

# MUSICWEEK



## Publishers snap up new talent

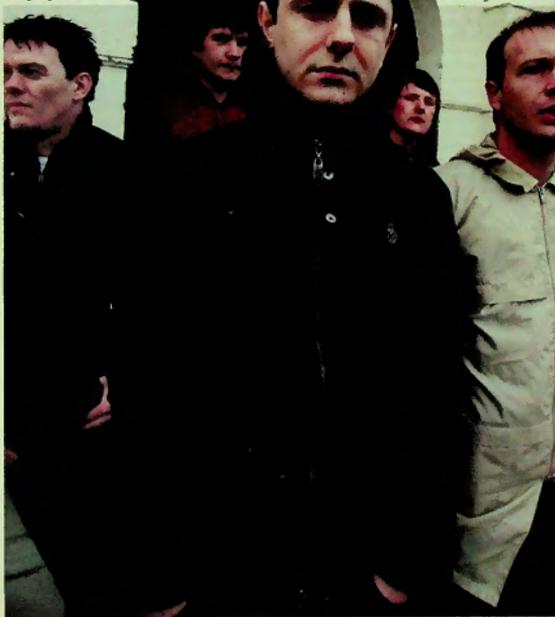
Two of the most hotly-contested music publishing deals of the year so far were completed last week as The Twang (pictured) and Renni Nicole finalised agreements with Warner/Chappell and EMI respectively.

The Twang's deal with Warner/Chappell followed the Birmingham band being courted by leading UK publishers for the best part of three months, while Nicole attracted similar attention ahead of signing to EMI.

The Twang, who secured Radio One airplay support courtesy of Jo Whalley for their Gavin Murnaghan-produced demos, last year signed a record deal with Mark Lewis and Martin Toher of B-Unique, which will release their debut single 'Wide Awake' on March 19. Their as-yet-untitled

album will follow later this year. Nicole, who drew significant interest with her Future Cut-produced demos in October, concluded a deal with EMI Publishing last week. Managed by Selig Lector of Wildlife Entertainment, the London-based star is currently in the studio with Jonny Douglas, working towards a summer album release. She signed a record deal with Darcus Beese at Island in January.

In a sign of the continuing hunger for new talent in the UK business, both deals were understood to have stretched into seven figures.



Industry awaits live show, as Brits organisers swear all will be OK

## Live Brits: safety net in place

### Events

By Ben Cardew

Brits organisers are putting in place every conceivable safety measure to ensure the event's first live televised broadcast in nearly two decades does not end in disaster.

The UK music industry's biggest spectacle of the year takes place this Wednesday at London's Earl's Court and will go out live on ITV1, some 18 years after its face was left with egg on its side when the last live-screened Brits was hit by one embarrassment after another. Since then the annual ceremony has been pre-recorded for broadcast.

However, Brits producer Helen Terry is promising that robust checks are in place to avoid any repeats this year of the infamous 1989 show, which was hosted by Mick Fleetwood and Sam Fox. "I don't think [the 1989 show] was that bad. It was incompetent really but not the presenters' fault," she says. "However, with the team that we have, it will never happen. We have had disaster meetings and discussed all the possibilities."

She adds that there are a number of security features in place should anything go wrong. The programme will run with a 30-second delay and there will be technology - dubbed a "fuck button" by

organisers - that will allow producers to sleep out any obscene or offensive language used.

In addition, plans are in place to switch the live feed to backstage interviews with Fearnie Cotton, should anything untoward happen during the show, which will feature live performances from acts including the Scissor Sisters, who will open the show, Oasis and Amy Winehouse.

To cater for live TV, the event will be split between two stages, themed as "love and hate". This premise will be carried through into the aftershow party, where guests will be able to get both married and divorced, reflecting the event's Valentine's Day timing.

Organisers have announced the names of three guest presenters: Joas Stone will present UK male; Aerosmith's Steve Tyler and Joe Perry will give the award for best international group; and Jarvis Cocker will present British breakthrough act.

BFI executive chairman and Brits co-chairman Peter Jamieson says that the event marks a new beginning for the awards.

"With Oasis receiving a major award [outstanding contribution to music] it adds an edge, as does having Russell Brand as a host," he says. "We have all the ingredients for a spectacular night."

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 ● Brits feature, p13-15

## Beatles boss's exit speculated

Apple Corps' settlement with Apple Inc may have been prompted by Neil Aspinall's retirement plans p3



## UK young guns head to US

In the first of a two-part feature, MW looks at the UK acts, such as Paolo Nutini, hoping to make a mark in the US p8-9

## Live: sales go through the roof

MW reports on the live sector, in which festivals and stadium concerts are regularly selling out in hours p17-18

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## Former Beatles roadie speculated to be leaving, as label settles dispute with computer giant Has Beatles boss decided to let it be?

### Companies

by Robert Ashton

The Beatles' willingness to bury the hatchet with iTunes may have been precipitated by the retirement plans of Apple Corps boss Neil Aspinall.

Aspinall, who has been employed by The Beatles in various jobs from roadie to company manager since 1963, is understood to be looking to move to pastures new.

The move could have persuaded the remaining Beatles and the estates of John Lennon and George Harrison to hurry to put in place a deal and get the Apple house in order before Aspinall leaves.

A source adds that EMI Recorded Music UK chairman and CEO Tony Wadsworth has also been putting increasing pressure on Apple Corps to tie up a deal with Apple Inc and iTunes since Apple lost its UK court battle against the iPod company last year over the use of the "Apple" name.

Under last week's settlement, the US company will own all the trademarks relating to the Apple name and license certain trademarks back to Apple Corps.



Apple to Apple: how iTunes could look under any future Beatles tie-in

That agreement paves the way for The Beatles to be sold on the iTunes platform and, although neither side would comment on that, Aspinall said in a statement that he looked "forward to many years of peaceful co-operation with them".

Neither side would comment on a time frame for uploading Beatles tracks, but some insiders suggest the 40th anniversary of Sgt. Pepper on June 1 would be a timely start date for the group's downloads. Apple may even produce a special, limited-edition Beatles

iPod to coincide with the launch. In statements Apple Inc CEO Steve Jobs said, "We love The Beatles and it has been painful being at odds with them over these trademarks. It feels great to resolve this in a positive manner, and in a way that should remove the potential of further disagreements."

Aspinall added, "It is great to put this dispute behind us and move on. The years ahead for us are going to be very exciting times for us. We wish Apple Inc every success."

But, if Aspinall is considering



**1978:** Apple Corps files for trademark infringement against Apple Computer  
**1981:** Settlement reached with a condition that the US computer giant agrees to stay out of the music business

**1989:** Apple Corps sues again, claiming violation of the previous agreement after the computer company adds a sound clip from synthesizer maker Ensoniq into a new computer

**1991:** Another settlement reached  
**2003:** The Beatles company sues once more, claiming the use of the Apple logo in regard to iTunes breaches the 1991 agreement

**2006:** High Court rules in the computer company's favour

quitting, it would make sense for Apple Corps to resolve all its big deals and issues and have all its ducks lined up for the digital century. The ongoing royalty battle between The Beatles and EMI in the UK and US will also be a priority to wrap up.

The source says, "Apple iTunes has been trying to get The Beatles on board way before last year's court case. EMI has also been trying to persuade Apple Corps to do a deal." He adds that EMI executives have been pushing their

arguments in favour of The Beatles linking with iTunes for years because they know they can make a fortune out of sales of the group on the internet. He adds, "Cash from Beatles sales will do wonders for the EMI share price."

Some industry commentators even suggest that the arrival of The Beatles on the internet could kick-start a change in gear of digital sales - Jobs said in his DRM statement last Tuesday that only 3% of music on the 9cm iPods sold to date had been purchased from iTunes.

Online retailer RecordStore's sales director Simon Moton says, "Adding anything new to iTunes can only help Apple. It is great for fans and great for The Beatles."

If Aspinall is planning to bow out, the source also suggests that Apple Corps will have a job on its hands finding a replacement since he has been with The Beatles for more than four decades and is credited as being the only man who has maintained a friendly relationship with all four camps.

However, another insider close to The Beatles says that reports of Aspinall's retirement are "greatly exaggerated".

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## Encouragement and cynicism over Jobs' call to axe DRM

The music industry has reacted with a mixture of encouragement and cynicism towards Apple chief executive Steve Jobs' calls for the four majors to abolish DRM technology.

In an essay posted on the Apple website last Tuesday, Jobs highlights what he describes as "three different alternatives for the future" of copy-protected music: the maintaining of the current status quo, Apple opening up its FairPlay DRM for other companies to use and the majors abolishing DRM.

Jobs concludes that the latter option would be "the best alternative for consumers and Apple would embrace it in a heartbeat". He says that "DRMs haven't worked and may never work to halt music piracy", and adds that the vast majority of music on iPods is ripped from unprotected CDs anyway.

Warner Music Group chairman Ed Bradley defiantly responded by vowing, "We will not abandon DRM", although a spokesman for EMI, which was last week speculated by US

newspapers to be looking to abandon DRM, concedes that DRM is proving problematic for the industry, adding, "We are engaging with our various partners to find a solution. Lack of interoperability is increasingly becoming a problem."

The IFPI is notably critical, with chairman and CEO John Kennedy accusing Jobs of risking "throwing the baby out with the bathwater".

"In spite of what Steve Jobs says it should be neither impossible nor unreasonably burdensome to implement interoperability while

maintaining the security of DRM," says Kennedy.

But Jobs' proposal has been welcomed by the indie sector. David Palcman, president of eMusic was quick to come out in support of Jobs, saying, "Thirteen thousand independent labels share this view. We are hopeful the remaining four [majors] will one day join them by licensing their complete catalogues [DRM-free]."

Beggars Group director of digital Simon Wheeler adds that "every one of [Jobs'] points is common sense and common

knowledge", while 7Digital managing director Ben Dury says that "in general we support what Steve Jobs is saying", although both Wheeler and Dury are cynical about the timing of Jobs' rhetoric, coming as Apple faces increasing pressure in Europe to make iTunes compatible with other devices.

Jobs is reported to be meeting with representatives from all four majors in May to discuss the renewal of licensing contracts, in what is expected to be a crunch meeting in deciding the future course of the iTunes Music Store.

