regarding solutions to the interoperability dilemma, but this is something that requires commitment from technology companies as well as the content owners.

Sony BMG

The company remains committed to DRM.

EMI

The digital music market is rapidly evolving and we are constantly experimenting as consumer habits and business models evolve. But it's too early to say what the results of the ongoing trials of some of our labels will be.

Warner

We don't see DRM going away. We always work towards establishing strategic partnerships, pioneering new products and exciting user experiences within a framework that recognises the needs of consumers alongside the rights of artists and copyright holders and we believe that is the best way to ensure that legitimate

music services are first choice for fans.

Aim

DRM has never been the accepted standard for the independent sector. We do possibly see a future role for DRM, but as an accountant rather than a policeman - we don't have an issue with copying and sharing, we do have

an issue with getting paid for the use of our music. You've only got to look at the success of eMusic, which is an MP3-based platform and has become the number-two service in Europe selling only independent music, to see the difference in a clear divergence of opinion about the value of DRM.

2005: Napster To Go – the first portable digital music subscription service – is launched. XCP copy-protection software on 52 Sony BMG

CD titles is labeled as spyware, after so-called rickrolls are surreptitiously installed on users' hard drives. Millions of discs are later recalled. 2006: At In The

City, Columbia's Mike Smith reportedly says DRM would be abolished within 12 months. Independent MP3 subscription service eMusic launches officially in Europe

– after two months it claims to have 20,000 subscribers and to have sold 2m iTunes. Microsoft deviates from PlayForSure strategy with Zune – its music

Apple's proprietary ecosystem and will only play protected files bought from iTunes. Zune Marketplace, RealNetworks and Pandora built the freemium service into their Sarsa

player, MusicNet and Samsung create the Samsung Music Store. Nokia purchases LoudEye. Major labels experiment with unprotected releases, made

available via Yahoo! EMI releases unprotected MP3 tracks by Norah Jones and Lily Allen in the US and UK respectively. Amazon rumored to be considering

the launch of an MP3 music store



Webistes such as eMusic (below left), Beatport (above) and Bleep offer MP3 files free from DRM, while EMI has tested the water by releasing an unprotected track by Norah Jones (below)

cy and that everything is going to be OK. I swear there were a couple of people standing there during the sessions saying that black is white and that's the most frustrating thing – these people are not looking at the facts of the market. DRM is not working, piracy is not being defeated."

However, while officially sticking to the party line, there is much debate within the majors around the continued effectiveness of DRM. And, as Wheeler infers, this spilled out most blatantly at In The City, where Columbia marketing director Mike Smith broke ranks and predicted DRM would be abandoned within 12 months.

Elsewhere, rumors persist that Amazon is to launch an MP3 store while, of the record, some UK download stores claim to have been approached by major labels interested in licensing music in unprotected formats.

More substantively, EMI has followed exploratory US trials by Sony BMG, where a single Jessica Simpson MP3 was sold on Yahoo! last July, by releasing unprotected tracks by Lily Allen and Norah Jones in the UK and North American territories respectively.

With à la carte downloads failing to fill the void left by falling CD sales, a more laissez-faire attitude to MP3s could be seen as part of a general trend on the part of the majors to experiment with new business models such as ad-fund-

ed stores and legal peer-to-peer file sharing. Although mostly positive, the IFFI's recent Digital Music Report 2007 made it abundantly clear that "digital music has not yet achieved the 'holy grail' of compensating for the decline in CD sales".

This is certainly the view of RealNetworks' senior vice president of music Dan Sheeran, who says that a switch to unprotected formats will be driven by financial necessity. "Despite significant growth in recent years, digital revenues continue to be outpaced by

Digital growth is simply not offsetting the continuing decline in CD sales

Dan Sheeran, senior vice president of music, RealNetworks

the decline in sales of physical product," says Sheeran.

"Digital growth is simply not offsetting the continuing decline in CD sales. I can't speak for the labels, but I suspect they are looking with concern at the latest set of year-end soft numbers and this year's sales to date, and thinking about new approaches that could stimulate growth in the digital music market."

Certainly, EMI has keenly announced a handful of digital

initiatives in recent months, most notably a partnership with Chinese search engine Baidu to launch an ad-supported streaming service. The major refused to comment directly on the unprotected Norah Jones and Lily Allen MP3s it has issued, but did offer a fairly open-ended statement: "The digital music market is rapidly evolving and we are constantly experimenting as consumer habits and business models evolve. That's a must in today's music environment. But it's too early to say what the results of the ongoing trials of some of our labels will be."

The other key argument for abandoning DRM on downloads is to limit hardware manufacturers from building proprietary "walled gardens," says Napster UK vice president and general manager Leanne Sharmam, who favours either an industry-standard DRM or naked MP3. "This is 100% an issue for the music business," she states, countering the IFFI's view that non-interoperability should be resolved by the likes of Apple and Microsoft.

"I don't think that technology should be driving the music industry forward, but at the moment it is. Bringing down the barrier to DRM will hurt iTunes the most because it means you can use the iPod with a load of other services. It should be music and the music industry itself that is driving the music industry forward."

But even if there are compelling financial arguments against DRM, ideological constraints should not be overlooked, says Jupiter Research vice president and research director, Mark Mulligan. "MP3 file 'P2P' is still an emotive word with connotations of online anarchy and rampant piracy."

"MP3 essentially summarises all that is bad about the internet for the music industry and it would almost be like accepting defeat to accept MP3," he says.

Additionally, adds 7 Digital managing director Ben Drury, opening the floodgates to un-

protected tracks would be an irreversible decision. "The legitimate digital market is still very recent, and the time when everything was being traded for free and you couldn't actually buy downloads was not very long ago," he says.

"MP3 was killing the business, and so for the majors to do that would be a huge psychological step. It would also be an irreversible step. Once you do start selling stuff without protection, you can't go back. So they are moving slowly but surely and they are probably right to take their time."

I don't think that technology should be driving the music industry forward

Leanne Sharmam, vice president and general manager, Napster UK

Therefore, most analysts are predicting any change of attitude towards MP3 will involve tentative baby steps, not a wholesale U-turn, involving small portions of back catalogue, emerging artists and, possibly, watermarking files.

"In the rental or subscription model you have to use some kind of DRM and on mobile I don't think you'll see too much dramatic movement," says Paul Brindley, managing director of digital music consultancy MusicAly and chair of the MidemNet panel DRMs: Do We Really Need It?

"But you'll definitely see some experiments with back catalogue online and we are aware that the majors are already doing that. It can't be that complicated for them. All they have to do is see if it makes a difference. Do they witness better sales if they sell in unprotected formats? I am sure that this will develop quite quickly."

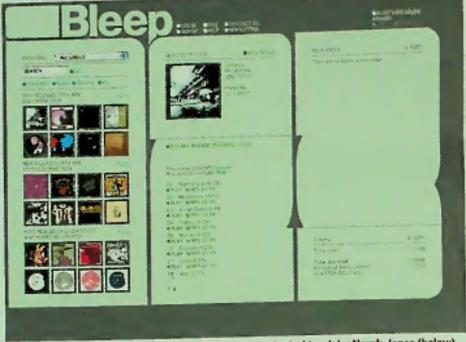
"The noise coming out of the majors is that they are going to keep on doing trials, but I think we're going to see a major portion of catalogue coming out unprotected," agrees Drury,

who believes consumers at his store will almost always choose unprotected MP3s over any other file format. "I think they'll pick a subsidiary label – so, rather than an entire catalogue, they'll take a specialist genre like dance or classical and they'll offer that as high-quality MP3s."

All of which conjecture probably leaves us none the wiser. Whether à la carte downloads should be encoded with DRM is, as it was pre-Midem, still a hugely divisive subject.

But what is not up for discussion is that the digital market is a far different beast from the one that existed in 2003 with infinitely more opportunities and that a tipping point between physical and digital revenues is going to arrive at some point soon. This also remains, more so than ever, a consumer-based business. And, whatever viewpoints there are on DRM, and until the "holy grail" of meeting declining CD sales can be achieved, it will be the bottom line and the consumer that decide the way the music industry goes.

As ever, a case of watch this space. adweb@btinternet.com



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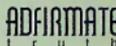
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→ Starting at 9.30am

FROM DEAL TO RETAIL: getting started in the US

This session will address the key question: how do you take your music to a US audience? Do you need a major, or can indie do a better job for you? Do you need a US-based manager? How do you find an agent? Is physical distribution the answer? Or will a digital deal suffice?

CASE STUDY: Imogen Heap

IT'S GAGA: the mysteries of American radio

This session will provide an overview of the changes that have been sweeping the US radio sector, and their impact on anyone

looking to raise their profile in the US. How important is radio for new acts today? Which formats are on the rise/in decline? What is the impact of satellite. And, fundamentally, who are the programmers that UK artists need to know?

TAKING THE SCENIC ROUTE: alternative pathways into the media

There is much more to media exposure than radio, with adverts, primetime TV shows such as Gray's Anatomy, not to mention tastemaker blogs all offering alternative routes to raise profile. But how do you get your artists featured on these new channels long before radio picks you up? And how do you do it without major label muscle?

CASE STUDY: Franz Ferdinand

HITTING THE ROAD

This session will examine how healthy the US live market is, asking how younger UK acts (or even heritage acts) can arrange successful tours. Which are the key markets to play? How do you hook up with an agent? And, when it comes to the crunch, how can acts help fund their tour?

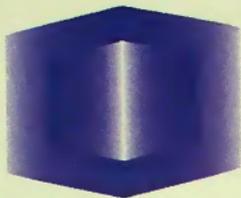
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The Web 2.0 revolution is not only helping bands reach their audience like never before, it is also strengthening the arm of online promotion, says *Adam Webb*

PR switches on to digital revolution



Whether it is the personalised environs of MySpace, Bebo and YouTube, or the opportunity to create and share tailor-made playlists via online radio stations such as Last FM, there is little doubt that the so-called Web 2.0 revolution has done much to empower and connect individual consumers.

That musicians are utilising these new tools as a cheap and effective way of building a fanbase is hardly earth-shattering news. Neither is the fact that an online buzz can leverage front-page headlines – just ask Lily Allen,

Arctic Monkeys, Sandi Thom and, more recently, unsigned Top 40 stars Koopa.

The extent to which these artists actually tapped into a groundswell of genuine bottom-up online support is still open to question – certainly, the Monkeys and Allen have distanced themselves from the whole MySpace phenomenon – but the fact remains that the music industry has been quicker than most to benefit from a new raft of online opportunities and digital promotion is now an established and crucial part of almost any

Net gains: from the MySpace phenomenon to The Guardian Online and US-based Pitchfork, companies are using the Internet to plug their bands

release campaign. Against this has been a seismic change in the media landscape, with traditional print titles investing heavily in new media.

This, in turn, has opened new marketing avenues for the music industry. *The Sun*, for instance, now offers a weekly music podcast, while *The Guardian's* website has a specific music section, complete with blog. Even *The Daily Telegraph's* site has an area dedicated towards new music videos.

Digital media has also had an unshakable effect, allowing music to reach way beyond international boundaries. A positive album review on, say, US website Pitchfork, could affect UK sales in a manner that would have been unthinkable 10 years ago with print media.

Collectively, the impact of these changes on music promotion is significant. Recent restructuring at Beggars Group, where press activity is to be consolidated into one media department, indicate that some sort of tipping point has been reached – that promotion across all platforms is essentially one and the same and the distinction between digital and print media is becoming irrelevant.

Yet, for David Cooper of Manchester-based In House Press, the notion of a digital meritocracy sweeping away the need for PR and plugging is probably overstating things a bit. Digital innovations have joined traditional media channels, not supplanted them.

Meanwhile, the sheer volume of music out there, particularly online, means that the role of trusted filters has become more important than ever – especially when it comes to feeding journalists with information and breaking new artists.

"The role of a PR company is similar to that of A&R at a label," explains Cooper, "and our hope is that when something comes through on In House-headed paper that it moves up the journalist's pile of things to listen to, as they know who we are and there's a quality around the music we represent."

"If a new band from, say, Durham sent a demo to 200 journalists with a little letter, then I'd say that hardly any of them would listen to it. If it came from In House, then they probably would."

Rather than threaten to cut out the middle man, sites like MySpace have actually become integrated into the promotional process, adds rock and metal specialist Alison Edwards of Pure Press – essentially making them the first



We're essentially putting the digital world at the front end of what we do. Since day one we've avoided trying to ghettoise it, and now we've moved it front of stage

Martin Mills, Beggars Group

echelon of that filtering process. "MySpace has become a really important tool for PRs," says Edwards. "Bands are already testing and promoting themselves without you having to do it, so it's a really helpful thing."

"One band came to me recently with a CD and a MySpace link and they've since told me that they've released the single on download only and sold 200 to 300 copies, which to me sounds pretty good for an unsigned band. So it makes my life easier, because it's already a story and I can use that with what I do."

Such strategies are also utilised by major-label artists, says William Rice at Purple PR. Rice kick-started the current press campaign for Mika by servicing the single Relax (Take It Easy)/Billy Brown to gossip website Popbitch in July of last year. Subsequent interest drove traffic to the artist's MySpace page - where track plays spiked by 40,000 within a couple of days - and created a buzz that the wider media could latch on to.

"MySpace is now part of the fabric of the music industry," says Rice. "It has essentially become the new 'grassroots' and is very important to press officers as a means of presenting evidence to print media about artists."

"It's a PR's job to get information out to the public in the most effective way," he adds, "regardless of whether the medium is print media or online. We are at that point of change where the lines between both have begun to blur and change is definitely on its way."

Of course, some agencies do specialise solely in digital promotion. One of these is Gilotti Music and New Media, which, according to founder, Leslie Gilotti, is distinct from traditional PR because of the nature of online promotion often necessitates involvement with other areas such as retail and marketing.