### THE PLAYLIST

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

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<p><b>DIANE BIRCH</b> Rewind (demo) Clare has a voice and songwriting ability that will connect with truly global audiences. One of 2007's strongest new finds (demo)</p>	<p><b>DIZZEE RASCAL</b> Wanna Be A G (XL) This upbeat song, featuring Lily Allen, could stand to deliver Rascal with his biggest hit yet. (single, tbc)</p>	<p><b>WE ARE THE PHYSICS</b> This Is Vanity (One) Angular rock that doesn't take itself too seriously. We Are The Physics write songs that'll wake you up. (single, Feb 26)</p>	<p><b>THE HOT MELTS</b> Earth (unreleased) A favourite around the office over the festive season, Earth is earning the deserved A&amp;R interest. We think it's a hit (demo)</p>	<p><b>STAR ALLIANCE</b> FT. SHIELLA FERGUSON He's A Runner (Sporting Riff Raff) Based on The Runner by The Three Degrees, this song promises to go the distance. (single, Apr tbc)</p>	<p><b>MIA</b> Bird Flu (XL) While the album tracks remain under wraps, the first track whose M.I.A.s trademark album suggests good things indeed. (video stream)</p>	<p><b>THE PIERCES</b> Six-6's &amp; Stones (Lizard King) The latest addition to Lizard King is a sliding disc whose dark pop songs possess a disarmingly infectious appeal. (single, Feb 26)</p>	<p><b>DRAGOLETTE</b> I Get Around (Mercury) First single from the Mercury-signed pop duo has been earning growing praise from tastemaker websites. (single, Apr 26)</p>	<p><b>REGINA SPEKTOR</b> Fidelity (Warner Bros) Fidelity is a charming, mainstream intelligent song which will further entrench Spektor with mainstream audiences. (single, Mar 5)</p>	<p><b>RUMBLE STRIPS</b> Alarm Clock (Fallout/Island) With the band's first commercial single, mainstream awareness about Rumble Strips is set to hit new heights. This will be their year. (single, Mar 19)</p>
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Fourth German city added to showcase for UK artists

# British Music Week heading to Munich

## Events

by Robert Ashton

The BPI's second German-bound British Music Week has strengthened its status as the largest UK-only music push on the continent by adding Munich to its list of destinations.

The April 20 to 28 event, which aims to focus consumer attention on UK music and increase the UK's share of the English language music market, will now be staged across four of Germany's biggest cities with Berlin, Cologne and Hamburg having previously been confirmed. The inaugural BMW held last year was exclusively a Berlin affair.

This year's event is also aiming to widen the musical flavour of last year's event, which was heavily biased towards emerging guitar acts. The change of emphasis is illustrated by the first acts unveiled for the event, which not only includes guitar bands like The Horrors and The Others, but also Sugababes, Kooshen and Lady Sovereign.

BMW founder and BPI communications and development director Steve Redmond says, "We are broadening the scope of it and also broadening the scale of the act. If Berlin last year was the trial, 2007 is the final test of the concept."

He also hopes to roll out the BMW concept to include further



Lady Sovereign: unveiled for BMW

European territories next year, hinting that the third-largest European market, France, would be the favourite.

Redmond is now busily putting in place the infrastructure and media partnerships for the April event. The majors and a range of the most influential independent labels have already pledged to showcase acts during the promotion with label rights to include one from Sony Red Ink.

Sanctuary Records international marketing and promotion senior vice president Julian Wall says, "In an incredibly congested and competitive international market, anything that helps elevate UK acts up the local agenda in one of Europe's biggest markets is to be welcomed. The BPI-sponsored BMW is a very

effective and efficient tool in this respect and Sanctuary Records artists will definitely be looking to take advantage of this opportunity." Sony BMG Germany music division senior vice president Willy Ehmann adds, "We believe that the BMW 2007 is a very good promotion platform for our UK artists and will be supporting this event."

Each of the media partners involved in the first event and a range of new partners have pledged support, including Kerrera Klub, Radio Eins, *Intro Magazine*, music retailer Saturn, the British Council and the British Embassy.

Redmond says, "We said from the beginning that BMW would only succeed if it had genuine support from the German music industry. I am glad to say the response from the German industry, media and public to last year's event was overwhelming."

"Germany is the largest European market for UK record sales and is a natural partner nation for this kind of event."

"The German industry has spoken and they want a truly national event that brings the best new UK bands to the most exciting music cities in Germany."

The 2005 promotion saw nearly 8,000 Berliners attend and it generated a 5.4% increase in radio airplay of British music in Berlin over the course of the week. [bpiert.com/musicweek.com](http://bpiert.com/musicweek.com)

## ARCADE FIRE

## SNAP SHOT

Arcade Fire's first album for Mercury Records is set to be reissued on the band's own Sonovox label next month, allowing the Canadian septet to maintain creative control over their image and music while tapping directly into the Universal company's marketing and promotional muscle in the UK.

While much of the album, entitled *Nice Invis*, has been kept under wraps so far, fans got their first taste of the new material at a series of intimate gigs at Purchester Hall in London earlier this month.

The five dates sold out in two minutes and a larger UK tour this March, incorporating four nights at London's Britten Academy, sold out in just 45 minutes.

Mercury senior product manager Clive Cowley, who the company signed the band in January, says the response has been overwhelming.

"Arcade Fire are a real word-of-mouth success story and the fanbase they have developed as a result is very dedicated," he says.

The album's lead single *Keep The Car Running* has been incorporated into an online blipnet, highlighting the new album. The blipnet has been seeded online via YouTube where it has been viewed more than 60,000 times.

Cowley says at this stage there are no plans to shoot a video clip for the track, which will be released as a limited-edition seven-inch record and download on March 19.

**CAST LIST:** Management: Scott Rodger, Quest Management; Press: Regine Molyett and Frances McElroy; Agent: Julie Greig; CAA; TV: Holly Davis; Mercury: Radio; Mark Rankin; Mercury Product Manager: Clive Cowley; Mercury.



# Virgin plans music channel

Virgin Media is considering plans for a new music channel that will break from the traditional linear demands of TV.

The company, born out of the merger of NTL and Telewest and the subsequent acquisition of Virgin Mobile, launched last week offering consumers a "quadruple" of services, incorporating digital TV, broadband, home and mobile phone. This will be followed by the February 20 launch of Virgin Central, a TV channel offering TV on demand.

While Virgin Central will not offer music content at launch, it is designed to complement the company's existing TV-on-demand service, which allows consumers to watch music videos, concerts and films on a rental basis. Furthermore, Virgin Media managing director of brand Ashley Stockwell says the company is examining how it can offer more music.



L-r: Jim Mooney, Richard Branson and Steve Burch of Virgin Media

"Music is at the heart of the Virgin brand. It is where it all started. We want to bring that to life on TV," he says.

"We are looking at a music channel or developing further music content. But whatever we do with music it will not be the traditional linear channel."

"Consumers are willing to pay

for digital music," he adds. "We have the capability through broadband and TV to bring that to life."

Stockwell explains that the company is looking at creating an "iTunes style" channel that will allow consumers to search videos by artist, track name and genre and create their own playlists.

This could, theoretically, offer hundreds of thousands of videos at the touch of a button, although there are fears that this might prove difficult to navigate. The aim, Stockwell says, is to give consumers more control over what they watch.

Virgin Media chief technology and information officer Howard Watson adds that music can be a key component in his company's ongoing struggle against other TV operators, including Sky.

"One of the great things that Virgin has is music," he says. "If you look at our competitors, that is one key differentiator."

A British technology company is today (Monday) launching a subscription-based music service for mobile phones that it claims will deal a serious blow to Apple's iPhone in Europe.

The service, which is created and operated by Omnifone, is based on the company's MusicStation software, a handset-based digital music application that can operate on most 2.5 and 3G handsets, irrespective of manufacturer.

The service will offer unlimited downloads to a phone for a fee of £1.99 a week (£2.99 in the Eurozone) or a premium package at £2.99 (£3.99) that additionally allows tracks to be played on the user's computer.

Omnifone says it has deals with 23 mobile network operators across 40 countries in Europe, Asia and Africa, and as a result it hopes to outsell the iPhone when the Apple handset launches in Europe in October.

The company also claims to

have deals in place with all four majors to supply content and is in discussions with several indie labels as well as Aim.

"Our partners have 690m customers globally and they sell 500m handsets a year. Approximately 75% of these are MusicStation compliant," says Omnifone CEO Rob Lewis. "Apple has a very Apple-centric view of the world. We have delivered a solution that is operator-centric."

The service will also allow users to browse, search and create playlists, as well as to receive personalised music news.

"One of the reasons we have had so much support from labels that we can offer a sea change in digital music revenues and also a sea change in breaking up Apple's monopoly," Lewis adds. "We believe that we can fundamentally change the digital landscape."

The service will come onto the market in the second quarter of this year, with a large marketing push.

**FOPP HISTORY**  
**1981:** Gordon Montgomery starts All Records on a market stall in Glasgow.  
**1987:** Montgomery opens his second shop, in Edinburgh's

Cockburn Street. He renames the company Fopp.  
**2000:** Fopp named midsize business of the year at the National Business Awards Of Scotland.

**2002:** The company opens its first London store, in Shaftesbury Avenue.  
**2006:** Fopp opens a flagship store in London's Tottenham Court Road.

**2007:** Fopp buys 67 former Music Zone stores.

## Mixed reaction as Fopp buys 67 former Music Zone stores

The music industry has given a cautious welcome to Fopp's acquisition of 67 former Music Zone stores, despite fears that the Glasgow-based retailer may be on the verge of repeating Music Zone's own mistakes.

While negotiations are believed to be ongoing between the administrator and suppliers over stock left in Music Zone stores, Fopp announced last Monday that it had bought 67 former Music Zone outlets, as well as the company's head office and warehouses in Stockport and Denton.

The move takes the number of Fopp outlets to 113, just behind Virgin Retail's 127 UK and Ireland stores, and comes a month after Music Zone collapsed into administration in the wake of a difficult Christmas trading period.

However, several music industry insiders expressed fears that the retailer may be expanding too quickly. They claim that in doing so it risks repeating the mistakes of Music Zone, which in January 2006 bought 43 former MVC stores from administrator Kroll, a deal that many believed contributed to its downfall.

"It is a strange fit to the Fopp brand because the stores are very different. They have a very different offer and very different consumers," says one insider. "I am a



Fopp expanded its portfolio last week after buying 67 former Music Zone stores

little bit nervous, but I think that someone like [managing director] David Pryde is very good and he will have thought this through."

Nick Gladding of retail analyst Verdict was more blunt in his warning. "It is a big step up in scale for them," he says.

"My concern would be that they face the same problems that Music Zone did when it bought the MVC stores. A number of these stores have had poor trading in recent times. Fopp has the challenge of improving their performance and enlarging their operation.

"It is a difficult time to do in a difficult market."

However, he questions the assumption that Fopp and Music Zone offer an identical proposition,

merely because both companies operate on a budget pricing model.

"I think Fopp is a bit different from Music Zone in terms of appealing to serious music fans and heavy buyers of music," Gladding says. "Music Zone didn't have that much to differentiate them from the supermarkets. People visit Fopp because you can get interesting products. The question mark is, is there a big enough market for Fopp in those towns?"

Vital managing director Peter Thompson adds, "Fopp has a much more upmarket appeal. I can see it being much more appealing to customers. Music Zone never had a strong identity. Fopp has a nice feel about it, the way it presents things and its image."

Berwick Street's Reckless Records and CD City join growing list of independent casualties

## Second-hand record shops close

### Retail

by Adam Benzie and Ash Dosanjh  
For the record-buying aficionado Soho's Berwick Street stands as something of a Mecca, brimming with music stores on both sides temptingly offering everything from run-of-the-mill chart fodder to more specialist delights.

But the depressing times that have gripped the general high street record retailers are being felt here, too, among the street's dedicated music stores and, more widely, by other new and second-hand independent record outlets that not so long ago were thriving.

Reckless Records, which had operated on Berwick Street for 23 years, closed its doors for the last time on February 1, joining Steve's Sounds along the road and being followed just two days later by CD City in the same street.

"We've lost three record shops in one week," says Mister CD proprietor David Killington, whose own store is on the brink of clo-



Closed: Reckless Records been a casualty of recent record store closures

sure. "This store used to be on two floors - I have one floor now. I used to have five staff, now I've got none. I've had my shop on the market for five months and not a sniff of interest in the premises. There's just no future in music retail. No one under the age of 25 buys into a product anymore and they're essentially my future customers."

These latest closures draw a sharp focus on an accelerating

trend which, over the past two years alone, has seen the notable closures of Bristol's Imperial Records, Reckless's Camden and Islington branches, and the announcement from Croydon's long-standing Benanos store that it is to cease trading.

"There is a community of record shops in Berwick Street in the same way there is a community of diamond dealers in Hatton

Garden," says Sister Ray co-founder Phil Barton. "We all know that our strength is being together, so the closure of Reckless is really bad news for us. Every time there is a rent review the rents go up so there's no protection for us."

Most retailers are agreed as to the reasons behind the closures, citing rising rent rates coupled with an inability to compete with heavy-discounting supermarkets and internet stores which bypass VAT charges by basing their operations abroad.

"We can't compete with places like HMV when they list pre-release stuff on their website at £8.99, already pre-discounted," says Reckless Records general manager Duncan Kerr.

"Tosco lists every single record they can get their hands on and then they offer it out at a cheaper price even if they don't have it in stock," adds Rough Trade retailer Sean Forster. "When you can go onto Amazon and buy an album for £8.99 when the dealer price of the CD is £9.15, it's just madness."

For some independent retailers, however, there is still enough of a market to maintain a London location. According to Music and CD Exchange's management assistant Dug Park, the business is yet to feel the overly negative affects from online music sites.

"Business isn't booming like it was a few years ago, but we're still making a profit," he says. "I can't see any reason why Reckless couldn't have done the same."

Yet for most stores, the oft-repeated mantra that they simply need to diversify and specialise to survive may no longer be enough. Benanos and Reckless have both ruled out operating even as online stores as being too expensive when faced with the free-for-all of eBay.

"If record companies want the independent record sector to survive, they are going to have to think hard about how to keep the 50,000 independent record shops that are left in this country, because soon there won't be any," says Sister Ray's Barton.

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**RADIO ONE LIVE HIGHLIGHTS**  
**FEBRUARY** Radio One Presents... Kateri Glich,  
**MARINA** Pele's Song live from the Miami Winter Music Conference

**APRIL** Radio One Presents My Chemical Romance  
**MAY** Radio One's Big Weekend  
**JUNE** Download Festival  
**JULY** Radio One's Six Weeks of

**Summer AUGUST:** Reading/Leeds Festivals  
**SEPTEMBER:** Planet Rock  
**OCTOBER:** BBC Electric Proms  
**NOVEMBER:** Radio

One's Writer  
 Weekend

Station adds more events to busy schedule to mixed industry reaction

# Kaisers to kick off Radio One's biggest live year yet

## Radio

by Jim Larkin

Radio One is tonight (Monday) launching what it is billing as its biggest year yet for live music coverage with a one-off exclusive concert featuring Kaiser Chiefs.

The BBC station's 2007 live music programme will not only incorporate broadcasts from traditional summer festivals such as Glastonbury, Reading/Leeds, T In The Park and, for the first time, Download, but it is also promising to create more new events and extend those it already organises.

Among the new live properties being planned, the network is preparing to roll out an event called the Winter Weekend in November, which is being described as a large event in London for under-18s. Ahead of that, the Radio One Big is returning in May with a third stage and a 30,000 capacity, making it Europe's largest free ticketed festival, while Six Weeks Of Summer is being extended to feature increased capacities and larger stages at venues around the UK and mainland Europe.



Kaiser Chiefs setting the ball rolling for Radio One's Presents...series of concerts

In addition, the BBC Electric Proms will be back in October, and there will be a series of one-off gigs called Radio One Presents, to include tonight's Kaiser Chiefs gig and another by My Chemical Romance in April.

The Big Weekend is now expected as the event which kicks off the UK's outdoor festival season. Details about the line-up and location will not be released until February 26, but once again it will be staged in an area typically overlooked by the festival circuit, with north Wales being rumoured for

this year.

Radio One editor of live music and events Jason Carter says the aim this year is to focus on events the BBC has built up itself. However, there is mixed support for this policy among the live sector.

While BBC coverage of traditional events like Glastonbury is welcomed for its impact in helping the festival circuit grow as a whole, there are those in the live sector who question the merit of the BBC's own events.

Primary Talent managing director Peter Elliott says, "Radio

has helped make festivals a lifestyle choice and broadened their appeal. However, radio's involvement in its own events will erode the wider live circuit because they're not proper festivals and fans get short changed. Bands play short sets, they don't get paid properly and there's an element of 'impulse' – and I stress implied – blackmail, whereby bands feel they have to take part or else the station won't support them."

As such, Elliott believes that if there is room in the calendar for further festivals then they should be left to the commercial sector to run so that bands can be paid correctly and radio can cover it in the usual way. However, a Radio One spokesman points out that, because its Big Weekend is both free and staged in areas where the festivals do not venture, it cannot be seen to be as competing with the live sector.

In addition to the rock festivals, Radio One will also be broadcasting from dance events such as Fortitude in Russia as well as Barcelona's Sonar and the Miami Music Conference.

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## Radio digest

### Sony's introduce internet award

● **Sony Radio Academy Awards** organisers are introducing an internet programme award for the 2007 event. The new category aims to recognise excellence in the creation of radio programmes produced for distribution via the internet. The shortlists for all 30 judged Sony Awards categories will be unveiled on March 27 with the ceremony itself taking place on April 30 at London's Grosvenor House Hotel.

● **Commercial radio trade body RadioCentre** has appointed former Capital and Yahoo! executive Martin King as the head of its advertising unit. King has taken the position of chairman of the Radio Advertising Bureau, the organisation that merged with the Commercial Radio Companies Association last July to form RadioCentre.

● **Ofcom** has advertised for applicants for a new digital multiplex licence being created for north east Wales and Cheshire. The licence will cover an area with an estimated adult population of 647,000.

● **Despite a huge efficiency review**, EMI is still forecasting a current financial year performance "beyond the bottom end of market expectations". The media group, which owns the Magic and Kiss brands, suggests that market conditions in consumer media – and radio in particular – have been weaker than anticipated.

● **Chris Tarrant's** making his return to commercial radio with a four-programme deal for **Classic Gold's** digital services. Tarrant will be hosting the Small Price 2 Pay competition, which will air on Sunday evenings from later this month.

● **Chrysalis Group** has given an upbeat trading statement in which it says both its radio and music publishing divisions are outperforming the market. In radio the company is expecting flat revenues thanks to an encouraging start to the year, with January revenues up 5% on the same period last year helping to offset a 10% decline before Christmas.

● **GMG Radio** has recruited Emma's Alison Forsshaw as deputy group sales director. Forsshaw is currently sales director at Emma's Key 103 in Manchester and will be joining GMG in April. The company has also appointed former Saga Radio executive Gavin McCoy as the programme director of Smooth Radio in London. He has been with Saga for six months, most recently acting as head of presentation for its digital operation.

● **Moray Fifth Radio** presenter Helen McPherson has been named the Country Music Association's international broadcaster of the year. The award was announced at a GMA awards evening in Glasgow and came in recognition of the 25 years McPherson has spent broadcasting across the north of Scotland.

# GMG's head of music is set to lead the march

## Quickfire

GMG Radio's bid to overtake Chrysalis Radio to become the UK's third biggest commercial radio group behind GCap and Emap has another boost. This day as it beat off 10 other applications to win a new FM licence for Manchester. The win for its Rock Talk format follows recent acquisitions of two Century stations from GCap and Saga Radio. It all means a bigger job for Terry Underhill in his new role of group head of music at GMG.

GMG seems like a company on the march. What's the thinking behind the creation of your new role? As the group has expanded with Smooth in the short term, it was felt it was time to have someone specifically dedicated to music. I've been here since the beginning and I'm pleased that those me, Century and Real are positioned to reach a similar audience, and Saga has the crown with Smooth in London, so the task in hand is to brand-manage the music output. So you see the output as splitting

between two distinct camps – the Real/Century audience and the Smooth/Saga audience?

Yes. We've already integrated the Century and Real music policies into one, so that they have the same music database and same weekly meetings to decide what they're going to play. And we're going to rebrand Saga, because the over-50 audience aren't the same fuddy duddies that that age group was when I was at 50. The idea that someone who's 50 doesn't like new music is out of date.

What percentage of the output of Smooth and Saga will be new music?

It's difficult because Saga's got strict formats saying less than 20% of music can be less than 20 years old, and Smooth will never be a station which is all about championing new music. That said, if Rod Stewart comes along with a new album like American Songbook then our listeners will want to hear it. But with Century and Real, we really get the opportunity to break new bands. We were playing The Feeling and The Kooks from a really early stage. How do you define your two audiences?