MySpace has become the new 'grassroots' and is very important to press officers as a means of presenting evidence to print media about artists

William Rice,
Purple PR

Consequently, as well as aiming to get clients reviewed on websites, the company also offers a host of other services, including website development, video hosting and encoding and the creation of viral content such as digital games.

"I do a lot on the marketing side," she explains, "and I'm spending a lot more time coming up with strategies beyond sending out CDs and getting them reviewed. For instance, a lot of my games are starting to cross over into the mobile area and also into digital TV."

"We also get involved in digital retailing and from my point of view we're now evolving from getting exposure to doing stuff that actually drive sales. I can't speak from a traditional PR point, but it's much more than about simply getting exposure."

The potential to capture accurate consumer data from digital channels can also benefit pluggers and make the success (or otherwise) of campaigns much more quantifiable, says Eden Blackman, director of 1sb Media. "With any record that you promote, you're always going to have a certain amount of doubters, particularly if you're working with alternative artists. But what's happening digitally will hopefully put an end to radio people using research, which drives me up the wall, and we can have physical proof that people are actually downloading a record. You can't have a better plot than that - people saying 'we heard it and we bought it!'"

One start-up planning to take advantage of such opportunities is Foundation, an innovative new service that aims to provide artists with inroads into the US market via radio DJs, bloggers, journalists, synch agents and other tastemakers.

Founded by Something In Construction's

Beggars: blurring the boundaries between marketing and promotion

Recent restructuring by the Beggars Group to merge its online and offline press departments and create a cross-platform "media department" highlights how far digital channels have come in becoming part and parcel of the promotional mix. The move, announced in January, will also see Beggars double its number of web developers to four, as they look to build on a reputation for producing innovative digital campaigns - a reputation cemented at last year's BT Digital Music Awards, where the label picked up two awards for Thom Yorke and one for the White Stripes.

"We're essentially putting the digital world at the front end of what we do," explains Beggars founder, Martin Mills. "Since day one we've avoided trying to ghettoise it, and now we've moved it front of stage."

"There's also less of a distinction between new media and traditional media, and that's also true with marketing and promotion. The old divisions of marketing meaning 'spending money' and promotion meaning 'getting things free' have become very blurred. I think that tipping point has been passed, and we're just acknowledging that."



Beggars' eclectic artist roster favours tailored digital campaigns - its work for the White Stripes earned the label an award at the BT Digital Music Awards last year

"The way we were working before was very traditional and it was becoming more like a department split in two," says Rich Walker, Beggars' head of media, who will now assume overall charge of the entire department. "That really didn't make any sense and so what we've tried to do is bring everything together so we can become much more creative in the way we work. It was inevitable, really - be it print or online, promotion is promotion."

Some of the changes made sense purely because of Beggars' specific business structure, adds Dan Adams, Beggars' newly promoted digital sales and marketing manager. The label's digital sales are proportionately above average, especially in the US; with seven separate labels and nine overseas offices, there is a need to co-ordinate international departments; and the eclecticism of its roster - which features artists ranging from Scott Walker to Yo La Tengo, the White Stripes to Dizzee Rascal - favours the sort of tailored and targeted promotion that digital campaigns can offer.

"Regardless of an industry point of view about how we felt about things, it was apparent that the people who were listening to

our artists had made digital part of their everyday lives and it was up to us to react to that and make sure they could find the relevant information online," says Adams.

The facility to target individual bands at very specific demographics through digital campaigns is particularly important, he continues. "There's a band we're working with called Future Of The Left, which is quite small scale, but we are keeping them incredibly busy at the moment. If you were in traditional press you might not know that - and that's because there's another way of getting to fans, whether that's online interviews or podcasts or whatever."

Looking forward, there is also the future prospect of servicing music promos to journalists in digital formats. "That's an inevitability," says Walker, "and we've been pushing for it for a couple of years."

"By delivering digitally and marketing digitally, it gives you more tools to get the word out and present an artist to people. So if it does that, and it helps you sell music, and it gives the fans something extra, then there's hardly an argument against it, really."



TOP NAME SPEAKERS INCLUDE:

Lee Abrams - chief creative officer, XM Satellite Radio

Jonathan Daniel - ceo, Crush Music Media Management

Marty Diamond - president, Little Big Man Booking

Imogen Heap - artist

David Massey - president, Daylight Entertainment

Patrick Moxey - president, Ultra Records

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How PR helped spread the word about The Gossip



Hot Gossip: from TV to Sunday supplement (right), The Gossip have become hot stuff

The occasions when campaigns for TV, radio, press and online hit home in unison are rare enough, especially for an independent release, but this was certainly the case for The Gossip and their anti-Republican call to arms, *Standing In The Way Of Control*.

Signed to US label Kill Rock Stars since 1999 and licensed to Back Yard in the UK, the track, taken from their fourth album, achieved the veritable double whammy of daytime Radio One as well as an incendiary live performance on Friday Night With Jonathan Ross.

Meanwhile, after topping the *NME's* annual Cool List (but not, controversially, its front cover), lead singer, Beth Ditto, was all over the news at the tail-end of 2006, including a high-profile shot on the front of *The Guardian's Weekend* magazine.

Now signed to Columbia, the band will headline London's Astoria on February 24, while, after a surge of online interest, *Standing In The Way Of Control* is due for re-release on March 5 after featuring in the trailer



for new Channel 4 show *Skins*.

The band's PR was directed by Lauren Zoric of Dog Day Press. Zoric has since departed home to Australia, but, according to Dog Day's Nathan Beazer, whose other idiosyncratic clients include Antony & The Johnsons, José González and Joanna Newsom, the campaign's success is testament to the long-haul approach of building a campaign from grassroots.

"When it started, Lauren put in an awful lot of work to build on the press coverage that the band had on previous records,"

he says. "She built it up from a core fanbase - people like *i-D* were always supportive, as were magazines like *Disorder* and *Plan B*, so she had that base to work from.

"[The volume of success] did surprise me, but someone like Beth is a gift, as it's very rare you get artists who are that outspoken and that direct, who don't edit themselves.

"Those individual people only turn up once in a while, and Lauren placed it in the right hands and kept reminding people about how special the band were. And then the whole Jonathan Ross thing helped take it to a different level."

At that point, says Beazer, it might have seemed that the band appeared from nowhere. "But that's the whole point," he adds. "Somebody's been working very hard behind the scenes and although you wake up and the band's there, Lauren was chipping away for a whole year. It was the result of a lot of work by a lot of people."

The online future of A&R...



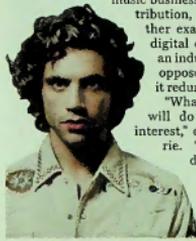
As used by EMI Parlophone and a number of independent labels and featured in the national press
<http://www.senica.co.uk/tools> tel: 0870 421 4278

David Laurie and Helen Charles from Team Clermont, the company is already looking to raise the profile of Moshi Moshi band Hotclub de Paris, with a view to them signing a US deal. Such a strategy offers a cost-effective way of breaking a territory that was once viewed as all but impenetrable to anyone except from those with the biggest marketing budgets, says Laurie.

"America is such a huge and disparate market, but since digital has removed so many of those traditional boundaries, you can begin to make an impact if you target a specific group who you know are already communicating with one another - whether that means getting access to Ear Farm or Stereoog or getting played on KEXP," he says.

As other areas of the wider music business, such as distribution, this is a further example of how digital can revitalise an industry sector as opposed to making it redundant.

"What Foundation will do is to spark interest," explains Laurie. "What we're definitely not aiming to do is to take the place of traditional PR and pluggers.



Mika's Relax campaign kicked off on Peppibitch

Razorlight get Vertigo to the top

Following the Scissor Sisters' domination of the UK's airwaves in Q3, the onset of autumn saw Razorlight turn up the heat with their single America attracting the biggest audience in the final quarter of 2006. But the Scissor Sisters' I Don't Feel Like Dancin' hung in at two with an audience 6.5% short of the London rockers, despite managing 3,329 more plays due to ongoing support from regional stations.

With three of the top five songs in the Q4 airplay chart, Polydor enjoyed a fantastic period with labelmates Take That and James Morrison joining the Scissor Sisters to dominate the upper echelons. The Polydor trio shared 18.65% of all plays in the top 25.

Elsewhere Feidie Le Grand's dance anthem Put Your Hands Up For Detroit attracted 49,342 listeners per play. This compares to 24,973 plays for every one of America's plays and 20,713 for I Don't Feel Like Dancin'.



Top two acts: (left) Razorlight and (right) Scissor Sisters

Top 25 airplay hits of Q4 2006

ARTIST/Title (Company)	Plays Aud (1000)	National/Regional Promoter
1 RAZORLIGHT America (Vertigo)	54,158	Universal/Universal
2 SCISSOR SISTERS I Don't Feel Like Dancin' (Polydor)	29,467	Polydor/Polydor
3 TAKE THAT Patience (Polydor)	20,132	Polydor/Polydor
4 JAMES MORRISON Wonderful World (Polydor)	19,533	494,436 Polydor/Polydor
5 THE FEELING Love It When You Call (Island)	11,094	462,358 Island/Island
6 SNOW PATROL Chasing Cars (Viction)	28,470	434,036 Polydor/Polydor
7 ALL SAINTS Rock Steady (Parlophone)	14,077	423,609 Parlophone/Parlophone
8 THE HORDES She Moves In Her Own Way (Virgin)	21,281	402,096 Virgin/Virgin
9 WILLY FURTADO All Good Things (Geffen)	9,824	402,850 Polydor/Polydor
10 RED HOT CHILI PEPPERS Snow (Geffen Bros)	10,429	376,716 Warner Bros/Warner Bros
11 JUSTIN TIMBERLAKE feat. TI My Love (Jive)	12,684	391,993 Sony BMG/Sony BMG
12 THE FEELING Never Be Lonely (Island)	20,835	385,006 Island/Island
13 FEIDIE LE GRAND Put Your Hands Up For Detroit (Island)	7,237	357,092 Pirella Göttsche/Intera/Media
14 REYNOLDS Irresistible (Columbia)	10,505	343,700 RCA/RCA
15 BOOTY LUV Koogie Zette (Real Kznd)	9,367	338,854 Jib Media/Intera/Media
16 PINK D & P Road (Lafayette)	10,498	332,540 Sony BMG/Sony BMG
17 RONNIE WILLIAMS Lovelight (Chrysalis)	12,005	306,798 EMI/EMI
18 THE KOONS Oak La (Virgin)	8,036	308,793 Virgin/Virgin
19 THE FRATELLI Whistle For The Choir (Fallout)	6,329	305,177 Island/Island
20 SIMON WEBER Coming Around Again (Ampel)	8,128	294,438 Lucid/Virgin
21 MAONINA Jump (Warner Bros)	10,085	279,866 Warner Bros/Warner Bros
22 AMY WINEHOUSE Rehab (Island)	4,785	275,778 Island/Island
23 RAZORLIGHT Before I Fall To Pieces (Vertigo)	6,118	268,540 Universal/Universal
24 PINK WINE Know (Geffen)	11,637	254,850 Sony BMG/Sony BMG
25 THE MAGIC NUMBERS Take A Chance (Newberry)	4,396	248,036 EMI/EMI

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Despite initial raised eyebrows, there's no need to worry about Virgin's distribution EUK deal

Why Virgin deal makes perfect sense

EDITORIAL
PAUL WILLIAMS



Call me a Luddite, but I still buy CDs. And it turns out I'm not alone. Despite continuing media perceptions that download is already the daddy and CD has seemingly gone the way of Betamax and Jade Goody's career, it is worth remembering that digital made up just 1.6% of the UK's albums market last year, leaving CD to claim a whopping 98.4% share of 155m unit sales across the 12 months.

The big problem, of course, for the traditional high street music players is that, even leaving the inevitable ongoing encroachment of digital into this market for the moment, supermarkets are eating into their sales and hammering already paper-thin margins.

The impact of all this has been devastating for what were, only at the start of the year, the three biggest music specialists on the high street. In the first month alone of 2007, HMV has lost its UK chief, Music Zone has gone bust and now Virgin is handing over its entire buying operations to EUK, a move that would have been unthinkable even one or two years ago.

On the face of it, this decision seems bizarre to say the least. Effectively a music specialist, which prides itself on its expertise and extensive knowledge as key points of difference to the generalists and grocers, is

entrusting a big part of its business to what is effectively a pick 'n' mix retailer's distribution arm. But let's get a reality check here.

Virgin as a business hasn't turned a profit in years in the UK and is in the depths of the toughest battle for survival the high street music sector has had to endure in history. This move may result in it being in less direct control of what it stocks, but if it means getting the business back on track and achieving managing director Simon Douglas's declared aim at its conference in Spain last April of returning to profit by Christmas this year, then it must do what is ever necessary. As his colleague Steve Kincaid puts it on the front page of this magazine, it really is a case of "adapt or die".

What is crucial in this partnership with EUK, though, is that as far as the customer is concerned, nothing must seem to have changed. For the chain's offer to be watered down would destroy one of the ongoing reasons why the high street still needs Virgin, and HMV for that matter. The fact EUK already successfully supplies Fopp, one of the most exciting high street destinations for music, should give something of an indication that the industry does not need to worry.

This CD customer, for one, wishes Virgin well.

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Paul Williams, managing editor, Music Week, CMP Information, First Floor, Lodgegate House, 245 Blackfriars Road, London SE1 1JY

DOOLEY'S DIARY



Female singer is a pain Down Under

Remember where you heard it: Your starter for 10, which singer has been losing favour with the bands on the Big Day Out tour in Australia, namely Jet and Kasabian? At the Queensland leg of the festival, she decided to throw a glass at the drummer from Jet's head. The drummer retaliated by flicking a cigarette at the singer, which burnt her arm. She was then refused entry to a party organised by Kasabian and Jet and is now mouthing off about them in the press. Let's just say, the Brits promises to be lively... Back in the Big Smoke, Dooley hears the cost of the Midem networking frenzy is still adding up for some: turns out Richard James (the sometime Gorillaz Zyojotic Mync!, not the Aphex Twin) met a French promoter after

his BPI Showcase and, reading some paper to write down his number, pulled an envelope out of his pocket and tore it in half to jot down his details. As he handed it over, the promoter noticed money in the envelope - Richard had accidentally torn his €95 fee in half. Alex Cross is understood to be among a handful of people parting company with Sony BMG... Dooley is always on the look out for flagrant copyright violation. So he was shocked last week to see a respected Microsoft employee almost commit a violation at the launch of Vista, in full view of the artist in question and Universal boss Lucian Grange: "I can make a copy of my photos, add music [ie choose The Feeling, who had just played] and burn it to disc for a friend," the Microsoft man said, bringing lawyers to the edge of their seats. "But I'll do that later." Isn't that what prohibitive DRM systems are meant to prevent?... Move over Richard and

Judy because a new showbiz TV couple have rolled into town. Nicci Chapman has long been a familiar face on our screens, but now her hubby and Sony BMG UK's top international man Dave Shack is grabbing a piece of the action. The pair were featured on BBC1's Holiday programme last week on a golfing holiday to Cyprus. Very nice. More bad news for Eric Nicoli over at EMI: the Lion Bar he invented while at United Biscuits is being killed off by Nestlé after apparently falling victim to a consumer trend for smaller portions and healthier eating... AWJ's very own Nick Tesco got back in the saddle again, as it were, the other Friday for the first go by The Members in 24 years. The band took to the stage in Ladbroke Green hangout Im On The Green, where they were ably assisted by DJ Steve "World Dom" Jameson and Phill Jupitus who joined them on stage for a raucous rendition of Working Girl...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: Dooley went to see East London darlings Bloc Party last night and was blown away by the strength of their new stuff. Gone are the vague sentiments of debut *Silent Alarm*; replaced by razor-sharp songs tackling racism, terrorism and suicide. Blimey!

THURSDAY: With proper grown-up music-for-sensitive-men-with-felings dominating the charts, Virgin Radio has a stockpile of fresh music to hit right in the middle of its listeners' musical "sweet spot" (we know this because its listeners recently voted Snow Patrol's Chasing Cars the best song of all time) and yet, when comparing Rajar figures from Q4 of 2006 with Q4 of 2005, the station is down in both reach and share. Why?

FRIDAY: If, in the world of celebrity, *Big Brother* is king, then last night's launch of the Born To Rock exhibition at Harrods was ruler emperor supreme. With a big bloody hat. It featured Cleo! Jemaine! Donny Tourette (possibly!) - as well as none other than Ronny Wood.

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



Lucie Silvas was in town the other day to give tastemakers a listen to material from her new album. The New Zealander did so in grand old style, taking over a packed Ronnie Scotts and performing an impressive showcase, which suggests much to come from said album. The same show, which is released on March 12. Naturally, the Mercury team were out in force and caught up with her backstage. Pictured (l-r) are Mercury managing director Jason Hey, senior A&R director Paul Adams, Silvas and her manager Neale Easterby.

Club Charts 10.02.07

The Upfront Club Top 40

Rank	Artist/Track	Label	Rank	Artist/Track	Label
1	ROBBIE RIVERA FEAT. JUSTINE SUSSA: FLOAT AWAY	Atlantic	21	SIMMONS & CHRISTOPHER FEAT. CLASS ACTION WEEKEND	Atlantic
2	ROGUE TRADERS: WAY TO GO	444	22	THE KNIFE MARGIE HOUSE	444
3	NEW! GANNIE JONES VS. FEDDE LE GRAND: THE CHEERS	444	23	WIFI FEAT. MELANIE M: BE WITHOUT YOU	444
4	NEW! K-KLASS RHYTHM IS A MYSTERY	444	24	ATRIUM IN LOVE WITH YOU	444
5	NEW! STAR ALLIANCE FEAT. SHELIA FERSON: HES A ROLLIN'	444	25	MONTE MARSH: DO IT RIGHT	444
6	JUST IN TIMBERLAKE: WHAT GOES AROUND COMES AROUND	444	26	NEW! SEANUS HAAL FEAT. KAVAY: LAST NIGHT I DID SAVED MY LIFE	444
7	DANCE PROJECT HOLD ME TILL THE END	444	27	ERIC PRYDE VS. FLOYD PROPER: EDUCATION	444
8	DANCE NATION MOVE YOUR LOVE	444	28	DELIRIUM FEAT. ISABEL BAYRAMDARIAN: ANGELICUS	444
9	NEW! SOPHIE ELIS-BEXTROR: CATCH YOU	444	29	TYVEN FEAT. AMA EVERY WORD	444
10	NEW! MASON VS. PRINCESS SUPERSTAR: PERFECT EXCEEDED	444	30	NEW! FATHELLS: MUSIC MATTERS	444
11	THE BROTHERS FLINK ARE U ON DRUGS	444	31	NEW! HOUZERUSHERS: TOUCH ME	444
12	NEW! LOVENUSH: YOU FEAT. BOY GEORGE: YOU'RE NOT THE ONE	444	32	NEW! JUST JACK: STAYZ IN THEIR EYES	444
13	NEW! UNDER THE INFLUENCE OF GIANTS: MAMA'S ROOM	444	33	NEW! JUNIOR JACK: DARE ME (STUPIDSO)	444
14	ERIQUE: THE BEAT IS ROCKIN'	444	34	CASADIA: MIRACLE	444
15	ALEX GAUDINO: DESTINATION CALABRIA	444	35	FREEMANSONS FEAT. STEPHAN CARRETT: RAIN DOWN LOVE	444
16	NEW! MAARK PICCHIOTTI PRESENTS DIMO V NO MORE PAIN	444	36	DR FLASH & THE JOKER: IN THE AIR TONIGHT	444
17	NEW! WARDOS: HAND RAISERS (VOLUME 1) SAMPER	444	37	NEW! STARDOM: BILLY JEAN (PEOPLE ALWAYS TOLD ME)	444
18	NEW! STONERBIDE: SOS	444	38	NEW! ONE TWO KEIN: ANSCHUSS:HOME	444
19	NEW! C.M.E.: GROOVE WHY U WANNA DO ME WICKONS	444	39	NEW! BEN MACKLIN FEAT. TOGER LILY: FEEL TOGETHER	444
20	NEW! KASABIAN: WE PLUS ONE	444	40	NEW! KELLY LORENMANN: I WILL LOVE AGAIN!	444

Rivera Floats to the top

By Alan Jones
In limited circulation since last summer, Float Away marks something of a departure for Robbie Rivera, being a massive progressive house/techno track. Signed to HHTI he trends towards the end of 2006, it has exploded over the last month, and finally vaults to the top of the Upfront club chart this week in a closely contested three-way battle for chart honours which saw it fight off Anglo/Aussie band Rogue Traders' excellent Way To Go and the still-strong former chart-topper, The Creeps vs. Gannie Jones Vs. Fedde Le Grand.

Featuring vocals from Justine Susa, Float Away has been reworked in a plethora of mixes from Brian Cross, Bimbo Jones, Forzwell, Gabriel & Dresner, Nicola Fiascon, Juroy and Robbie Rivera himself, and has attracted support from the likes of Pete Tong, Judge Jules, Amin Van Buren, Tiesto, Paul Van Dyk, Tail Paul, Sister Bliss, Slacke, Redaxia, Daniele Davoli, Lange and Muzik, to name just a few. Meanwhile, Cascadia's Product/Reactive single Catch You to take the Commercial Pop chart title. Dating back to 2004, Maricle was the Anglo/Germany trio's first single in the USA and much of Europe, presiding their major hits, Eternity We Touch and Truly Madly Deeply, but hasn't previously been released here. In an attempt to secure the band its third straight top five sales hit, it has been given new mixes by Noritzser, Socialies, Alex M and Joey Riold ahead of its February 20 physical release as I Need A Miracle.

Falling 8-17 to end an 11 week residency in the Top 10 of the Urban Chart, Snake That by Atom Heat, Emmem was number one on the list for a fortnight in December, its arrival at the summit coinciding with the debut of Akon's follow-up 'Waruna Luu U'. The latter track, also featuring Snop Dogg, itself reaches number one this week after increasing its support for 10 weeks in a row.

Finally, while Nathan's Do Without My Love continues to flourish on all three charts - holding at three on Urban, and climbing 66-64 Upfront and 26-20 Pop - we should note that the Mona ball on which it is promoted is not owned by Mark Morrison, contrary to what we said last week. Our apologies to all concerned.



Robbie Rivera: the top of Cool Data chart

Cascadia: from the Commercial Pop 30

TOP 10 UPFRONT CLUB BREAKERS

- 1 CALVIN HARRIS: ACQUAINTANCE IN THE BASS
- 2 HIGH STREET: HONEY TUNING MYSELF
- 3 TROUBLE MAKIN': IS ALL THAT
- 4 SPANBERZ FEAT. ABELLA BRITTON: COUNTING DOWN THE DAYS
- 5 CRYSTAL: VOLTAGE

THE PLAYLIST

Powered by

COMMERCIAL POP TOP 30

- 1 SNOOP DOGG: I NEED A MIRACLE
- 2 SNOOP DOGG: I NEED A MIRACLE
- 3 SNOOP DOGG: I NEED A MIRACLE
- 4 SNOOP DOGG: I NEED A MIRACLE
- 5 SNOOP DOGG: I NEED A MIRACLE
- 6 SNOOP DOGG: I NEED A MIRACLE
- 7 SNOOP DOGG: I NEED A MIRACLE
- 8 SNOOP DOGG: I NEED A MIRACLE
- 9 SNOOP DOGG: I NEED A MIRACLE
- 10 SNOOP DOGG: I NEED A MIRACLE



Produced in co-operation with the BPI and ERA, based on a sample of more than 4,000 record outlets
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THE OFFICIAL
UK CHARTS

As used by Radio One

MUSICWEEK

The Official UK Charts 10.02.07

SINGLES

	Artist	Genre
1	MIKA GRACE KELLY	Pop
2	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE	Mersey
3	JUST JACK STARZ IN THEIR EYES	Mersey
4	BLOC PARTY THE PRAYER	Rock
5	MASON EXCEEDER	Rock
6	JUJU TOO LITTLE TOO LATE	Mersey
7	THE VIEW SAME JEANS	1965
8	KLAXONS GOLDEN SKANS	Pop/Rock
9	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Universal
10	THE FRAY HOW TO SAVE A LIFE	Rock
11	THE ORDINARY BOYS I LUV U	Blue-eyed Pop/Rock
12	ERIC PRYDZ VS FLOYD PROPER EDUCATION	Dance/Pop/Rock
13	BOOTY LUV BOOGIE 2NITE	R&B/Soul
14	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	Rock
15	TAKE THAT PATIENCE	Pop/Rock
16	SHARAM PATT (PARTY ALL THE TIME)	Ballad
17	AKON FEAT. EMINEM SMACK THAT	Universal
18	LEONA LEWIS A MOMENT LIKE THIS	Pop/Rock
19	KELIS FEAT. CEE LO LIL STAR	Mersey
20	CASCADA TRULY MADLY DEEPLY	At the Heart of the World
21	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Atlantic
22	KASABIAN EMPIRE	Atlantic

ALBUMS

	Artist	Genre
1	NORAH JONES NOT TOO LATE	Classical
2	KLAXONS MYTHS OF THE NEAR FUTURE	Rock
3	THE VIEW HATS OFF TO THE BUSKERS	1965
4	JAMIE T PANIC PREVENTION	Mersey
5	AMY WINEHOUSE BACK TO BLACK	Vevo
6	JUST JACK OVERTONES	Ballad
7	MADONNA THE CONFESSIONS TOUR	Mersey
8	SNOW PATROL EYES OPEN	Women's Barbers
9	JAMES MORRISON UNDISCOVERED	Folk
10	KEANE UNDER THE IRON SEA	Pop/Rock
11	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	1965
12	RAZORLIGHT RAZORLIGHT	Mersey
13	THE FRATELLI COSTELLO MUSIC	Folk
14	LILY ALLEN ALRIGHT, STILL	Pop/Rock
15	TAKE THAT BEAUTIFUL WORLD	Pop/Rock
16	THE SHINS WINNING THE NIGHT AWAY	Transgressive
17	JOSH GROBAN AWAKE	Pop/Rock
18	AKON KONVICTED	Universal
19	NELLY FURTADO LOOSE	Ballad
20	DORIS DAY THE MAGIC OF	1965
21	KASABIAN EMPIRE	Atlantic

THURSDAY 1 MARCH 2007

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- SONGWRITING WORKSHOPS
- MUSIC FOR THE GAMES INDUSTRY WORKSHOPS
- MUSIC INDUSTRY SEMINARS
- CULTURAL ENTERPRISE CLINIC
- UNDERGROUND MUSIC FILM PROGRAMME

FEATURED VENUES:

- DOGHOUSE / WESTPORT BAR / READING ROOMS
- BRAES / ART BAR / OCA / FAT SAM'S
- CAIRO HALL / UNIVERSITY OF ABERTAY
- THE SHORE

ADMISSION FREE TO ALL EVENTS

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Pos	Artist	Album	Label
6	ANON FEAT SIMONE DODD & DANCE MANNA LUV U	Intentional	Intentional
7	NATHAN D WITHHOLD UP LOVE	Intentional	Intentional
8	HI ON LIFE FEAT. SIMONE DODD & DANCE MANNA LUV U	Intentional	Intentional
9	CAMILLE JONES VS FEDDE LE GRAND THE CREERS	Intentional	Intentional
10	MARIONA CH LA LA (THE ANNA KATHARINA SONG)	Intentional	Intentional

PRE-RELEASE AIRPLAY TOP 20

Pos	Artist	Album	Label
1	NEALS FEAT CEALU (LA STAR)	Intentional	Intentional
2	JUSTIN TIMBERLAKE WHAT DOES YOUR LOVE DO TO ME	Intentional	Intentional
3	JAMON JAMON (THE NEW ESTUROS)	Intentional	Intentional
4	EXBEC THE BEAT IS ROCKIN'	Intentional	Intentional
5	M CAMILLE JONES VS FEDDE LE GRAND THE CREERS	Intentional	Intentional
6	GEMINI STEPHANI THE SWEET ESCAPE	Intentional	Intentional
7	SOPHIE ELIAS BEXTON CATCH YOU	Intentional	Intentional
8	ROBERT WILLIAMS SHE'S MY MAN	Intentional	Intentional
9	ROSSINI STEPHANI SHE'S MY MAN	Intentional	Intentional
10	SPACE COUNTRY AN ESCAPTION UNDER	Intentional	Intentional
11	NATHAN D WITHHOLD UP LOVE	Intentional	Intentional
12	TYRONE FEAT ANNA KATHARINA	Intentional	Intentional
13	NEALS FEAT CEALU (LA STAR)	Intentional	Intentional
14	INDICATORS TOGETHER	Intentional	Intentional
15	SMOON WHEAT AND SOUL FIELDS FOR YOU	Intentional	Intentional
16	ERIN MCNEILLY FEAT THEE LOOZERS	Intentional	Intentional
17	DIRTY MEX (LA STAR)	Intentional	Intentional
18	JAMON JAMON (THE NEW ESTUROS)	Intentional	Intentional
19	DIRTY MEX (LA STAR)	Intentional	Intentional
20	DIRTY MEX (LA STAR)	Intentional	Intentional

These charts are also available online at musicweek.com

EUROSLOLUTION 2007 HAS ALREADY BEEN AN AMAZING YEAR!