Underhill: aiming GMG sights at Chrysalis

They're all over 25. Real and Century would be for 25 to 45-year-olds and in areas we broadcast we're very popular. Real went to number one in Wales, so we know what they like. The Smooth and Saga audiences are the over-50s and it's interesting because no-one's really trying to reach them in the way that we're going to.

Are you mainly going up against Radio Two for audience?

They're the core competitor for Real and Century and they do less well in areas where we operate. But the over-50s market is changing, because they can remember growing up with bands like The Who and The Jam at a time when they were cutting-edge

bands and they still want to listen to them.

How receptive do you think your audience would be to buying downloads through your stations' websites?

We had a little go at that a year ago, and I think when you're going up against huge internet empires like iTunes it's difficult to compete. Online, however, is very important to us and giving people the ability to find out what they're listening to and perhaps to click through to a retail partner would be a valuable service. If we play a record someone had forgotten years ago and they feel the urge to buy it, they should be able to. We know our listeners would be more likely to go and buy from a recognised site than something illegal, so the opportunities in the music industry are sizeable. How closely are you working with the music industry?

It's fairly straightforward: we need to play the best music to keep people listening and they need to see records to stay in business, so we need to work out new ways of helping each other. A line of the simplest of those is the download model, but the challenge is to find other ways.

Music is one of our passions and we want to share that with our 17 million customers in the UK. We believe in making access to music simple and affordable, bringing people closer to the music they love, by creating exclusive products and unique events.

Playing host to some of the industry's biggest and breaking music talent, **T-Mobile Street Gigs** gave people the chance to see their favourite bands in venues they wouldn't expect. Always set in amazing locations, gig highlights included The Strokes playing at the Natural History Museum, The Streets playing at London's only Lighthouse and Pharrell playing at Glasgow's world-famous Fruitmarket.

**Transmission with T-Mobile** also brought established and new acts to our screens in a Friday night music programme co-created with Channel 4. The show travelled around the country bringing the UK public closer to established and breaking artists, featuring talent as diverse as The Long Blondes, Primal Scream, The Klaxons, The Gossip and DJ Shadow.

2007 is another massive year for music. We're moving into our third year of **T-Mobile Street Gigs**, our second series of **Transmission with T-Mobile** and we have even more to come.

We're supporting the Music Week Awards because they celebrate great music and the unsung heroes behind that great music.



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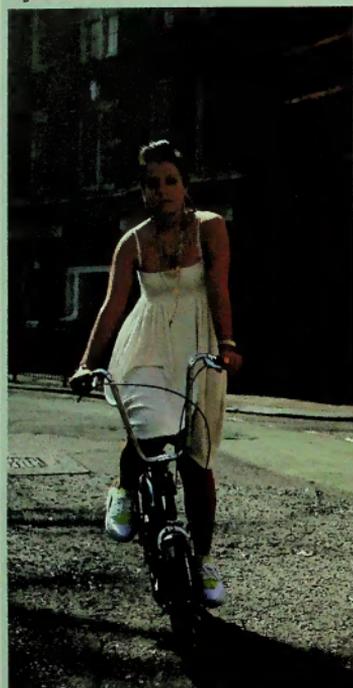


**MUSICWEEK**  
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celebrating great people in music

**T-Mobile**

## Lily Allen



Allen her multi-pronged US campaign began four months before her album release

Lily Allen truly is a poster girl for the MySpace generation, having built up a huge fanbase on the social networking site before her UK breakthrough this year with the chart-topping hit *Smile*. Given all that, it only seems smart and appropriate that online activity should be playing such a key role in Allen's attempts to make Allen's third UK female solo artist in 12 months to reach platinum status and beyond on the other side of the Atlantic.

Following the major's successes there with Corinne Bailey Rae and KT Tunstall last year, it has lined up with a series of online sites to try to make it a last-lick with Allen, whose album *Alright, Still* was issued in the US on January 30 and is already off to a fantastic start, best week debuting at 20 on the *Billboard* 200. The tips include a "New" artist feature running on Clear Channel's site until April, a "New Now" feature on

Yahoo!, AOL sessions running in January and February, "Oies To Watch" features on MSN Music and Real/Playsody and a piece on *MTV*.

With the US's notoriously conservative radio programmers often difficult to penetrate with a new act, Capitol UK's international vice president Kevin Brown says finding other ways to make an impact are vital. "There are more opportunities to get exposure now," he suggests. "There are fantastic opportunities with online partners like AOL and Yahoo! When they champion an act they can really make a difference."

As important as online is to EM1's US campaign for Allen, it is, though, just one part of a multi-pronged attack that effectively began back in October, around four months before her album's US release. She played four club nights that month in New York, San Francisco, Los

Angeles and Chicago then returned in December for a week of promotion on the West Coast. Selected press was also secured with publications including *W* magazine and the *New York Times*.

A third promo trip beginning last month included her performing *Smile* and *LDN* on *Saturday Night Live* on the weekend immediately after the album's release, as well as appearing on *Conan O'Brien*. She is also the first artist to play *MTV's* inaugural *Discover and Download* tour, which comprises a seven-city club tour, which began in LA on February 5. EM1's Brown says the tour guarantees Allen video exposure across the MTV network. She was MTV's artist of the month for January. Allen's music has also been placed in US TV programmes including *Grey's Anatomy*, *CSI*, *New York* and *Entourage*.

STYLING: JESSICA WILSON  
HAIR: JESSICA WILSON  
MAKEUP: JESSICA WILSON  
DRESS: JESSICA WILSON

Last year, British music had success in America not seen since just as good. In the first of a two-part feature, *MW* looks at

# The new wave and Allen

## The UK's young guns

Tuesday, February 27

making **the** **new** **wave** **in** **america**

By Paul Williams

Ever since The Beatles touched down to chaotic scenes at New York's JFK Airport on February 7, 1964, virtually every UK act has looked to follow in their wake by breaking America.

Until the end of the Eighties—with, naturally, some notable exceptions—it was almost a given

that British acts that were successful back home would win at least some favour with their US cousins.

But the last decade and a half has been much tougher going, with genuine breakthroughs such as those mounted by Coldplay and Radiohead and, briefly, Oasis and Spice Girls proving to be exceptions to the rule, rather than the norm.

The tide may be turning, however. A new level of optimism is being felt by UK record companies about breaking their acts in the States, fuelled by more genuine new British successes there in 2006 than in any previous 12 months since the Eighties.

The roll of honour includes Natasha Bedingfield, James Blunt, UK-signed ID Divo, Keane, Corinne Bailey Rae, Snow Patrol and KT Tunstall.

Those breakthroughs neatly set the scene for what this year is turning into the biggest push by new UK acts in the market in years. Building on a remarkable year domestically for new homegrown talent, the likes of platinum acts Lily Allen, The Feeling, The Fratellis, James Morrison and Paolo Nutini are all subject to launches with debut albums in the US this year.

Add to that list British acts tar-

### James Morrison

As his album title suggests, he is undiscovered at present across the pond, but soon America will be literally waking up and smell the coffee when it comes to James Morrison.

The Universal singer-songwriter has won a rare personal artist for a brand new artist by Starbucks agreeing to stock his debut offering *Undiscovered*, which is released on March 13 in the US, in its 6,000 stores across the States.

Universal UK's international director of marketing Greg Sambrook notes that usually such retail space is only made available by the coffee giant to a brand new artist by Starbucks agreeing to stock his debut offering *Undiscovered*, which is released on March 13 in the US, in its 6,000 stores across the States.

"Really it came about through the UK marketing department being contacted

by a guy from Starbucks who had come across the record and wanted to do something," says Sambrook. The Starbucks tie-up will roll out in March at the same time as a return US trip for Morrison, who was in the States at the end of last month to play showcases in New York and Los Angeles and perform on ABC's *Jimmy Kimmel Live* TV show.

That visit followed an introductory excursion to the US last year when Morrison met key people from his US record company Interscope and played a couple of songs to staff acoustically in the boardroom. "The Americans then came over here last year to film some stuff for podcasting," says Sambrook. "The support from Interscope has been really strong. They've really taken him to heart."

A new video for lead-off track *You Give Me Something* was completed for the US at the end of January, while

Morrison's visit in March around the album's release will include a performance at South by South West and appearances on NBC's *The Today Show* and *The Tonight Show With Jay Leno*.

Given *Undiscovered*'s US release came more than eight months after the album was issued in the UK, Sambrook says it means Morrison will be able to devote a good part of his schedule in 2007 to the States.

"We took a very considerable decision to try to break America this year because last year his diary was very full and it's worked out well because we're now in a position where there's quite a healthy stream of international buzz as North America just as he starts the American assault," he says.

DEBILLY TIGHE/REXUS  
LILY ALLEN: GUY AROCH/REXUS



### The View

For much of the UK New Year's Day represents the chance of a 60-60 after too much partying the night before. Not so this year for Dundee four-piece The View, who demonstrated their dedication to the cause by sacrificing the day off to get on a plane to New York for their first-ever US promo visit.

"I've never known a band flying on January 1 to do some dates," says a genuinely-shocked Sony BMG UK international vice president Dave Slack, who is now looking to follow the

band's chart-topping success back home by achieving a breakthrough in the States.

Ahead of the US release of their album *Hats Off to the Bunkers* on March 13, there is already evidence of a notable pick-up in interest with *The New York Times*'s art section for one including their cover stars early last month.

That immediately followed the band playing two dates— their first-ever in the US—in the city's Mercury Lounge venue followed by performances the same week in San Francisco and Los Angeles.



...nce the days of A Flock of Seagulls – and 2007 is set to be  
...the UK artists hoping to make it big across the Pond

# General charge of Headline Stateside

getting the US with second albums – among them Arctic Monkeys, Natasha Bedingfield and Bloc Party – and we have in place a sizeable contingent of US-bound new UK acts not seen since the MTV-backed early Eighties British invasion.

"It does feel like UK music is really coming back in a big way now internationally and clearly it's having an effect on America," says Universal UK international director of marketing Greg Sambrook.

"There doesn't seem to be such heavy traffic coming from the US in terms of key releases. That leaves a gap in the market and the UK has a really good spread of

music at the moment. There are real artists and bands and that stuff really travels."

Sony BMG UK international vice president Dave Shack believes the climate is optimistic for UK acts looking to break the States.