MARSONI EXCELSORS - PERFECT (EXCELSORS)
 SOPHIE ELIAS BEXTON - CATCH YOU
 DIEZAMANGUS - DIEZAMANGUS SOUNDTRACK
 JUNIOR JACK - DARE ME (SIMPISCO)
 NELLY FURTADO - SAY IT RIGHT / I AMANUETER
 GWEN STEPHANI - THE SWEET ESCAPE
 TAKE THAT - SHINE
 ANON FEAT SIMONE D / MANNA LUV U
 JUSTICE SWAMPSON - A PUBLIC AFFAIR
 SIMONE WEEBER - MY SOUL CRY FOR YOU
 FRODO BAGGINS - WAY TO GO

TO NAME BUT A FEW, SO FOR ALL YOUR COMMERCIAL, CULT, PROMOTION, CONTACT YOUR VERY FRIENDLY AND CREATIVE EUROSLOLUTIONMUSICHOUSE.CO.UK



MUSIC ON A RAINBOW



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

www.musicweek.com/playlist

COOL CUTS CHART

Pos	Artist	Album	Label
1	HEALS (LA STAR)	Intentional	Intentional
2	GEORGE FARMER LET TOWN	Intentional	Intentional
3	RANDY GOSW & MURIEL MORGENTHAU	Intentional	Intentional
4	THE SINGLES FROM THE GREAT	Intentional	Intentional
5	ANOTHER CHANGE OF SCENE AND OF FEEL	Intentional	Intentional
6	TIM BULLOCK & AMO AND BULLUCK TEL THE BEAT IS ROCKIN'	Intentional	Intentional
7	SCOTTIE MC PAIN (LA STAR)	Intentional	Intentional
8	OWEN LAMONT (LA STAR)	Intentional	Intentional
9	QUANQUA WONTA (LA STAR)	Intentional	Intentional
10	THE MURKINS I HOLD UP	Intentional	Intentional
11	THE SINGLES FROM THE GREAT	Intentional	Intentional
12	SCOTLAND WONTA (LA STAR)	Intentional	Intentional
13	SCOTLAND WONTA (LA STAR)	Intentional	Intentional
14	GAG GEMINI FILLING ME	Intentional	Intentional
15	ALICE (LA STAR)	Intentional	Intentional
16	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
17	THE SINGLES FROM THE GREAT	Intentional	Intentional
18	SPACE COUNTRY (LA STAR)	Intentional	Intentional
19	HEALS (LA STAR)	Intentional	Intentional
20	HEALS (LA STAR)	Intentional	Intentional

URBAN TOP 20

Pos	Artist	Album	Label
1	ANON FEAT SIMONE D & DANCE MANNA LUV U	Intentional	Intentional
2	THE GAME LETS ROCK	Intentional	Intentional
3	NATHAN D WITHHOLD UP LOVE	Intentional	Intentional
4	MRS FEAT WILLIAMS (THE NEW ESTUROS)	Intentional	Intentional
5	DIRTY MEX (LA STAR)	Intentional	Intentional
6	JUSTIN TIMBERLAKE WHAT DOES YOUR LOVE DO TO ME	Intentional	Intentional
7	ROBERT WILLIAMS SHE'S MY MAN	Intentional	Intentional
8	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
9	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
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18	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
19	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
20	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional

Pos	Artist	Album	Label
1	ANON FEAT SIMONE D & DANCE MANNA LUV U	Intentional	Intentional
2	THE GAME LETS ROCK	Intentional	Intentional
3	NATHAN D WITHHOLD UP LOVE	Intentional	Intentional
4	MRS FEAT WILLIAMS (THE NEW ESTUROS)	Intentional	Intentional
5	DIRTY MEX (LA STAR)	Intentional	Intentional
6	JUSTIN TIMBERLAKE WHAT DOES YOUR LOVE DO TO ME	Intentional	Intentional
7	ROBERT WILLIAMS SHE'S MY MAN	Intentional	Intentional
8	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
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18	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
19	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
20	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional

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Pos	Artist	Album	Label
1	ANON FEAT SIMONE D & DANCE MANNA LUV U	Intentional	Intentional
2	THE GAME LETS ROCK	Intentional	Intentional
3	NATHAN D WITHHOLD UP LOVE	Intentional	Intentional
4	MRS FEAT WILLIAMS (THE NEW ESTUROS)	Intentional	Intentional
5	DIRTY MEX (LA STAR)	Intentional	Intentional
6	JUSTIN TIMBERLAKE WHAT DOES YOUR LOVE DO TO ME	Intentional	Intentional
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19	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional
20	WALTER WINDERS TOWAY SAUNTER DOW	Intentional	Intentional

Last week, we asked: Would you buy more downloads if they were DRM-free? You said: Yes 75% No 25%

This week we ask: Following the closure last week of well-known record store Rickless Records and Steve's Sounds, is there still a market for second-hand record shops?



Forum is edited by Jim Larkin

We know exactly who to blame for the mess we're in

VIEWPOINT MIKE BATT

Recently, *Music Week* carried a piece in which Jerry LaSalle, CEO of Chrystle, said, "The increasing size of the majors and their abuse of their corporate muscle has probably been the most detrimental thing for the music business in its history." As chairman of Dramatico, currently Britain's leading indie in Europe, I couldn't agree more. Price-cutting has been by the majors (and giant retailers), but the effect is industry

dominance by the Titans of our industry, making only a penny or losing only a pound on a record is affordable. However, now we are all on a slippery slope and it's the retailers who are driving the prices down – not just on food, but on records, too. Hooray! Lower prices for everyone. In fact, let's make everything free (see internet for endless possibilities).

All consumers like low prices. But the cost of marketing – particularly in-store – is going up, not down.

Retail chains make millions from selling store profile and they've racked up their charges for labels having a display unit astronomically in the past couple of years. Retail compliance with these display deals is also a huge issue. A leading supermarket took £50,000 from us at Dramatico for two facing on a free-standing display unit last November and December. We used a professional firm of compliance auditors to check every one of their stores and found them to be only 36% compliant. Adding up the facings on that one display unit shows that the supermarket made £2m just from the labels buying onto that one unit in two months.

Retail must start co-operating with record companies to make the industry realistic; good value

for a sensible return. You wouldn't think the major record companies would be such wimps to defer to supermarkets, but they do, on a horrific scale, in their lust for volume. Numbers of sales rather than an equitable return per unit sold for themselves and their artists seem to be the priority. They are the only ones who can afford to act like this because they have vast catalogues.

Retailers used to feel a real

Price-cutting is more dangerous to us than illegal downloading or piracy

sense of being a part of the music business. Now the bulk of business is carried out in massive food shops. I don't think Sainsbury's or Tesco would give a monkey's if the music business ceased to exist tomorrow. They'd just put bananas on the remaining shelf space. Why don't Universal and Sony BMG merge with EMI and Warner, Sainsbury's, Tesco, Woolworths and Asda and then they could all supply each other with free records to give away to the public. It just might work. We could call it one-way communism.

Mike Batt is chairman of Dramatico

Jump on the Bandwagon

Crib Sheet

Social networking site Bandwagon has launched a Million Pound Jukebox initiative, paying up to £500,000 to new artists.

A million pound jukebox? Inflation must be biting. Don't be facetious, the million pounds refers to the amount of money that the jukebox project is trying to raise. And how exactly is it doing this? A Fifteen-style inflation? No. In fact it's very 2007: Bandwagon – which is behind the whole wheeze – is selling advertising space on the Million Pound Jukebox website (www.millionpoundjukebox.com) at just £1 per pixel.

Sounds like a bargain. How big is a pixel exactly? Sadly, not very big. Besides, there's a 100-pixel minimum, so you can't see without serious eye damage.

Hang on a second, that sounds a little like another web initiative. The Million Dollar Homepage, wasn't it?

We're sure any similarity is entirely coincidental. Besides that didn't feature red-hot new bands. And this one does?

But, of course – the hottest development acts and unsigned acts from the UK and Ireland, 20 of which will walk away with up to £25,000 each. That's not quite £1m, though, is it? It is, however, 70% of net revenue. Which frankly ain't bad.

OK, so I'm a red-hot new talent from the UK and Ireland, where do I sign?

First of all, you need to create a Bandwagon profile.

And why would I want to do that? Well, it's allegedly "an edgier, cooler online community that focuses on new independent music." You can even sell downloads. Nice.

I'm sold. Now what? Every week a new playlist is added to the jukebox, featuring 10 tracks from 10 different artists. After 12 weeks an industry A&R panel will choose 20 playlist artists to receive the cash. That they can spend on booze and drugs?

Not a bit of it. The money is to be spent on music development and promotion, such as shooting a video.

But why would anyone advertise in such a troubling circumstances?

Well it's the old advertiser-funded A&R model, isn't it? Very 2007, very sexy. Plus it gives advertisers the chance to be connected directly to the best new music. And, if you hurry, you might be able to get one of 1000 free pixels that Bandwagon is giving away to mark the occasion.

Now wonder they say it's "a tremendous way to provide cash for digital A&R, promoting new talent and providing support for upcoming artists."



Dramatico didn't have to discount Katie Melua to get her to number one

vide. It is more dangerous to us than illegal downloading or piracy.

In December 2005, one of the big players in the sell-through chart stepped to dealers for £4 and started up their advertising. We, who observed this, rolled our eyes and anticipated that by the next Christmas, the 2005 precedent would lead to further price decline.

Sure enough, prices under £4 to dealer were common this recent Christmas. Dramatico didn't have to discount Katie Melua to get her to number one in 2004 and 2005. Maybe in the fight for market

On the cutting edge for six decades

Obituary



Walter (Wally) Ridley, who died last month aged 93, was a towering figure in music. A man on the cutting edge of big change in a business he spent six decades working in. He steered the careers of some of music's most iconic – and idiosyncratic – figures, from Vera Lynn and Alma Cogan to Benny Hill. But he wasn't infallible.

One day in the Fifties, he was sent half a dozen new singles from his American contact at RCA, which went through EMI's HMV label at the time. Ridley listened to them on a wind-up gramophone. According to former EMI staffer Brian Southall, "Ridley was appalled by one singer's "waterwaling" blasting out of the big shell-like speaker and refused to put out Elvis Presley's Heartbreak Hotel. Ridley only relented when he read a *Daily Mirror* spread weeks later explaining the Elvis phenomenon sweeping the States.

But it was a rare lapse when Ridley's ears and instincts let him down. Ridley was born in 1913 and began playing piano aged six. His precocious talent earned him a job aged just 15, helping sell his songs to stage and radio. Journalist, press officer and friend Syd Gillingham remembers he

Walter was a towering figure in the history of EMI and the British music industry

Tony Wattsworth, EMI

had perfect pitch and could change key mid-song to help demonstrate a song to the listening producers.

After moving to music publisher Peter Maurice in 1935, Ridley began coaching the young Vera Lynn and later directed her famous wartime broadcast.

After the war, EMI spotted Ridley's potential and hired him in 1948. He was put in charge of the prestigious HMV label and with three other A&R men – George Martin at Parlophone and Norris Parmour and Norman Newell at Columbia – was charged with creating, from scratch, a pop repertoire. They were branded the four musketeers.

While Martin and Parmour had their hands full with The Beatles and Cliff Richard, Ridley set about his task of bringing new music to the masses.

Before leaving the label in 1977, he recorded myriad songs – serious and silly. MOR to pop – by artists as varied as Max Bygraves, Eartha Kitt, Alma Cogan, Rosemary Squires, Andy Stewart, Swinging Blue Jeans, Johnny Kidd & the Pirates and Benny Hill. He told Southall he gave *Abbey Road* its first hit with Bygraves' *Cowpuncher's Cantata* in 1952.