"British music has a cache that comes from Coldplay into Snow Patrol and incorporates Corinne Bailey Rae and our very own Vega 4. This sync generation of acts – easily discovered by the public on the TV shows' integral website experience – have found success on *Grey's Anatomy*, *CSI* and many others, helping us in the one hand to cross re-coop at

the least and actually break the band on the other," he adds.

Ahead of *Music Week's* Making It In America Conference at London's Rich Mix venue on Tuesday, February 27, this opening part of a two-part feature examines five UK-signed acts with debut US albums looking for American glory this year. Another handful of acts will follow next week.

Limited places are available for the Making It In America conference. To secure a place contact Imelda Bamford on 020 79218300 or email [imelda@musicweek.com](mailto:imelda@musicweek.com).

[pauiw@musicweek.com](mailto:pauiw@musicweek.com)

## Amy Winehouse



Winehouse: debut live performance in America was saluted by the music press

## Paolo Nutini

From the likes of Led Zepplin and The Rolling Stones in the Seventies to James Blunt last year, UK talent heavily figures in the established career of Atlantic Records' late co-founder Ahmet Ertegun. Now the last chapter of that story is being written as the record company rolls out the US release of Paolo Nutini's debut album.

The Scottish singer-songwriter's US push comes with a personal endorsement from Ertegun, who passed away aged 83 last December following a fall at a Stones concert a few weeks earlier.

Back in May last year, Nutini was asked to perform at the New York Pops Birthday Gala at Carnegie Hall in New York at the request of the Atlantic chairman, who was being honoured when Nutini's title in Ertegun continued in July when – as the only new artist taking part – he joined Atlantic



Nutini: grails from late Atlantic co-founder Ahmet Ertegun

legends such as Ben E. King, Solomon Burke and Robert Plant at the Morrison Jazz Festival in a tribute to the company's co-founder.

Atlantic Records UK managing director Max Louzada says Ertegun's endorsement has been important for Nutini. "However much you prepare for America, it is always a shock. To have

someone who believes in you, who understands the process you are going through and can articulate that is a huge confidence boost for me. "It can give the artist the ambition to want to break America."

Nutini – who was part of the UK line-up at South by Southwest in Austin, Texas last year – will now look to justify that immense faith in

him by the legendary record executive as he undertakes a tour of the US and Canada in conjunction with the release of debut offering *Time Is on My Side*, which came out on January 30 and last week debuted at 48 on the *Billboard* 200. The tour, which began in Chicago on January 25, will conclude in Vancouver on March 29 and is interspersed with a series of TV appearances.

He performed on *The Today Show* and *The Late Show With Conan O'Brien* in New York on the day of the album's release ahead of a gig the following night at the city's Bowery Ballroom, while turned up on *EXPN's World Cafe Live* in Philadelphia a couple of days later.

"This year is dedicated predominantly to breaking America," says Louzada. "It is massively important."

IN THE NEWS: PAOLO NUTINI'S DEBUT ALBUM, *TIME IS ON MY SIDE*, RELEASED DATE: MARCH 29

More than three years after the release of her debut album in the UK, the story is only now really starting for Amy Winehouse in the US. And that began in same style in January when the Universal artist made her Stateside live debut, playing two sold-out gigs at Joe's Pub in New York that had the city's Village Voice hailing her as a "dazzling soul savour" and Spin saluting her "seductive croon and impressive vocal acrobatics" that "transformed the venue into a mid-century jazz club".

Universal UK international marketing director Chris Dwyer has no doubt that, as far as Winehouse and the US are concerned, these shows "really got the ball rolling".

"We think it will be the View and Rob Stringer at the helm, we've seen Dwyer's finest will bring from focus and tenacity that will be needed to get a band is not a natural mainstream radio pick."

IN THE NEWS: AMY WINEHOUSE'S DEBUT ALBUM, *BACK TO BLACK*, RELEASED DATE: MARCH 29

Despite the acclaim back home for her first album *Frank*, which was shortlisted for the Nationwide Mercury Prize in 2004, Dwyer notes that debut never came out in the States, with Universal UK's priority then to establish her domestically.

"We were concentrating on the UK really," she adds. "We made some small forays internationally, but very modest ones."

Back to Black will, therefore, become Winehouse's debut US album release when it hits stores there on March 23, backed by the artist returning to the market for performances at South by Southwest and the Coachella Festival in India.

"She will return in July for a tour. While Rehab led off the album campaign in the UK, Winehouse's US label Universal has opted to service first 'You Know I'm No Good', which is supported by a *Chastance*

Killah mix. Playlist support has already been secured from influential New York stations Hot 97 as Universal aims to initially build a radio slay at urban crossover before moving to Top 40. The same track was offered as a free download as a single of the week on iTunes US site and has been picked up by VH1.

Given Winehouse does not easily fit into any of the format boxes so beloved of US radio programmers, Dwyer acknowledges trying to break her will not be a straight-forward matter for her US record company, but adds, "The album is fantastic and what they're encouraged about is the word of mouth."

"They're going to have a way to go with Amy because they'll have to really build this out of urban crossover to mainstream."

IN THE NEWS: AMY WINEHOUSE'S DEBUT ALBUM, *BACK TO BLACK*, RELEASED DATE: MARCH 29

Articles on the band have also appeared in the likes of the *New York Daily News* and *LA Times*, while the View will be among a usual healthy UK delegation playing at South by Southwest in Austin, Texas in March.

That performance serves as a hook for the release in the market of the band's album, which will be further supported by a performance on NBC's *The Late Show With Conan O'Brien*.

"The View, who are being handled by Epic in the US, can also point to connections at the highest level within Sony

BMG across the Atlantic. One of the last pieces of business Rob Stringer undertook as Sony BMG UK chairman and CEO before relocating to New York to head Sony Music Labels Group worldwide was a deal with James Endicott that launched 1965 Records – now home to the band, with Endicott as CEO. "We've seen Rob Stringer and Rob Stringer's finest will bring from focus and tenacity that will be needed to get a band is not a natural mainstream radio pick."

IN THE NEWS: ARCTIC MONKEYS' DEBUT ALBUM, *AMERICAN*, RELEASED DATE: MARCH 29

The View: Dwyer's finest has already had notable interest in the US

Last week, we asked: Following last week's closures of Reckless Records and Steve's Sounds, is there still a market for second-hand record stores?  
 You said:  
 Yes 76% ●●●●●●●●●●  
 No 24% ●●●●

This week we ask: With The Beatles' catalogue possibly to make its download debut shortly, do you think the Fab Four will have a number one single in the next six months?

# The deal between Apple Corps and Apple Inc could pave the way for a Beatles renaissance

## Apple vs Apple: we can work it out

EDITORIAL  
PAUL WILLIAMS



"If there's anything that you want," The Beatles generously offered as the opening gambit of their 1963 smash *From Me To You*. It could equally be the calling card of digital music services such as iTunes, in their quest to make available the complete recorded catalogue of popular music at the touch of a button. Only, of course, there is a glaring gap on the digital shelves of iTunes and co at present – they are missing no less than the Fab Four's entire oeuvre.

The deal announced last week between Apple Corps and Apple Inc will soon correct that anomaly and it now seems almost a certainty that some time soon The Beatles' catalogue will finally enter the download age.

Such a development should not be underplayed in its significance. It was no accident the settlement to this long-running legal dispute turned into front-page news – nearly four decades after the group last recorded together, they are still hot news and, rather than them being late to the digital party, for many the party will only begin once The Beatles have joined.

The Fabs were among the last significant acts to make their recordings available on CD, but when at long last they did appear, with much appropriate fanfare, it was the trigger that persuaded many to ditch

the vinyl and tapes and invest in a CD player. We can similarly expect some of those who have not yet ventured into download purchasing – although they may have transferred their CD collections to their MP3 players – to reconsider post-digital Beatles.

One suggestion that has accompanied news of this deal is that it will lead to Beatles downloads overwhelming the singles chart. Indeed, bookmaker William Hill is offering odds of 10/1 the group will have the entire Top 10 at some stage this year. Although the relatively low sales required these days to score highly in the singles chart would definitely result in Beatles tracks returning to the Top 40, that overlooks the fact the group's catalogue is more than a dozen or so tracks of worth and sales will not simply be concentrated on a few titles. Instead, if the albums are allowed to be unbundled, sales will be spread across many tracks, creating The Beatles' own long-tail effect.

For those who already own all The Beatles albums on CD, there may be little new to offer – although the promise of remastered CDs may answer that – but for the millions who own only the 1 compilation a chance to pick and choose from the greatest recorded music catalogue in history will be too tempting to ignore.

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### DOOLEY'S DIARY



### Brits 'freak' show rolls into town

Remember where you heard it: Do watch yourself at the Brits this week. As well as being able to get both married and divorced – always a good idea when there is loads of booze around – guests at the afterparty party are promised a giant game of **spin the bottle**, a Valentine's Day massacre, speak-a-zoo and the ability to be hand-fed chocolates by nurses in the "death by chocolate rehab clinic". Organisers also claim that the **Scissor Sisters'** performance will be "extraordinary and very freaky". What, more so than normal?... Dooley just can't help getting that feeling of déjà vu after hearing **Virgin** is looking to launch a new music service on its new **Virgin Media** service, offering consumers the chance to play the music video of their choice via cable at the touch of a button. More than 25 years on, Dooley still has **sleepless nights** about when **Branson April Fools**. Music Week in a front-page story in which the bearded one claimed **Virgin**

was to launch a new service via cable offering consumers any track they wanted at a touch of a button. At least the story now may hold up all these years on... **Island** has signed Norwegian pop singer **Annie**. Pictured below celebrating the deal are (l-r): Clive Sugrue, director of legal & business affairs, **Island**; Sarah Stennett, Crown Music; James Sully, lawyer, Sheridans; Nick Gatfield, president, **Island**; Annie; Darcus Beese, director of A&R, **Island**; Brian Higgins, Xenomaria; Kathrine Snyoes, manager. Annie is working on her new album with producers **Richard X**, **Brian Higgins** and **Timo Kaukolampi** – which should see the light of day later this year... **Drowned In Sound** writer **Garth Dobson** hit a nerve in **Brian May** after proposing a rather scathing review of the **Mika** album online. Responding **May** wrote on his official website: "What is it about journalism that attracts the **filthiest scum of the earth**?... As **Universal's** market share continues to grow, the remaining major labels are tightening their belts, with **redundancies** and restructuring at **Sony BMG** and **EMI** continuing last

week... **EMI's** consultation period – as part of Eric Nicol's pruning exercise – is well underway with **industry** moves suggesting one outcome might be the merger of the promotions departments at **Miles Leonard's Parlophone** and **Terry Felgate's EMI**. **Layoffs** within the group's sales department are also anticipated, but a spokeswoman refused to comment on "speculation"... **Never** one to rest on his success, **Damon Albarn** and **Jamie Hewlett** are to debut their Chinese opera based on the story of **Monkey** from **Monkey Magic** at the **Manchester International Festival** this summer... **Dropped** by **Mercury**, the now-unsigned **Revelations** are on **Radio Two's A-list**... That **Mika** is not only turning into a true chart phenomenon but something of a ground-breaker, too. With **Grace Kelly** set for another week at one yesterday (Sunday), the **Universal** artist was also aiming to take advantage of new chart rules by **charting several album tracks** in one go on download-only sales. Leading the way was **Lollipop**, which was targeting a **Top 75** debut, ahead of any plans to "officially" release it as a single...