EMI's Tony Wattsworth recognises the immense contribution Ridley made in handling the careers of many through rapidly-changing styles, tastes and technologies. "Walter was a towering figure in the history of EMI and the British music industry," he says. "EMI owes a huge debt of gratitude for all the work he did in the post-war years to build the company."

Despite all the fantastic music Ridley recorded for EMI, Southall recalls that the A&R men had an unusual favourite of his, one – a little-known 1958 hit called *Mad as a Hatter* Love song by *Corry On Star* Bernard Bressan. A strange choice? "I thought so," says Southall. "But he said it was something he had made the most from after starting with the least."

Classified

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F: 020 921 8130
E: maria@musicweek.com

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Spot colour: add 10%
Full colour: add 20%
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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

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www.tenongroup.com

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The main focus of the role will be on creating exciting business and development opportunities, confirm UK, US and other management for the production of the company's TVCs, on a national and overseas. The role also involves day to day dealings with all levels of record company production and promotional, and being a central point of contact for the client. The ideal candidate will have had sales experience working within an industry, preferably in music or related to music, and be a self-starter.

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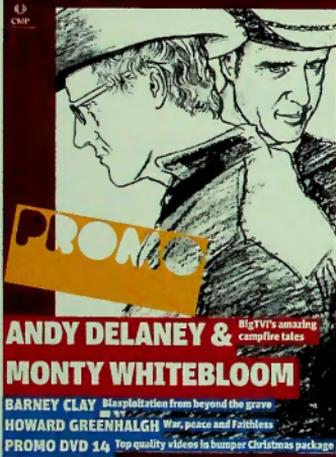
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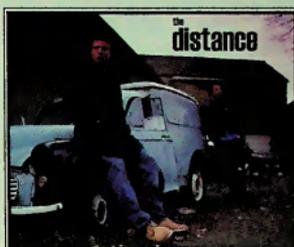
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Week 05

Upfront p24 TV & radio airplay p27 New releases p30 Singles & albums p32

FAST CHART

SINGLES

NUMBER ONE
MIKA GRACE KELLY (Casablanca/Island)
Physically released at last, Grace Kelly sold more copies last week (nearly 77,500) than any singles in the last year, aside from Garth's Crazy and Leona Lewis' A Moment Like This.

ARTIST ALBUMS

NUMBER ONE
NORAH JONES NOT TOO LATE (Blue Note)
The only Blue Note artist to have a number one album, Norah Jones makes it three in a row with Not Too Late, despite the fact she has only one Top 40 hit to her credit (Sunrise reached number 30 in 2004). Jones should also complete a hat-trick of number one albums in the US when the new chart is released next week.

COMPILATIONS

NUMBER ONE
VARIOUS RADIO IS LIVE LOUNGE (Sony BMG TV)
Its sales declining by a mere 4.1% to 16,000 on its 16th week in the chart, Radio Is Live Lounge has never dipped below number four, and is number one for the fifth week in a row, and seventh week in all, as its sales tally rises to 67,000.

AIRPLAY

NUMBER ONE
MIKA GRACE KELLY (Casablanca/Island)
Becoming the country's most-played song for the first time, with 2,002 airings last week, Grace Kelly continues at the top of the airplay chart with its audience of 689.4m being over 20% more than any other record.

THE SCHEDULE

ALBUMS

THIS WEEK
Bloc Party A Weekend In The City (Wichita); **Lady Sovereign** Public Warning (Island); **Fall Out Boy** Infinity On High (Mercury); **Mika** Live In Concert Motion (Casablanca/Island); **Herman Dunham** Giant (Source)
FEBRUARY 12
Elis Island Sound The Good Seed (Peacock); **Jessica Simpson** A Public Affair (RCA); **Tokyo Police Club** A Lesson In Crime (Memphis Industries); **The Little Ones** Sing Song (EMI); **Yoko Ono** Yes, I'm A Witch (Parlophone); **Shilpa Shetty** A Bollywood Dream (Saregama)
FEBRUARY 19
The High Llamas Can Cladders (Drag City); **The Rippz** Long Live The Rippz (Catskills); **Findsay Brown** Separated By The Sea (Peacock); **The Fray** How To Save A Life (Sony BMG); **Sing The**

The Market

Strong week for new albums

by Alan Jones
With new entries from Norah Jones, the Klaxons, Jamie T, Just Jack and Madonna providing an unseasonable five debuts to the Top 10, and new releases from The Shins, Josh Groban, Dornia Day, Little Man Tate, Clap Your Hands Say Yeah and The Alkaline Trio invading the lower reaches of the artist albums chart, overall album sales improved by 7% last week to 2,469,830.

While the Klaxons made a lot of noise early in the week, with their *Myths Of The Near Future* topping mid-week sales figures, it was Norah Jones who eventually rang the bell of more buyers to emerge with her third number one album in a row with *Not Too Late*.

First single *Thinking About You* peaked at number 89, but *Not Too Late* sold 60,500 copies, to secure the 27-year-old New Yorker her latest chart topper. Jones' 2002 debut album *Come Away With Me* wasn't so fast off the mark - it didn't top the chart until its 44th week on the Top 75, although it has sold a massive 2,387,400 copies to date. The 2004 follow-up *Feels Like Home* did open at number one, and much bigger than *Not Too Late*, with first-week sales of 236,000, on its way to sales to date of



Keeping up with the Joneses: Norah Jones scores her third number one album in a row

1,119,000. Jones is also a member of The Little Willies, whose self-titled 2003 album peaked at number 41 and has thus far sold only 19,000 copies.

The Klaxons had to settle for a number two debut, on sales of 57,500, while there were also excellent debuts for albums chart first timers Jamie T's *Pariah* (number four, 42,000 sales) and Just Jack's *Overtones* (number six, 28,000 sales). Madonna's second live CD/DVD set in a year, *The Confessions Tour*, sold more than 22,000 to debut at number seven.

As expected, the physical release of Mika's Grace Kelly made more than doubled the single's sales, and helped it surge far ahead of the chasing pack, although Fall Out Boy's 6-2 jump with *This Ain't A Scene, It's An Arms Race* allows the single to match its success in

the band's native America.

Meanwhile, Bloc Party secure their highest charting single to date, as the *Prayer* jumps 13-4 on sales of 18,500, beating the number five peak scaled by So Here We Are exactly two years ago. The *Prayer* is Bloc Party's seventh hit single in all, and the first to be taken from their new album, *A Weekend In The City*, which is released today (Monday).

A combination of physical and download sales help Kasabian to secure the week's highest singles chart debut, at number 22, with *Me Plus One*. The third single from the band's *Empire* album, following the title track (number nine) and *Shoot The Runner* (number 17), it sold 5,000 copies last week, and its release coincides with an 18-21 dip in the fortunes of the album, which sold 9,500 copies last week to lift its cumulative sales to 465,000.

KEY INDICATORS

SINGLES

Sales versus last week: -34%
Year to date versus last year: +20.5%

MARKET SHARES

Universal	58.0%
Sony BMG	13.8%
Ministry Of Sound	9.1%
Warner	4.8%
EMI	3.4%
Other	10.8%

ARTIST ALBUMS

Sales versus last week: -5.8%
Year to date versus last year: -7.5%

MARKET SHARES

Universal	44.0%
EMI	23.6%
Sony BMG	15.8%
Warner	12.8%
Other	3.9%

COMPILATIONS

Sales versus last week: +11.3%
Year to date versus last year: +8.6%

MARKET SHARES

Universal	33.4%
Ministry Of Sound	23.9%
Sony BMG	17.2%
EMI	10.7%
Other	14.9%

RADIO AIRPLAY

MARKET SHARES

Universal	50.7%
Sony BMG	13.3%
EMI	8.4%
Warner	5.6%
Other	22.0%

CHART SHARE

Origin of singles sales (Top 75): UK: 46.7% US: 46.7% Other: 6.6%
Origin of albums sales (Top 75): UK: 76.0% US: 21.3% Other: 2.7%

For fuller listings, see musicweek.com

NEW ADDITION



Timbaland will release his new studio album *Shock Value* on March 26 on the Interscope label. The album's guest list reads like a who's who of the charts, and includes Jay-Z, Snoop Dogg, Justin Timberlake, Nelly Furtado, The Hives, Fall Out Boy and Elton John, MIA and She Wants Revenge.

SINGLES

THIS WEEK
Jessica Simpson A Public Affair (RCA); **Yvesca Listen** (Columbia); **Simon Webbe** My Soul Pleads For You (Innocent); **Red Hot Chili Peppers** Desecration Saint (Warner Bros.); **Kate Nash** Caroline's A Victim (Moshi Moshi); **Enna Burton** All I Need To Know (UMTV)
FEBRUARY 12
Corinne Bailey Rae I'd Like To (EMI); **The Feeling** Rose (Island); **The Thrills** Nothing Changes Round Here (VFD); **Towers Of London** It's A Rat (VFD); **Akon** feat. Snoop Dogg I Wanna Love You (Universal); **Good Charlotte** Keep Your Hands Off My Girl (Columbia); **Snow Patrol** Open Your Eyes (Fiction)
FEBRUARY 19
The Magic Numbers This Is A Song (Heavenly); **Kelis** L.U.I. Star (Virgin);

Captain Keep An Open Mind (EMI); **Tracey Thorn** It's All True (Virgin); **Robbie Williams** Shes Madonna (Chrysalis); **Kaiser Chiefs** Rats (Fiction); **Grimmerman** No Pussy Blues (Mute)
FEBRUARY 26
The Killers Read My Mind (Vertigo); **Justin Timberlake** What Goes Around (Globe); **All Saints** Chick Fit (Parlophone); **CSS** Off The Hook (Warner Bros.); **LCD Soundsystem** North American Song (EMI); **McFly** Transylvania (Island); **Gwen Stefani** The Great Escape (Interscope); **Take That** Shine (Polydor)
MARCH 5
Christina Aguilera Candy Man (RCA); **Lily Allen** Shove For You (Ragdoll); **The Bees** Who Cares What The Question Is? (Virgin); **Lemar** Tick Tock (RCA); **Fathead Music** Matters (Columbia); **Scissor Sisters** Shes My Man (Polydor)



SINGLE OF THE WEEK
Kaiser Chiefs
Ruby

B-Unique/Polydor BUN19CD)
The first single from Kaiser Chiefs' February 26-released second album *Yours Truly, Angry Mob* is an anthemic, poppy rocker with a hook at every turn - and has none other written all over it. It sees the band reunited with producer Stephen Street and comes with a brilliant video directed by Stylewar. Ruby is enjoying blanket support from radio and television, and the band will embark on a 12-date UK tour around the single's release.

ALSO OUT THIS WEEK SINGLES
Capitla Keep An Open Mind (EMI)
Dragonette Jesus Doesn't Love Me
Anytime (Mercury)
Rumble Stripes

Alarm Clock (Island)
ALBUMS
Art Garfunkel Some Enchanted Evening (A&O)
Indigo Moss Indigo Moss

(Barfly) Sting: The Journey & The Lybrary (Universal Classics)

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Singles

Au Revoir Simone

Fallen Snow (Moshi Moshi MOSH147)
This is the first single from the Brooklyn trio's new album *The Bird Of Music*. Mastering the art of layering synth-pop sounds with delicate vocals, Fallen Snow puts the listener in mind of a lazy-bazy winter's day. The girls will be supporting the release with a full UK tour.

Badly Drawn Boy

A Journey From A To B (EMI EM1719)
It's hard to tell why the public hasn't taken to Badly Drawn Boy's Born In The UK album. A Journey From A to B - also available to download in a version recorded live in a chip shop - is a fairly typical example of that album, with lyrics straight from the heart but a lack of real spark to distinguish it. Shame, as it would sound great on radio.

Billy Talent

Fallen Leaves (Atlantic AT0267)
Only Billy Talent could write a song about drug addiction that sounds this happy. Giant hooks pierce the pop-punk, while Ben Kowalewicz's raspy vocals provide the requisite edge. They've been showing their profile since their debut albums in 2003, and their scheduled gig at Brixton supported by Enter Shikari should help.

Clap Your Hands Say Yeah

Satan Said Dance (Wichita WEBB122SCD)
Satan Said Dance is a refreshingly offbeat choice for a single, featuring as it does a rollicking mix of discordant keyboards, creaky guitar sounds and disco drums offsetting Alee Omsworth's strangled vocals. Despite - or possibly because - of all this, it remains a highly infectious listen.

Bryan Ferry

The Times They Are A-Changin' (Virgin VSCDT093)
Bryan Ferry undoubtedly likes Bob Dylan a great deal - *The Times They Are A-Changin'* is the first single from his album of

Dylan cover versions - but whether the best way to express this no doubt sincere love for one of the great 20th Century icons is to give one of his songs a modern, sleek rock makeover is open to debate.

Grinderman

No Pussy Blues (Mute CDMUTE373)
The first single from the Grinderman's self-titled album, released March 5, No Pussy Blues finds Nick Cave delivering line after line of perverse poetry backed by a thundering bass line that ultimately descends into a sea of feedback. It is spectacularly radio-unfriendly stuff that's sure to delight Cave's many fans.

Kelis feat. Ce-Loo

U.F. Star (Virgin VSCDT922)
Two of the sweetest voices in pop combine for a track which is as beautiful and uplifting as it is simple and assured. Fans who brought current album *Kelis Was Here* will already be familiar with the track, but that will not harm its chances of charting highly. Indeed, it has made a good start by getting into the Top 40 three weeks before its physical release.

The Knife

Marie House (Brille BR1156)
Marie House showcases The Knife in all their imperial pomp, with glacial synth washes smashing into icy electro beats. The result is brilliant, if terrifying, and should boost sales of their majestic album *Silent Shout*, scheduled for an imminent re-release.

Los Campesinos!

We Throw Parties. You Throw Knives (Wichita WEBB137S)
These hotly-tipped Welsh scamps win their first single proper on Wichita. Following the success of their internet-only self-released EP *Hold On Now Youngsters*, this jumpy, Larrikin-Love-esque ditty should help raise their profile. Already receiving rave reviews in the music press and on blogs, this Cardiff-based septet look set to be big in 2007.

Lil' Chris

Figure It Out (RCA 88697061372)
This third single from Lil' Chris comes on like an underdog

Buzzcocks with ADD. On this growl, the teenage star is proving more likeable with every listen and, with another impressive video behind it, he will already have fans looking forward to album number two.

M. Ward

To Go Home EP (4AD BAD2704CD)
Covering the mighty Daniel Johnston is no easy feat, but Matt Ward has made it seem effortless on his version of *Go Home*. With his distinctive alt-country and sandpaper vocals, nodding to an appreciation towards honky-tonk blues and Neko Case's harmonising during the chorus, Ward and co. have really brought this song come to life.

The Magic Numbers

This Is A Song (Heavenly HVN165CD)
Hanwell's finest - and only - noteworthy export, The Magic Numbers return with this second single from new album *Those The Broken*. This is A Song mixes the band's trademark catchy sunshine pop sound with heartbreak and soulful harmonies, once again demonstrating Romeo Stodard's formidable songwriting skills.

Murder By Death

Brother Good Vinyl (FRYCD250)
The second UK single from this Indiana four-piece is a highly promising work indeed, sounding like a woozier and less polished version of Cold War Kids' bourbon-infused indie blues, making it all the more affecting. Much will be expected from their debut album when it is released next month.

Paolo Nutini

New Shoes (Atlantic ATUK057CD)
Following his nomination for best male at this year's Brit Awards, this fourth single from the double platinum *These Streets* album is an uptempo acoustic strummer that is currently residing on the Radio One C-list. It is released ahead of Nutini's sold-out UK tour which kicks off in April.

Omarion

Ice Box (RCA 88888005641)
Compared to his success stateside, Omarion has not really clicked in

the UK market, but this curtain raiser for his second album should set about changing things. It is a piece of heartbreak R&B that fits neatly at the point where vocals stop just short of being over-earnest, and where there is enough of a tune to keep people dancing.

Albums

Finlay Brown

Separated By The Sea (Peacefrog PFC2101CD)
A steady word-of-mouth buzz culminated with this Yorkshireman enjoying Radio One airplay for his single *Losing The Will To Survive*, which is a good starter for this superb folk-rock album and could result in Brown being this year's José González. An excellent collection of beautifully-crafted songs produced by Simon Lord.

Explosions In The Sky

All Of A Sudden I Miss Everyone (Bella Union BELLACD135)
The post-rock Texans recently received a boost after scoring Peter Berg's Friday Night Lights and this fourth full-length album could capitalise on this success. *All Of A Sudden...* is an undulating landscape of sound which takes in disturbing moods and euphoric moments made even darker by John Congleton's production.

Fat Joe

Me, Myself & I (Terror Squad/Virgin DVS02586)
For every out of beauty like *Breaks And Stop*, the listener has to plough their way through a stream of misogyny and braggadocio in tracks like *She's My Mama*. Doesn't anyone in the rap community ever stop to think about the stereotype they're confirming? Hip-hop deserves better.

Yolo Ono

Yes, I'm A Witch (Parlophone 3891222)
There can be few artists whose work has been as unfairly overlooked and misunderstood as Yolo Ono, but this album should set about changing that for a new generation. It features

ALBUM OF THE WEEK

The Fray
How To Save A Life

Sony BMG SNY929312
Sonically similar to Coldplay, The Fray have shifted more than 1m copies of their debut album in their US homeland. Featuring 12 tracks of guitar-led rock with lush piano melodies, this could well repeat their US success on these shores, given a little TV and radio exposure. A 13-date UK tour throughout February and March and forthcoming single *How To Save A Life* should give them the impetus they need to make an impact.

contemporary favourites including Cat Power, Jason Pierce and The Flaming Lips reworking *On Classics*. The results are, by turns, heavy and electronic and light and acoustic, and always compellingly compelling.

Trans AM

Sex Change (Thrill Jockey THRILL182)
Masters at combining math-rock and glitchy electronica, Trans AM have taken their formula a step further by lightening up a little and adding a few more plummy elements into the mix with this album, resulting in an experimental-noise triumph.

Lucinda Williams

West (Lost Highway 9858348)
The charcoal-voiced singer's eighth studio effort is her strongest yet since 1994's American landmark *Car Wheels On A Grand Road*. *West* is a superb, moving album, which sees the singer veering from sultry blues to loveless rock with deft sensibility. Williams tends to receive critical acclaim but lukewarm sales in the UK - be that as it may, her eighth studio effort is essential listening.

Various

Shockrock (Wall Of Sound PIASWOSCD002)
This Wall Of Sound compilation takes a cross section of genre-defying cuts and puts them in some sort of commercial context. Though the tracklisting is certainly disparate - Metronomy are to *The Gossip* as chalk is to cheese - the song choice and sequencing seems to oddly work with stand-out tracks from CSS, Shakes and DFA 1979.

Various

Fred Deakin presents *The Triptych* (Impotent Youth 9843126)
One half of Lemon Jelly has come up with a sprawling monster of a mix here, spanning three CDs and including acts as diverse as George Michael, Penguin Cafe Orchestra, John Fox and The Inley Brothers. A ridiculously indulgent set, but a charmingly ramshackle one nonetheless.

This week's reviewers: Anita Audi, Adam Boreno, Phil Brooks, Jimmy Brown, Ben Cardow, Stuart Clarke, Ash Downard, Jim Larkin, Nick Tesco and Sean Ward.

TV Airplay Chart

Rank	Week	Artist	Label	Wk
1	1	BEYONCE LISTEN	COLUMBIA	353
2	8	KAIKER CHIEFS RUBY	BEYONCE/PYCOOR	335
3	2	MIKA GRACE KELLY	CASABLANCA/UMG	334
4	1	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE	MERCURY	334
5	12	KELIS FEAT. CEE-LO LIL STAR	VERGON	327
6	3	2PAC FEAT. ASHANTI & T.I. PAC'S LIFE	POYCOR	301
7	9	JUST JACK STARZ IN THEIR EYES	MERCURY	295
8	6	SNOW PATROL OPEN YOUR EYES	POYCOR	294
9	1	NELLY FURTADO SAY IT RIGHT	DEFEN	281
10	10	TAKE THAT SHINE	POYCOR	272
11	15	SOPHIE ELLIS-BEXTOR CATCH YOU	PARADELSON	253
12	7	THE VIEW SAME JEANS	IMP3	252
13	25	CORINNE BAILEY RAE I'D LIKE TO	GOODBOY/UMG	250
14	12	BOOTY LUV BOOGIE 2NITE	HEXKAND	246
15	23	GWEN STEFANI THE SWEET ESCAPE	GIFTEEN	238
16	13	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	EPIC/SYGMA	238
17	34	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	235
18	5	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DATA/PYCOOR	232
19	42	CASCADA MIRACLE	INCYNITE	227
20	24	MASON EXCEEDER	DATA/IMP3	217
21	11	ALL SAINTS CHICK FIT	PARADELSON	215
22	19	SIMON WEBBE MY SOUL PLEADS FOR YOU	ANGEL	207
23	54	OMARION ICE BOX	ISCA	199
24	100	THE FRAY HOW TO SAVE A LIFE	ISCA	196
25	11	JOJO TOO LITTLE TOO LATE	MERCURY	194
26	46	BOWLING FOR SOUP HIGH SCHOOL NEVER ENDS	ASC	193
27	17	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE	190
28	29	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	GOOD BOY	186
29	27	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPERE	185
30	20	JESSICA SIMPSON A PUBLIC AFFAIR	EPIC	184
31	11	SHARAM PATT (PARTY ALL THE TIME)	DECA	182
32	16	BLOC PARTY THE PRAYER	VEENKA	181
33	59	CHERISH UNAPPRECIATED	PARADELSON	180
34	21	ERIKCE THE BEAT IS ROCKIN	OSLO	171
35	38	WI-FI FEAT. MELANIE M BE WITHOUT YOU	ALL AROUND THE WORLD	168
36	35	FREEMASONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	USA3D3	160
37	40	NATHAN DO WITH MY LOVE	MOJA	157
38	58	KLAXONS GOLDEN SKANS	POYCOR	144
39	25	LEONA LEWIS A MOMENT LIKE THIS	SYD/IMP3	143
40	29	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND	141



9. Nelly Furtado
A frequent visitor to the Top 10 of the TV airplay chart, Nelly Furtado returns to the upper-echelon this week with the clip for upcoming single *Say It Right*, jumping 63-9 after attracting 281 plays from 14 stations. Described by Furtado as "an Eighties throwback," the video was aired 63 times on B4, 50 times on the B3 and 33 times on Kix TV last week. The promo for Furtado's previous single *All Good Things*, which peaked at number seven on the chart, takes a big hit from *Say It Right's* advance, sliding 34-84.



10. Take That
Shine rockets 105-10 on the TV airplay chart, with 272 airings from 11 supporters last week. The Box lends the way with 52 plays, followed by B4 (Co) and MTV Flux (34). The duo's off to a later and slower start on radio and debates on that medium's chart at number 74 this week.

Beyonce is still number one, despite strong gains from the Kaiser Chiefs, and Take That, who soar from 105 to 10

MTV MOST PLAYED

Rank	Artist	Label
1	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE	MERCURY
2	THE VIEW SAME JEANS	IMP3
3	THE FRAY HOW TO SAVE A LIFE	ISCA
4	MIKA GRACE KELLY	CASABLANCA/UMG
11	JUST JACK STARZ IN THEIR EYES	MERCURY
4	KLAXONS GOLDEN SKANS	POYCOR
4	KAIKER CHIEFS RUBY	BEYONCE/PYCOOR
8	12 WINDOW IN THE SKIES	MERCURY
8	SNOW PATROL OPEN YOUR EYES	POYCOR
10	2PAC FEAT. ASHANTI & T.I. PAC'S LIFE	POYCOR

THE BOX MOST PLAYED

Rank	Artist	Label
1	TAKE THAT SHINE	IMP3
13	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	EPIC/SYGMA
3	NELLY FURTADO SAY IT RIGHT	DEFEN
4	MIKA GRACE KELLY	CASABLANCA/UMG
4	KELIS FEAT. CEE-LO LIL STAR	VERGON
2	BEYONCE LISTEN	IMP3
8	THE VIEW SAME JEANS	COLUMBIA
17	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE	MERCURY
9	JUST JACK STARZ IN THEIR EYES	MERCURY
10	GWEN STEFANI THE SWEET ESCAPE	GIFTEEN

KERRANG! MOST PLAYED

Rank	Artist	Label
1	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	EPIC/SYGMA
2	1 +44 WHEN YOUR HEART'S BEATING	INTERSCOPE
3	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE	MERCURY
8	BOWLING FOR SOUP HIGH SCHOOL NEVER ENDS	ASC
15	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	REPERE
4	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPERE
5	12 PROPHETS CANT CHALK TOMORROW	WESELE/IMP3
5	RED HOT CHILI PEPPERS SNOW (HEY OH)	WARNER BROS
9	NIRVANA COME AS YOU ARE	GEFFEN/IMP3
10	LINKIN PARK IN THE END	WARNER BROS

MTV2 MOST PLAYED

Rank	Artist	Label
1	KAIKER CHIEFS RUBY	B/EYONCE/PYCOOR
2	BLOC PARTY THE PRAYER	VEENKA
3	KLAXONS GOLDEN SKANS	POYCOR
3	BIFTY CIVYL SEAM-MENTAL	INTERSCOPE
5	THE VIEW SAME JEANS	IMP3
6	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE	MERCURY
6	BILLY TALENT FALLEN LEVES	ATLANTIC
8	SNOW PATROL OPEN YOUR EYES	POYCOR
8	JAMIE T CALM DOWN DEAREST	VERGON
17	COLD WAR KIDS HANG ME UP TO DRY	W2

MTV BASE MOST PLAYED

Rank	Artist	Label
1	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
2	LUDACRIS FEAT. MARY J RUNAWAY LOVE	MERCURY
2	2PAC FEAT. ASHANTI & T.I. PAC'S LIFE	POYCOR
5	NAS HIP HOP IS DEAD	MERCURY
5	SNOOP DOGG THAT'S THAT	GETTEN
6	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	GOOD BOY
7	KELIS FEAT. CEE-LO LIL STAR	VERGON
11	MARY J BLIGE M IS DA MVP	CAFFREY
9	OMARION ICE BOX	ISCA
10	BEYONCE LISTEN	COLUMBIA

ON THE BOX THIS WEEK

BRIC1
The Tobalkovsky Experience (Gin & Six)

ITV
Loose Women with Lorraine Kelly (Mon-Fri)
The Brits Are Coming with Lorraine Kelly and James Morrison

G4TV
Katherine Jenkins (Mon-Fri)
Mosh Simon (Wed-Fri)
Justin Timberlake (Fri)

CHANNEL FOUR
Freshly Squeezed (Mon-Fri)
Live From Abbey Road with Dr. John, Lenny Kravitz, Massive Attack (Mon)

4Play with Duke Special (Mon-Fri)
The Album Chart Show with Katherine Jenkins, Wendee, RazzleDazzle, Jarvis, The Killers, Flaming Lips (Fri)
4Music (Mon-Fri)
The Righteous (Fri)
Cocky Red Hot Chili Peppers (Sat)
Download Festival with Metallica, Deftones, Korn, Toolbox, Grand

POPWORLD
Take That, Joss Stone, Spice Sisters, Akon, Fall Out Boy, LP (Fri)

T4
Take That, The Magic Numbers

MORE4
True Stories with Metallica (Wed)