### HIGHLIGHTS FROM DOOLEY'S WEBLOG



**MONDAY:** "We spent our evening with **Perry Farrell** last night. Here are some things you might like to know about **Perry Farrell** and his new album: the 13 song set is what is known in the business as a "concept album" which toys with the idea of throwing a party in space; fittingly, it is called **Satellite Party**."

**TUESDAY:** "The latest event in the **T-Mobile** street gigs series – **Mika** in a big tent at London's **Borley Square** – was over the top to say the least. Greeted at the door by a brass band performing **Mika** songs, inside the big top it was all candyfloss, performing artists and vodka, with the latter serving to illuminate the former increasingly as the night went on."

**THURSDAY:** "MySpace held a launch event at the **Bloomsbury** bowling lanes last night, with the whole thing carrying a **Big Lebowski** theme. Dooley must have missed the part in the film when models in short shorts invaded the bowling alley, forcing punters to bowl through their legs. Strange – it doesn't sound like the part of the film that Dooley would miss."

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



Jonathan Daniels will be speaking at the Making It In America conference on February 27



Forum is edited by Jim Larkin

# Crushing it big in America

Working outside the realms of traditional media, Crush Management's Jonathan Daniels has propelled bands such as Fall Out Boy and Gym Class Heroes into the US and UK mainstream. He tells *MW* how he did it

## Quickfire

While the company's name may not be familiar to most, Crush Management's impressive artist roster has been enjoying an increasingly consistent market presence in recent years. Through the success of bands such as Fall Out Boy, Panic! At The Disco and Gym Class Heroes, the management stable has forged a reputation for building formidable career foundations for its artists outside the realms of traditional media.

Jonathan Daniels started the company in 1998 and since then has expanded its reach to incorporate a clothing line (Clandestine Industries) and record label (Decay Days). In addition, he founded peer-to-peer monitoring service Big Champagne and runs the social networking site Friends Or Enemies. Oh, and he's got a bar in New York, too.

You founded Crush Management, and Big Champagne around the same time. Was there a catalyst for you?

At the end of the Nineties, I just felt like the business was going to change a lot. I felt like the web was going to be more important and that it would favour DIY. It was when Napster hit and I felt like that was going to put the artist in the position to take it into their own hands, in '96. I started this company [Crush] based on those philosophies – looking for very self-contained artists that wanted to do it for themselves. At the same time, I found Big Champagne, [a service] that tracked the files being traded on peer-to-peer sites.

A lot of your bands – Fall Out Boy, Gym Class Heroes – have not had the luxury of early support from more traditional media like radio and TV.

Absolutely. Fall Out Boy were eighth most added at radio; radio basically said, "We will never play this band," and with Panic! At The Disco, we made that record for \$11,000. We never, never expected to be on the radio. When it did get on the radio the Panic kids called me and said "Can you take it off?" because that wasn't part of their plan. It's funny, that people used to say there was a ceiling on my bands, but the floor of the business appeared to fall through the ceiling. Here [in the US] on iTunes today Fall Out Boy is number one and Gym Class Heroes is number three, and on PureVolume – a really good indicator here for us – Academy 15... is number one. Fall Out Boy is number two and Gym Class is number four; it

feels surreal. Generally, though, the most unique and original bands require the most effort to get on the radio. It's a funny business in that the business is built on original and unique artists and it is those artists that prove the hardest to break.

What are your views on peer to peer?

I have very strong opinions about music and the web. You can't put the toothpaste back in the tube. Digital music is digital music, period – it's there, there is no way to stop it. Over the past 10 years we have seen, as an industry, enormous mistakes and it's still going on. I remember when there was the landmark case for the Rio player and it was ruled legal to transfer your files into your player. At the time, the business' reaction was: "Well, nobody cares about the Rio player." But you know what? A couple of years later somebody made a much better Rio player, called the iPod. It's all these little things... you can't stop technology; it's only going to get better and better and you have to embrace it.

Do you see a future in the CD format?

Kids don't care about packaging. They just don't, and we are in a business, or we have been in a business, of selling packages. It is somewhat of a challenge and a learning curve for us because we're used to this business of "Oh, they like CDs," but they don't like CDs. That's just a fact – kids don't care. They buy 100 blank CDs for \$999, so they put a value of 10 cents on a CD. They like to throw them

away. They like music, they put a very high premium on music, they like to spend a good portion of their money on T-shirts. The most important thing for us as an industry to sustain ourselves is to figure out how to support the creation of music. You can't just say CDs will be free – you still need quality people involved. To me, the concert business has been really good, and the merch business is better than it's ever been.

What are the areas you look to when launching an artist?

The two priorities are web and touring. Real bands make real fans, and so it doesn't really cost you any money to make those fans, but it is very hard work. We try and build the web presence and the touring presence of the bands.

Why do you think British bands so often fail to crack the US?

I'm a big fan of British bands, but it's a very big country here. Fall Out Boy, Academy 15... Gym Class Heroes, they toured the States for two or three years, playing 300 dates a year before we got to the position where anyone barely knew who they were, whereas you can tour the UK in three to four weeks pretty extensively, so when bands from the UK come over here and they do New York, Atlanta and Boston and LA and Chicago, Atlanta and San Francisco, it's just not enough. It's also really expensive to have a band from the UK come here and do the whole thing. I don't feel like the music is so an-American that kids in America won't like it as well. It's just not enough. I've seen

Strophonics in the UK playing football stadiums and for them to come here and play 500 dates, it becomes even more expensive because they are used to a certain lifestyle. I totally get that, I get why Robbie Williams isn't successful here and I don't know why he'd need here, because he seems plenty big everywhere else.

What are the biggest changes you've seen to the US market in recent years?

The internet has dissipated the barriers to entry for the record business. It used to be either you are on the radio and you're in the big stores or you're cooked, and now it's just different. It makes everything harder and easier at the same time. There is no easy path but at the same time there is an opening. For us, more so than most, it's been very surreal with our bands because the plan was never to make them big pop stars yet they have become that. For the past two years we've pretty much had somebody in the TRL pop chart the whole time and it's just bizarre to me. Fall Out Boy are a punk band – it's sloppy and the lyrics are weird, it's the opposite of Beyoncé. And with Panic! they're just weird as hell; the fact that they are big is just bizarre. It's strange cabaret music. But you know, God bless, I'm happy for it.

Jonathan Daniels will be speaking at the Making It In America conference, taking place in London on February 27. For more details and to secure your place, contact Imelda Bamford on 020 7921 8300 or at imelda@musicweek.com

Fall Out Boy: ignored by radio at first

The business is built on original and unique artists and it is those artists that prove the hardest to break



## Warner joins Web 2.0 gold rush

### Crib Sheet

Last.fm has signed a content agreement deal with Warner Music, allowing the website to stream music from Warner's catalogue across the different online services it offers in Europe and the US.

Last.fm says? Rings a bell... Remind me again, what is it? Something to do with OGaP's latest Rajar figures?

Ha ha. Last.fm is an internet radio station and music recommendation system which builds a detailed profile of a user's musical taste, recommending artists similar to their favourites and offering them a personalised streaming radio station. Sounds complicated. Talk me through how it works.

You type in all your favourite Warner artists and it gives you recommendations of other similar artists you might like. Enter "Muse", for example, and it suggests you might like Radiohead or P!nce. Turn on the radio stream and it plays you tracks from the like of Sigur Ros, The White Stripes and Interpol.

But if you can already listen to music on your laptop or on Last.fm, what does this deal add?

Under the new deal, listeners will be able to access the entire Warner catalogue on both the advertising-supported streaming service and the soon-to-be released subscription-based interactive radio. The latter isn't covered by RFLS, so agreements have to be reached on a label-by-label basis to stream tracks. Warner is the first major to sign up, in a deal which covers the US as well.

What will this mean for the Last.fm guys?

It's a big deal for them. They've been on the "online chic" periphery for some time; deals with the majors could propel them into the big-time. Last.fm co-founder Martin Ståhl says, "What we're looking into now is other means of enhanced radio. We're going to be launching some completely new models within the next few months."

And what's in it for Warner?

They can only benefit from this, too. Every time the radio station streams a Warner track, the player is accompanied by a "buy" button which clicks through to Amazon or a digital music store to allow the user to purchase the track. Top Warner digital strategy boss Alex Zubillaga says the deal "reflects WMG's dedication to fostering the growth of community-driven music discovery services".

Which translates as...

"We need to find a way to make some cash from the Web 2.0 gold rush, and Last.fm is the only user-generated content site which everyone loves that isn't being sued right now."

# Hurry!

Only 2 weeks left...

Limited places available

Register Now!



Tuesday 27 February 2007

Rich Mix Cultural Foundation

35-47 Bethnal Green Road, London E1 6LA

America remains the one international territory that almost every artist and music company dreams of cracking. And with all the changes sweeping the industry, it is more important than ever to find new avenues into the largest market in the world.

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## Programme

9.30am

### THE SIZE OF THE PRIZE

This session will set up the day by providing an overview of the US market, with all the latest facts and figures, and the UK acts who done well the past year.

9.45am

### FROM DEAL TO RETAIL:

getting started in the US

→ Peter Gordon (Thirsty Ear/Worldwide Independent Network), David Massey (Daylight Entertainment), Patrick Moxey (Ultra Records), Jay Quatrini (Davenport Lyons)

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?