E4
E4 Music (Mon-Fri)
T4 Presents Robbie Williams (Sat)

THE HITS ADDITIONS
Take That - Shau
Good Charlotte - Keep Your Hands Off My Girl
Nelly Furtado - Say It Right
Lil' Cheri - Figure It Out
Omarion - Ice Box
Jack Sonnetti - Desires

Updated by 10:45 New Day
Updated by 10:30 Older

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MUSICWEEK.com

Mika is still at number one on the singles, and radio charts, although the Kaiser Chiefs and Kelis make considerable gains, climbing to two and three, respectively

The UK Radio Air

RADIO ONE

Pos	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK	PREVIOUS
1	1	MASON EXCEEDER INFLAMMABLES	10	27	2049
2	1	KAISER CHIEFS RUBY B UNCLE POKTOR	15	23	2070
3	1	JUST JACK STARZ IN THEIR EYES	25	23	2027
3	1	KLAXONS GOLDEN SKANS	25	23	2026
5	2	MIKA GRAZE KELLY CASABLANCA/ISLAND	26	21	1802
6	8	BLOC PARTY THE PRAYER	11	20	1894
7	15	THE FRAY HOW TO SAVE A LIFE RCA	17	17	1739
7	18	RAZORLIGHT BEFORE I FALL TO PIECES	16	19	1083
8	7	THE VIEW SAME JEANS	11	19	1827
10	10	SHARAM PATT (PARTY ALL THE TIME) NINA	20	19	1628
11	5	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	21	18	1078
11	20	THE ORDINARY BOYS I LUV YOU B UNCLE POKTOR	18	18	1836
12	12	KEANE A BAD DREAM	19	17	1691
13	19	SNOW PATROL OPEN YOUR EYES	8	17	1620
13	13	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	12	17	1849
14	11	JAMIE T CALM DOWN	20	17	1579
14	14	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	16	16	1027
17	17	KELETS FEAT. CEE-LO LIL STAR	13	16	1328
17	15	KASABIAN WE PLUS ONE	17	16	1321
20	16	RED HOT CHILI PEPPERS DESERATION SMILE	15	15	1844
21	26	THE KILLERS READ MY MIND	11	14	1588
22	28	AUSTIN TIMBERLAKE WHAT GOES AROUND, COMES AROUND	13	13	1105
23	20	ERICKA THE BEAT IS ROCKIN'	4	12	1675
23	23	JOJO TOU LITTLE TOU LATE	12	12	1152
25	6	BOOTY LUV BOOGIE 2NITE	11	11	1686
25	23	2PAC FEAT. ASHANTI & T.I. PAIN'S LIFE	12	11	704
27	12	AMY WINEHOUSE YOU KNOW I'M NO GOOD	19	10	1021
27	27	WI-FI FEAT. MELANIE M RE WITHOUT YOU ALL AROUND THE WORLD	4	10	1856
27	27	BIFFY CLYRO SATURDAY SUPERHERO	4	10	1879
27	27	THE FEELING ROSE	4	10	1879
27	27	MR. HIGDON & THE LIBRARY TOU LATE TOU LATE	5	10	1183

© Music Maps. Chart compiled from data gathered from 2000 to 2000 on Jan 28 2007 to 20:00 on Feb 6 2007

INDEPENDENT LOCAL RADIO

Pos	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK	PREVIOUS
1	3	MIKA GRAZE KELLY CASABLANCA/ISLAND	25	18	2023
1	1	TAKE THAT PATIENCE	15	18	2027
2	2	SNOW PATROL CHASING CARS	16	19	2047
4	4	THE FEELING LOVE IT WHEN YOU CALL	14	18	2150
5	7	BOOTY LUV BOOGIE 2NITE	16	20	2275
5	5	RAZORLIGHT AMERICA	14	20	2275
7	8	THE FRATELLI WHISTLE FOR THE CHOIR	12	12	2188
8	6	THE KOOKS SHE MOVES IN HER OWN WAY	11	12	2191
9	13	JUST JACK STARZ IN THEIR EYES	16	13	2434
10	10	JOJO TOU LITTLE TOU LATE	12	13	2420
11	11	JAMIE MORRISON WONDERFUL WORLD	19	16	2151
12	14	RAZORLIGHT BEFORE I FALL TO PIECES	19	16	2416
12	12	SCISSOR SISTERS I DON'T FEEL LIKE DANCAIN	10	12	1800
14	9	PINK U & I	19	10	1991
15	18	THE VIEW SAME JEANS	17	15	2125
16	15	HELY FURTO SO I CAN SEE	16	17	2075
17	17	KAISER CHIEFS RUBY B UNCLE POKTOR	16	17	2172
17	17	BEYONCE IRRESPICABLE	16	17	2172
19	17	KEANE A BAD DREAM	16	17	2172
20	20	MASON PERFECT EXCEEDER	15	19	1972
20	20	KELETS FEAT. CEE-LO LIL STAR	16	19	1972
22	16	THE FEELING NEVER BE LONELY	16	12	2070
23	14	PIK WHO KNOW	18	12	1870
24	19	THE ORDINARY BOYS I LUV YOU B UNCLE POKTOR	17	14	2134
25	22	ERIC PIVRY VS FLOYD LOOPER EDUCATION	16	14	2134
26	26	KLAXONS GOLDEN SKANS	17	14	1936
27	26	ALL SAINTS ROCK STEADY	17	14	1936
28	28	RED HOT CHILI PEPPERS DESERATION SMILE	16	14	1936
29	29	ORSON NO TOMORROW	16	14	1936
30	29	JAMES MORRISON YOU KNOW I'M NO GOOD	16	14	1936
30	29	AMY WINEHOUSE THE PICES DON'T FIT ANYMORE	16	14	1936
31	25	AMY WINEHOUSE YOU KNOW I'M NO GOOD	16	14	1936

© Music Maps. Chart compiled from data gathered from 2000 to 2000 on Jan 28 2007 to 20:00 on Feb 6 2007

Pos	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK	PREVIOUS	
1	1	MIKA GRAZE KELLY	2002	15	68.93	
2	26	4	KAISER CHIEFS RUBY	937	20	57.35
3	30	4	KELETS FEAT. CEE-LO LIL STAR	1524	34	43.54
4	2	6	KEANE A BAD DREAM	771	25	43.46
5	1	5	JUST JACK STARZ IN THEIR EYES	1315	26	42.67
6	5	6	THE VIEW SAME JEANS	1994	12	38.49
7	6	36	TAKE THAT PATIENCE	1891	17	34.31
8	11	11	RAZORLIGHT BEFORE I FALL TO PIECES	1315	5	33.56
9	7	8	MASON EXCEEDER	797	4	32.68
10	5	1	SOPHIE ELLIS-BEXTOR CATCH YOU	429	78	31.01
11	4	14	BOOTY LUV BOOGIE 2NITE	1341	1	31.37
12	16	4	KLAXONS GOLDEN SKANS	753	27	30.96
13	12	6	THE ORDINARY BOYS I LUV YOU	672	9	30.80
14	11	11	RAZORLIGHT AMERICA	1317	11	28.05
15	17	32	SNOW PATROL CHASING CARS	1610	2	26.87
16	19	6	JOJO TOU LITTLE TOU LATE	1216	2	25.19
17	16	3	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	417	30	24.41
18	18	10	SHARAM PATT (PARTY ALL THE TIME)	395	16	24.39
19	18	3	DUKE SPECIAL FREEWHEEL	210	8	24.30
20	40	3	THE FRAY HOW TO SAVE A LIFE	334	227	24.12
21	26	13	THE FRATELLI WHISTLE FOR THE CHOIR	1367	2	22.62
22	20	37	THE KOOKS SHE MOVES IN HER OWN WAY	1293	17	22.53
23	22	3	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	422	1	22.39
24	21	2	SNOW PATROL OPEN YOUR EYES	339	25	22.30
25	25	14	THE FEELING LOVE IT WHEN YOU CALL	1425	8	21.69

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2. Kaiser Chiefs
The Kaiser Chiefs register their biggest airplay hit to date with *Ruby*. It's the upcoming, introductory single from their second album, *Yours Truly*, Angry Mob. Catalogued over the chart peaks of their previous biggest hits, Oh My God and I

Predict A Riot, it jumps 15-2 this week. Even though it's still more than 20% behind Mika's *Casablanca/Island*, that's a terrific result for the Leeds band, and achieved with an audience of 57.55m from 947 plays more than Radio One (23 plays) and Virgin (47)

MUSIC MARCH 16-18 2007 AUSTIN TX
2007 KEYNOTE: Pete Townshend
 Visit sxsw.com to register to attend and get information on the conference, including up-to-date lists of speakers, panelists and showcasing artists.



3. Kelis Feat. Cee-Lo
Kelis' new single *I Luv Starz* jumps 10-3, thanks to double-digit

support from both Radio One and Radio Two, and 21 other stations, with top tallies of 40 spins

from Core and 30 FM. It's rapidly escalating support is also paying retail

CAPITAL

Pos	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK	PREVIOUS
1	2	RAZORLIGHT BEFORE I FALL TO PIECES	16	12	1078
1	1	TAKE THAT PATIENCE	15	12	1078
3	8	MIKA GRAZE KELLY CASABLANCA/ISLAND	26	21	1802
4	3	SNOW PATROL CHASING CARS	16	19	1078
4	4	JUST JACK STARZ IN THEIR EYES	25	23	1027
6	7	THE FRATELLI WHISTLE FOR THE CHOIR	12	12	2188
7	6	THE KOOKS SHE MOVES IN HER OWN WAY	11	12	2191
8	5	RAZORLIGHT AMERICA	14	20	2275
10	13	KLAXONS GOLDEN SKANS	17	14	1936

CHRYSALIS

Pos	LAST WEEK	ARTIST TITLE	WEEKS ON CHART	PEAK	PREVIOUS
1	3	MASON EXCEEDER	16	19	1078
2	4	BOOTY LUV BOOGIE 2NITE	16	19	1078
3	5	BEYONCE IRRESPICABLE	16	19	1078
4	1	BIG RASS VS MICHELLE MARINE WHAT YOU DO	16	19	1078
5	10	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	16	19	1078
7	9	PI DIDY FEAT. SNOOP DOGG I WANNA LOVE YOU	16	19	1078
7	7	P DIDY FEAT. CHRISTINA AGUILERA TELL ME	16	19	1078
8	11	ALEX GAUDINO DESTINATION CALABRIA	16	19	1078
9	4	SHARAM PATT (PARTY ALL THE TIME)	16	19	1078
10	12	HELLY FURTO SAY IT RIGHT	16	19	1078

Singles

1002/07
Top 75

Mika makes it three weeks at the top, despite competition from Fall Out Boy, who climb to two, and Bloc Party. However, there are no new entries in the Top 20

The Official UK Singles Chart

TOP 20 DOWNLOADS

Pos	Artist	Label
1	MIKA GRACE KELLY	CASABLANCA/ISLAND
2	JUST JACK STARRZ IN THEIR EYES	MERCURY
3	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
4	MASON EXCEEDER	BMG
5	THE VIEW SAME JEANS	BMG
6	JOJO TOO LITTLE TOO LATE	MERCURY
7	THE ORDINARY BOYS I LUV U	UNIVERSAL
8	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
9	BLOC PARTY THE PRAYER	UNIVERSAL
10	THE FRY HOW TO SAVE A LIFE	ERIC
11	KLAXONS GOLDEN SKANS	PYXOS
12	ERIC PRYDZ VS FLOYD PROPER EDUCATION	UNIVERSAL
13	TAKE THAT PATIENCE	POLYGRAM
14	BOOTY LUV BOOGIE 2NITE	HEX/ARCA
15	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
16	AMY WINEHOUSE REHAB	ISLAND
17	R DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY
18	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	PICTURE
19	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND
20	SNOW PATROL CHASING CARS	REKORD

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TOP 20 REALTONS

Pos	Artist	Label
1	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
2	ERIC PRYDZ VS FLOYD PROPER EDUCATION	BMG
3	MIKA GRACE KELLY	CASABLANCA/ISLAND
4	BOOTY LUV BOOGIE 2NITE	HEX/ARCA
5	LEONA LEWIS A MOMENT LIKE THIS	SYCO MUSIC
6	JUST JACK STARRZ IN THEIR EYES	MERCURY
7	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	PICTURE
8	FEDDE LE GRANDE PUT YOUR HANDS UP 4 DETROIT	GATA
9	SNOW PATROL CHASING CARS	REKORD
10	R DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY
11	SHARAM PATT (PARTY ALL THE TIME)	BMG
12	JOJO TOO LITTLE TOO LATE	MERCURY
13	TAKE THAT PATIENCE	POLYGRAM
14	BEYONCÉ IREPLACEABLE	COLUMBIA
15	AMY WINEHOUSE REHAB	ISLAND
16	RAZORLIGHT AMERICA	VERGINT
17	JUSTIN TIMBERLAKE MY LOVE	JIVE
18	CIRCS ALoud I THINK WE'RE ALONE NOW	REASON/TOUR
19	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
20	FAITHLESS INSOMNIA	ORLEBY

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TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Genre
1	MIKA GRACE KELLY	UNIVERSAL
2	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	UNIVERSAL
3	JUST JACK STARRZ IN THEIR EYES	UNIVERSAL
4	THE VIEW SAME JEANS	SONY BMG
5	NELLY FURTADO ALL GOOD THINGS...	UNIVERSAL
6	MASON EXCEEDER	INDIES
7	BLOC PARTY THE PRAYER	INDIES
8	JOJO TOO LITTLE TOO LATE	UNIVERSAL
9	THE ORDINARY BOYS I LUV U	UNIVERSAL
10	THE FRY HOW TO SAVE A LIFE	SONY BMG
11	ERIC PRYDZ VS FLOYD PROPER EDUCATION	INDIES
12	TAKE THAT PATIENCE	UNIVERSAL
13	KLAXONS GOLDEN SKANS	UNIVERSAL
14	SNOW PATROL CHASING CARS	UNIVERSAL
15	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
16	RED HOT CHILI PEPPERS SHOW (HEY OH)	WARNER MUSIC
17	LUCKY TITTLE LUCKY	UNIVERSAL
18	BEYONCÉ IREPLACEABLE	SONY BMG
19	AMY WINEHOUSE REHAB	UNIVERSAL
20	CHRISTINA AGUILERA HURT	SONY BMG

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1. Mika
After a fortnight at number one on downloads, Mika's Grace Kelly surges further ahead of the charging pack, having finally been released physically. Its sales more than doubled last week to 77,500, giving it a handsome lead of 160% over Fall Out Boy's This Ain't A Scene, It's An Arms Race, which jumps 6-2 on sales of 30,000. While remaining at number one on the download chart, Grace Kelly debuts at number one on CD, number three on both seven-inch and number six on 12-inch format charts.