10.30am

### CASE STUDY: Corinne

Balley Rae

→ Mike Allen (EMI UK), Kevin Brown (EMI UK), Miller Williams (Global Talent Publishing)

11.00am REFRESHMENT BREAK

11.30am

### IT'S GAGA:

the mysteries of American radio

→ Lee Abrams (XM Satellite Radio), Clive Dickens (Absolute Radio), Neil Lasher (EMI Music Publishing), Larry Rosin (Edison Media Research)

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?

12.15pm

### CASE STUDY: Imogen Heap

→ Imogen Heap (artist), Mark Wood (Radius Music)

12.45pm LUNCH

1.45pm

### TAKING THE SCENIC ROUTE:

alternative pathways into the

media

→ Simon Banks (SB Management/ KT Tunstall), Imogen Heap, Jeff McClusky (Jeff McClusky Associates), Alex Patsavas (Chop Shop)(tbc)

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?

2.30pm

### CASE STUDY: Franz Ferdinand

→ Cerne Canning (Supervision Management), Mirella Davis (Wind Up Bird)

3.00pm

### HITTING THE ROAD

→ Nick Detron (Belly Of The Beast/ Dizzee Rascal), Marty Diamond (Little Big Man), Una Johnston (SxSW)

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?

3.45pm REFRESHMENT BREAK

4.10pm

### ONE ON ONE WITH JONATHAN DANIEL

→ Jonathan Daniel (Crush Music Media Management/Fall Out Boy, Panic! at The Disco)

4.45pm

### AN AMERICAN JURY: running the rule over the next big things

In a spin on the traditional demo jury, a selection of our US guests will bring the curtain down on the day by listening to selected tracks by British acts with big hopes in the US and offer some genuinely practical suggestions on how they can make it in America.

Finishing at 5:30pm

Join us at the end of the day for drinks and a further opportunity to network with all the speakers and delegates

To register for this conference contact Imelda Bamford:

Imelda@musicweek.com or 020 7921 8300

**INTERNATIONAL SHORTLISTS**

**Best international male solo artist:** Bob Dylan (Columbia); **Best international female solo artist:** Beyoncé (Columbia); **Damen Reis (4th Place):** Flory (Warner), Jack

Johnson (Brushfire/Island); Justin Timberlake (A&R); **Best international female solo artist:** Beyoncé (Columbia); **Cal Power (Mudjib);** Christina

Aguilera (RCA); **Nelly Furtado (Geffen);** Pink (LaFace/Sony BMG); **Best international group:** The Flaming Lips (Warner Bros); **Grainy Barkley**

(Warner Bros); **The Killers (Vertigo);** Red Hot Chili Peppers (Warner Bros); **Sever Sisters (Polygram);** **Best international album:** Bob Dylan

(Modern Times (Columbia); **Grainy Barkley (Island);** **Best international album:** Bob Dylan (Modern Times (Columbia); **Grainy Barkley (Island);** **Best international album:** Bob Dylan

(The Killers; **Sarah's Town (Vertigo);** **Sever Sisters (Polygram);** **Best international breakthrough act:** Grainy Barkley (Warner Bros)

Orion (Mercury); **The Raconteurs (XL);** **Recordingz (Ray);** **Lamorne (4th Place);** **Wolfmother (Island)**

Features are edited by Christopher Barrett

On the eve of this year's Brit Awards, *Music Week* spotlights the teams working alongside the UK-focused nominees

# Behind the Brits 2007

## Lily Allen

British breakthrough act; best British album; best British single; best British female.  
**Producers:** Future Cut, Greg Kurstin. **Engineer:** Mike Pelanco. **Distributor:** EMI. **Label:** Regal (Parlophone). **Label A&R:** Jamie Nelson and Nathan Thompson, Parlophone. **National radio promotions:** Kevin McCabe, Parlophone. **Regional radio promotions:** Clare Beaumont and Mark Glead, Parlophone. **TV promotions:** Helena McGeough, Parlophone. **Club promotions:** James Fit, EMI. **Marketing:** Katherine Parrott, Parlophone. **Press:** Murray Chalmers, Parlophone. **Regional press:** Gordon Duncan, APB. **Online press:** Jon Bills and Rachel Clare, Parlophone. **Student press:** Jon Kell and Rob Clark, EMI. **Managers:** Adrian Jolly, Empire. **Live booking agent:** Dave Chumley, Primary Talent

## Arctic Monkeys

Best British album; best British band.  
**Producer:** Jim Abbiss. **Distributor:** Vital Label. **Domino. Label A&R:** Lawrence Bell, Domino. **National radio promotions:** Rob Lynch, Airplayr. **Regional radio promotions:** Julie Thompson, Domino. **Plugging/Marketing:** Jonny Bradshaw, Domino. **Press:** Anton Brookes, Bad Moon. **Regional press:** Ian Cheek. **Online press:** Nile on. **Student press/club prom:** Nick Davis, Cool Delta. **TV promotions:** Karen Williams, Big Sister. **Publisher:** EMI Publishing. **Publisher A&R:** Kenny McGoff, EMI Publishing. **Management:** Geoff Barradale & Ian McAndrew, Wildlife Entertainment. **Lawyer:** Gavin Maude, Russells. **Accountant:** Steve Jeffrey, SRLV. **Live booking agent:** Charlie Myatt, 13 Artists

## Jarvis Cocker

Best British male.  
**Producer:** Graham Sutton, Jarvis Cocker. **Engineer:** Graham Sutton & Robbie Nelson. **Distributor:** Pinnacle. **Label:** Rough Trade. **Label A&R:** Geoff Travis, Jeannette Lee. **National radio promotions:** Bryn Williams, Hungry Media. **Regional radio promotions:** Jo Hart & Sue Reinhardt, Hart Media Ltd. **TV promotions:** Michelle O'Connor, Bird Girl. **Club promotions:** Mark Wainwright, Wild Promotions. **Marketing:** Claire Britte, Rough Trade. **Press:** Beth Drake. **Bestest PR:** Online press: Helen Lawrence, Holler. **Publisher:** Warner-Chappell. **Publisher A&R:** David Donald. **Management:** Jeannette Lee, Rough Trade. **Lawyer:** Simon Esplen, Russells. **Accountant:** Julia Trice, Trice & Co. **Live booking agent:** Jeff Craf, X-Ray Touring



Music: in the frame for best British band, best British album and best British live act awards

## The Feeling

Best British single.  
**Producer:** The Feeling. **Distributor:** Universal Music Group. **Label:** Island. **Label A&R:** Louis Bloom. **National radio promotions:** Kate Burnett. **Regional radio promotions:** Phil Witts, Charly Baker. **TV promotions:** Kate Burnett. **Club promotions:** Dave Roberts, Wild. **Marketing:** Sarah Boorman. **Press:** Ted Cummings, Island. **Regional press:** Sarah Hall. **Online press:** Chloe, Hyperlaunch. **Publisher:** EMI. **Publisher A&R:** Kenny McGoff. **Management:** Adrian Jolly, Empire Management. **Lawyer:** Kirsty Williams. **Accountant:** SRLV. **Live booking agent:** Emma Banks, CAA.

## The Fratellis

British breakthrough act.  
**Producer:** Tony Hoffer. **Label:** Island. **National radio promotions:** Suzy Hyland. **TV promotions:** Andrea Edmondson. **Press:** John Coyne. **Regional press:** John Coyne. **Live booking agent:** John Coyne.

## Guillemots

Best British live act.  
**Producers:** Fyfe Dangerfield, Chris Shaw, Adam Noble. **Engineer:** Adam Noble. **Distributor:** Universal. **Label:** Polydor. **Label A&R:** Colin Barlow, Alex Close. **National radio promotions:**

Brad Hunner, Radar Plugging. **Regional radio promotions:** Jessica Bailey, Anglo Plugging. **TV promotions:** Michelle O'Connor, Bird Girl. **Marketing:** Joe Munns, Polydor. **Press:** Katherine Williams, MBC. **Regional press:** Fred Mellor, MBC. **Online press:** Matt Brown, Hyperlaunch. **Student press:** Mark Wainwright, Wild Promotions. **Publisher:** Universal. **Publisher A&R:** Dougie Bruce. **Management:** Ed Millett, Lunchtime Management. **Lawyer:** Peter McLaughlin, Clintons. **Accountant:** Samantha Atkins, Dales Evans. **Live booking agent:** Paul Wilson, CAA.

## Jamela

Best British female.  
**Label:** Parlophone. **Label A&R:** Jamie Nelson, Parlophone. **National radio promotions:** Kevin McCabe, Parlophone. **Regional radio promotions:** Clare Beaumont and Mark Glead, Parlophone. **TV promotions:** Helena McGeough, Parlophone. **Club promotions:** Craig Jones, Eurosolution. **Marketing:** Claire O'Brien, Parlophone. **Press:** Murray Chalmers, Parlophone. **Regional press:** Warren Higgins, Chuff Media. **Online press:** Jon Bills and Rachel Clare, Parlophone. **Student press:** Jon Kell and Rob Clark. **Managers:** Jonathan Shait, Shalit Global.

## Kasabian

Best British live act; Best British group.  
**Producers:** Jim Abbiss & Kasabian. **Engineer:** Barry. **Distributor:** Arvato. **Label:** Columbia. **Label A&R:** Mike Pickering. **National radio promotions:** Jo Kenney. **Regional radio promotions:** Gary Hobson. **TV promotions:** Becky Walker. **Club promotions:** Duncan, Zoonked. **Marketing:** Vicly Richardson. **Press:** Julie Smith and Jakub Blackman, Sony BMG. **Regional press:** Claire Rudcock, Hall Or Nothing. **Online press:** Dan Ayers. **Student press:** Tom Roberts, UpSho. **Publisher:** EMI. **Publisher A&R:** Kenny McGoff. **Management:** Graeme Lowe, The Family Entertainment. **Live booking agent:** Mike Dewdney, ITB.

## The Killers

Best international group; Best international album.  
**Producers:** Flood, Alan Moulder, The Killers. **Distributor:** Universal. **Label:** Vertigo. **Label A&R:** Rob Stevenson, IDJ. **National radio promotions:** Mark Rankin, Rob Pascoe. **Regional radio promotions:** Alex Whitcombe, Alan Smith. **TV promotions:** Holly Davies & Alex Lane. **Marketing:** Fyfe Cawley, Press: Rachel Hendry. **Regional press:** Fleur Gilbert, APB. **Student Press:** Fleur Gilbert @ APB. **Publisher:** Universal. **Management:** Robert Reynolds, Callister-Reynolds. **Live booking agent:** Kirk Sommer, William Morris Agency.