9. Akon
Akon secures his fifth Top 10 hit and Snoop Dogg his sixth as the pair's 'I Wanna Love You' collaboration climbs for the fourth week to a row. A US number one last year, it sells 100,000 copies last week and has climbed 55-35 to 111-9.

10. Snow Patrol
Akon's album, *Konvicted*, climbed for three weeks in a row (40-35-19-16), but slips back this week to number 18 despite a 29% increase in sales to 10,500.

Pos	Artist	Label
1	MIKA GRACE KELLY	UNIVERSAL
2	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
3	JUST JACK STARRZ IN THEIR EYES	MERCURY
4	BLOC PARTY THE PRAYER	UNIVERSAL
5	MASON EXCEEDER	BMG
6	JOJO TOO LITTLE TOO LATE	MERCURY
7	THE VIEW SAME JEANS	SONY BMG
8	KLAXONS GOLDEN SKANS	PYXOS
9	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
10	THE FRY HOW TO SAVE A LIFE	ERIC
11	THE ORDINARY BOYS I LUV U	UNIVERSAL
12	ERIC PRYDZ VS FLOYD PROPER EDUCATION	UNIVERSAL
13	BOOTY LUV BOOGIE 2NITE	HEX/ARCA
14	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REKORD
15	TAKE THAT PATIENCE	POLYGRAM
16	SHARAM PATT (PARTY ALL THE TIME)	BMG
17	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
18	LEONA LEWIS A MOMENT LIKE THIS	SYCO MUSIC
19	KELIS FT. CEE LO LIL STAR	UNIVERSAL
20	CASCADA TRULY MADLY DEEPLY	UNIVERSAL
21	R DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY
22	KASABIAN MY PLUS ONE	COLUMBIA
23	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	UNIVERSAL
24	SNOW PATROL CHASING CARS	REKORD
25	GOSSIP STANDING IN THE WAY OF CONTROL	SONY BMG
26	LADY SOVEREIGN LOVE ME OR HATE ME	UNIVERSAL
27	AMY WINEHOUSE REHAB	ISLAND
28	SOPHIE ELLIS-BEXTOR CATCH YOU	POLYGRAM
29	BEYONCÉ IREPLACEABLE	COLUMBIA
30	TAKE THAT SHINE	UNIVERSAL
31	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND
32	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	REKORD
33	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	GEMINI
34	JAMIE T CALM DOWN DEAREST	UNIVERSAL
35	NAS FEAT. WILL I AM HIP HOP IS DEAD	UNIVERSAL
36	FREEMANS FT SIEDHA GARRETT RAIN DOWN LOVE	UNIVERSAL
37	NELLY FURTADO SAY IT RIGHT	POLYGRAM
38	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYGRAM

Artist	Label	Genre
MIKA GRACE KELLY	UNIVERSAL	UNIVERSAL
FALL OUT BOY	MERCURY	UNIVERSAL
JUST JACK STARRZ	MERCURY	UNIVERSAL
BLOC PARTY	UNIVERSAL	UNIVERSAL
MASON EXCEEDER	BMG	UNIVERSAL
JOJO TOO LITTLE TOO LATE	MERCURY	UNIVERSAL
THE ORDINARY BOYS	UNIVERSAL	UNIVERSAL
THE FRY	ERIC	UNIVERSAL
ERIC PRYDZ VS FLOYD	UNIVERSAL	UNIVERSAL
TAKE THAT	POLYGRAM	UNIVERSAL
KLAXONS	PYXOS	UNIVERSAL
SNOW PATROL	REKORD	UNIVERSAL
AKON FEAT. SNOOP DOGG	UNIVERSAL	UNIVERSAL
RED HOT CHILI PEPPERS	WARNER MUSIC	UNIVERSAL
LUCKY TITTLE	UNIVERSAL	UNIVERSAL
BEYONCÉ	SONY BMG	UNIVERSAL
AMY WINEHOUSE	UNIVERSAL	UNIVERSAL
CHRISTINA AGUILERA	SONY BMG	UNIVERSAL

Norah Jones claims the number one spot in a week that sees Klaxons, Jamie T, Just Jack and Madonna also enter the Top 10. Meanwhile, The View slip to three

10.02.07
Top 75

The Official UK

TOP 20 MUSIC DVD

LAST WEEK	ARTIST TITLE	WEEKS ON CHART
1	JEFF WARNE UK ARENA TOUR ON THE WAR OF THE WORLDS - LIVE ON STAGE	(1 week)
2	NICK CAVE & THE BAD SEEDS THE ABATTOIR BLUES TOUR	(1 week)
3	TAKE THAT THE ULTIMATE TOUR	(1 week)
4	LIVE CAST RECORDING LES MISERABLES IN CONCERT	(1 week)
5	VARIOUS NOW THAT'S WHAT I CALL MUSIC QIZ 2	(1 week)
6	DUSTY SPRINGFIELD PEOPLE GET READY	(1 week)
7	LEO ZEPPELIN LIVE AT THE FREEZE THEATRE	(1 week)
8	EVANESCENCE ANYWHERE BUT HOME	(1 week)
9	THE BEATLES THE UNSEEN BEATLES	(1 week)
10	PINK FLOYD LIVE - 20.10.94	(1 week)
11	METALLICA THE VIDEOS 1989-2004	(1 week)
12	ROBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1997-2006	(1 week)
13	ERASURE ON THE ROAD TO NASHVILLE	(1 week)
14	WESTLIFE LIVE AT WEMBLEY	(1 week)
15	MCFLY THE WONDERLAND TOUR 2005	(1 week)
16	KATHERINE JENKINS LIVE AT LLANGOLLEN	(1 week)
17	FOO FIGHTERS HYDE, PARKS&REIN AND BONES	(1 week)
18	ELVIS PRESLEY/DONNY CASH ROAD SHOW	(1 week)
19	BO DODD - LIVE	(1 week)

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TOP 20 COMPILATIONS

LAST WEEK	ARTIST TITLE	WEEKS ON CHART
1	VARIOUS RADIO 1'S LIVE LOUNGE	(1 week)
2	VARIOUS THE VERY BEST OF BLUENOTE DANCE	(1 week)
3	VARIOUS ELECTRO HOUSE SESSIONS	(1 week)
4	VARIOUS R&B LONGINGS 2007	(1 week)
5	VARIOUS ONE LOVE	(1 week)
6	OST HIGH SCHOOL MUSICAL	(1 week)
7	VARIOUS NOW THAT'S WHAT I CALL MUSIC 65	(1 week)
8	VARIOUS HARDCORE ADRENALINE	(1 week)
9	VARIOUS 12 INCH BOYS POP	(1 week)
10	VARIOUS 10 IN THE MOOD FOR LOVE	(1 week)
11	VARIOUS 100 HUGE HITS OF THE 60S & 70S	(1 week)
12	VARIOUS ESSENTIAL SONGS	(1 week)
13	VARIOUS CLUBBERS GUIDE 2007	(1 week)
14	VARIOUS ULTIMATE HIP HOP 2	(1 week)
15	VARIOUS CLUBBIX 2007	(1 week)
16	VARIOUS PUT YOUR HANDS UP	(1 week)
17	VARIOUS MY LOVE	(1 week)
18	VARIOUS THE NO.1 TOPHITS ALBUM	(1 week)
19	ORIGINAL TV SOUNDTRACK HANNAH MONTANA	(1 week)
20	VARIOUS NME P'S THE ESSENTIAL BANDS	(1 week)

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THE YEAR SO FAR: TOP 20 SINGLES

LAST WEEK	ARTIST TITLE	WEEKS ON CHART
1	AMY WINEHOUSE BACK TO BLACK	(1 week)
2	THE VIEW THATS OFF TO THE BUSKERS	(1 week)
3	SHOW PATROL EYES OPEN	(1 week)
4	JAMES MORRISON UNDISCOVERED	(1 week)
5	RAZORLIGHT RAZORLIGHT	(1 week)
6	THE FRATELLI COSTELLO MUSIC	(1 week)
7	TAKE THAT BEAUTIFUL WORLD	(1 week)
8	LIVE ALLEN & RIGHI STILL	(1 week)
9	PAOLO NUTINI THESE STREETS	(1 week)
10	NORAH JONES NOT TOO LATE	(1 week)
11	THE BEATLES LIVE	(1 week)
12	KASABIAN EMPIRE	(1 week)
13	KLAXONS MYTHS OF THE NEAR FUTURE	(1 week)
14	OASIS STOP THE CLOCKS	(1 week)
15	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	(1 week)
16	PINK I'M NOT DEAD	(1 week)
17	SCISSOR SISTERS TA-DAH	(1 week)
18	02 UZ18 SINGLES	(1 week)
19	THE KILLERS SAM'S TOWN	(1 week)
20	KEANE UNDER THE IRON SEA	(1 week)

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2. Klaxons
After mid-week sales figures suggesting it was on schedule to debut at number one, the Klaxons' first album *Myths of the Near Future* has to settle for a number two debut. Despite an attractive price point (less than £7 in some shops) helping to generate excellent sales of 57,500, it was eventually overtaken by Norah Jones' new set *Not Too Late*. Rising of 'new raw' movement, the Klaxons remain in the Top 10 with their second hit single *Golden Slams*, which retreats 7-8 on sales of 10,000, while album track 'Yes Not Over Yet' (a cover of the Grace Hill debut) at number 195 on sales of nearly 650 downloads.



4. Jamie T
With an ever-improving singles chart profile to his credit - first hit *Sicilia* up to number 22, if You Got Money reached number 13 while *Come Down* peaked at number nine - Jamie T's debut album *Panic Prevention* beats them all, debuting at number four on sales of 42,000. The genre-defying 21-year-old from Wirral-on-Dee provides *Witch* with its highest charting debut by a new act since 2003, when *So Much For The City* broke band The Thrills' first release, debuted at number three.

LAST WEEK	NEW	REVIEW	ARTIST TITLE	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	NEW	REVIEW	NORAH JONES NOT TOO LATE	1	1	1
2	NEW	REVIEW	KLAXONS MYTHS OF THE NEAR FUTURE	1	2	1
3	1	2	THE VIEW THATS OFF TO THE BUSKERS	1	3	1
4	NEW	REVIEW	JAMIE T PANIC PREVENTION	1	4	1
5	NEW	REVIEW	AMY WINEHOUSE BACK TO BLACK	1	5	1
6	NEW	REVIEW	JUST JACK OVERTONES	1	6	1
7	NEW	REVIEW	MADONNA THE CONFESSIONS TOUR	1	7	1
8	6	46	SHOW PATROL EYES OPEN	1	8	1
9	4	27	JAMES MORRISON UNDISCOVERED	1	9	1
10	8	34	KEANE UNDER THE IRON SEA	1	10	1
11	2	2	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	1	11	1
12	7	29	RAZORLIGHT RAZORLIGHT	1	12	1
13	5	21	THE FRATELLI COSTELLO MUSIC	1	13	1
14	9	29	LILY ALLEN ALRIGHT, STILL	1	14	1
15	10	10	TAKE THAT BEAUTIFUL WORLD	1	15	1
16	NEW	REVIEW	THE SHINS WINNING THE NIGHT AWAY	1	16	1
17	NEW	REVIEW	JOSH GROBAN AWAKE	1	17	1
18	16	11	AKON CONVICTED	1	18	1
19	30	34	NELLY FURTADO LOOSE	1	19	1
20	NEW	REVIEW	DORIS DAY THE MAGIC OF	1	20	1
21	12	29	KASABIAN EMPIRE	1	21	1
22	10	29	PAOLO NUTINI THESE STREETS	1	22	1
23	15	15	MY CHEMICAL ROMANCE THE BLACK PARADE	1	23	1
24	22	26	THE FEELING TWELVE STOPS AND HOME	1	24	1
25	24	20	SCISSOR SISTERS TA-DAH	1	25	1
26	24	24	JOJO THE HIGH ROAD	1	26	1
27	NEW	REVIEW	LITTLE MAN TATE ABOUT WHAT YOU KNOW	1	27	1
28	17	18	THE KILLERS SAM'S TOWN	1	28	1
29	13	11	OASIS STOP THE CLOCKS	1	29	1
30	18	11	THE ORDINARY BOYS HOW TO GET EVERYTHING YOU EVER WANTED	1	30	1
31	26	21	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	1	31	1
32	15	11	THE BEATLES LOVE	1	32	1
33	19	44	PINK I'M NOT DEAD	1	33	1
34	23	11	02 UZ18 SINGLES	1	34	1
35	23	11	ROB STEWART IF WE FALL IN LOVE TONIGHT	1	35	1
36	32	32	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	1	36	1
37	35	32	BEYONCE B'DAY	1	37	1
38	30	13	PAUL WELLER HIT PARADE	1	38	1



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