## The Roots

Best British single; British breakthrough act.  
**Producer:** Tony Hoffer. **Engineers:** Todd Burke, Tony Hoffer. **Distributor:** EMI. **Label:** Virgin. **Label A&R:** Nick Burgess. **National radio promotions:** Manish Arora. **Regional radio promotions:** Martin Finn, Jason Bailey, Kat Auber. **TV promotions:** Amanda Warren, Vicly Ellis-Jones. **Marketing:** Kelly Bush. **Press:** Susie Ember. **Regional press:** Fleur Gilbert, APB. **Digital:** Sarah Shery. **Student press:** Rob Clark. **Publisher:** Famous Music. **Publisher A&R:** Luke McGrellis. **Management:** Rob Swerdlow, Mark Nicholson. **Dave Nicoll.** **Lawyer:** Andrew Myers, Clintons. **Accountant:** OJ Kilkenny. **Live booking agent:** Charlie Myatt, 13 Artists.

## Lemar

Best British male solo act.  
**Producers:** Brian Rawling & Paul Meehan.  
**Engineer:** Matt Furnidge. **Distributor:** Arvato.  
**Label:** White Rabbit. **Label A&R:** Nick Raphael & Jo Harrington. **National radio promotions:** Leighton Woods. **Regional radio promotions:** Lynn Swindalehurst. **TV promotions:** Jacqui Quaffie. **Club promotions:** Jennifer Mills.  
**Marketing:** Simon Barnabas. **Press:** Joanna Burns, Joanna Burns PR. **Regional press:** Beth Brookfield. **Student press:** Joanna Burns, Joanna Burns PR. **Publishers:** Angelic Music, EMI Music, Key Trax Music. **Management:** Richard Griffiths & Harry Magee, Modest Management. **Lawyer:** Paul Spraggon.  
**Accountant:** Dales Evans. **Live booking agent:** Paul Fitzgerald, Concordce.

## Leona Lewis

Best British single.  
**Producer:** Steve Mac. **Engineers:** Chris Laws & Dan Pursey. **Distributor:** Arvato. **Label:** Syco Music. **Label A&R:** Simon Cowell. **Marketing:** Laurence Boakes. **National radio promotions:** Leighton Woods. **Regional radio promotions:** Lynn Swindalehurst. **TV promotions:** Annette Millar. **National/Regional press:** Annabel Fox, Outside Organisation. **Publisher:** BMG, Sony/ATV. **Management:** Richard Griffiths and Harry Magee for Modest Management Ltd.

## George Michael

Best British live act.  
**Producer:** George Michael. **Distributor:** Avarto. **Label:** Aesgean/Sony BMG. **Label A&R:** George Michael. **National radio promotions:** Mick Garbutt & Charlie Lyceet, Lucid PR. **Regional radio promotions:** Lynn Swindalehurst. **TV promotions:** Jacqui Quaffie. **Club promotions:** Craig Jones, Eurosolutions. **Marketing:** Simon Barnabas & Mikey Ellis. **Press:** Connie Filippello. **Publicity:** Regional press: Connie Filippello. **Publicity:** Online Press: Seb Weller. **Publisher:** George Michael. **Publisher A&R:** George Michael. **Management:** Andy Stephens. **Lawyer:** Chris Organ, Russells Solicitors. **Accountant:** Stephen Marks, SRLV. **Live booking agent:** Barrie Marshall, Marshall Arts.

## James Morrison

Best British male, British breakthrough act.  
**Producers:** Martin Terefe, Steve Robson, Jimmy Hogarth, Eg White. **Engineers:** Martin Terefe, George Tandero, Kelly Pribble, Andreas Olsson, Richard Flack, Jimmy Hogarth, Eg White. **Label:** Polydor. **Label A&R:** Colin Barlow, Polydor. **National radio promotions:** Neil Hughes & Nick Bray, Polydor. **Regional radio promotions:** Nicki Ross, Polydor. **TV promotions:** Rachel Cook. **Polydor:** **Marketing:** Ori Le, Polydor. **Press:** Richard Davies, Polydor. **Regional press:** Warren Higgins, Chuffmedia. **Online press:** Hyperlaunch. **Publisher:** Sony-ATV. **Managers:** Paul McDonald & Spencer Wells, Connected Artists. **Live booking agent:** Paul Franklin.

## Muse

Best British band; best British album; best British live act.  
**Producers:** Rich Costey, Muse. **Engineer:** Rich Costey. **Distributor:** The Entertainment Network. **Label:** Helium 3/Warner. **Label A&R:** Muse & Kevin Marshall. **National radio promotions:** Jane Arty & Peter Black, Warner. **Regional radio promotions:** David Winterburn, Warner. **TV Promotions:** Claire Le Marquand, Warner. **Club promotions:** Tom Roberts, Upshot. **Marketing:** Nadine Parker & Matt Thomas, Warner. **National**

**press:** Terri Hall, Hall Or Nothing. **Regional press:** Ian Cheek. **Online press:** Sam Sparrow, Warner. **Student press:** Tom Roberts, Upshot. **Publisher:** Warner-Chappell. **Publisher A&R:** Richard Manners. **Managers:** Anthony Aditt. **Lawyer:** Andrew Myers, Clintons. **Accountant:** Adey & Co. **Live booking agent:** Geoff Meall, The Agency.

## Paolo Nutini

Best British male.  
**Producers:** Ken Nelson, Matty Benbrook, Tom Elmhurst, Jim Duguid. **Engineer:** Mark Phythian. **Distributor:** The Entertainment Network. **Label:** Atlantic. **Label A&R:** Thomas Halmovik. **National radio promotions:** Jasper Burnham. **Regional**



Lily Allen: pop newcomer nominated for British breakthrough, best album, best single and British female.

**radio promotions:** Carrie Curtis. **TV promotions:** Sarah Hawkes & Jeni Saint. **Marketing:** Stuart Camp. **Press:** Emma Elwood. **Regional press:** Maureen McCann, Momentum PR. **Online press:** Jack Melhuish. **Student press:** Tom Roberts, Upshot. **Publisher:** Warner-Chappell. **Publisher A&R:** Jane Res, Warner Chappell. **Management:** Brendan Moon, Morse Code Management. **Lawyer:** Kieran Jay, Herbert Reeves & Co. **Accountant:** Pat Savage, OJ Kilkenny. **Live Booking Agent:** Angus Baskerville, 13 Artists.

## Oasis

Outstanding contribution to music.  
**Label:** Big Brother. **Distributor:** Vival/The Entertainment Network. **National radio promotions:** Dylan White & Rob Lynch. **Regional radio promotions:** Julie Thompson, Anglo. **TV Promotions:** Karen Williams, Big Sister. **Club promotions:** Tom Roberts & Stephen Barnes, Upshot Communications. **Marketing:**

Emma Greengrass, Big Brother. **Press:** Terri Hall, Hall Or Nothing. **Regional press:** Claire Ruddock, Hall Or Nothing. **Online press:** Matt Brown, Hyperlaunch. **Student press:** Hall Or Nothing. **Publishers:** Oasis Music, Creation Songs, Sony/ATV, Universal, EMI Warner-Chappell. **Managers:** Marcus Russell, Ignition Management. **Lawyer:** John Statham, Statham Gill Davies. **Accountant:** Derek Fraser at OJ Kilkenny. **Live booking agent:** Ben Winchester, Primary Talent.

## Nerina Pallot

Best British female solo artist.  
**Label:** 14th Floor. **Label A&R:** Christian Tattersfield, Alex Gilbert. **National radio promotions:** Charlie Lyceet & Mick Garbutt, Lucid PR. **Regional radio promotions:** Bob Hermon. **TV promotions:** Genny Dwarka and Stacy Blackman, Warner. **Marketing:** Elkie Brooks, 14th Floor. **Press:** Peter Hall, 14th Floor. **Regional press:** Caroline Beasly, 14th Floor. **Online press:** Rob Dix, 14th Floor. **Student press:** Tom Roberts, Upshot. **Publisher:** Chrysalis, **Publisher A&R:** Jeremy Lascelles. **Management:** Caroline Killoury, Fruit. **Live booking agent:** Emma Banks, CAA.

## Corinne Bailey Rae

British breakthrough act; best British female; best British single.  
**Producer:** Steve Chrisanthou. **Distributor:** EMI. **Label:** EMI. **Label A&R:** Matthew Rumbold. **National radio promotions:** Tina Skinner. **Regional radio promotions:** Adrian Treddnick. **TV promotions:** Jude Bennett. **Marketing:** Matt Dixon. **National press:** William Luff, EMI. **Regional press:** James Hevard, Pomona. **Online press:** Stuart Freeman, EMI. **Student press:** Dolly Clew & Rob Clark. **Publisher:** Global Talent. **Publisher A&R:** Miller Williams. **Managers:** Bob Miller & Robert Miller Management. **Live booking agent:** Paul Franklyn, Helter Skelter

## Razorlight

Best British group; best British single.  
**Producer:** Chris Thomas. **Engineer:** Sam Miller. **Distributor:** Universal Label. **Vertigo. Label A&R:** Richard O'Donovan. **National radio promotions:** Mark Rankin. **Regional radio promotions:** Alex Whitecombe & Alan Smith. **TV Promotions:** Holly Davies. **Club promotions:** David Roberts, Wild. **Marketing:** Duncan Scott & Rachael Paley. **Press:** Ritu Morton. **Regional press:** Mike Gourlay. **Online press:** Outside Line. **Publisher:** Sony-ATV. **Publisher A&R:** Flash Tylor, Sony-ATV. **Management:** Roger Morton. **Blackbook Management.** **Lawyer:** Peter McGaughrin, Clintons. **Accountant:** David Mansfield, David Mansfield Accounts. **Live booking agent:** Chris Myhill, The Agency.

## Snow Patrol

Best British group; best British album; best British single.  
**Producer:** Jackknife Lee. **Engineer:** Tom McFall, Sam Bell. **Distributor:** Universal. **Label:** Fiction. **Label A&R:** Jim Chancellor. **National radio promotions:** Dan Drake. **Regional radio promotions:** Nicki Ross, Polydor. **TV Promotions:** Rachel Cook. **Club promotions:** Krista Greer at Wild. **Marketing:** Joe Munns at Fiction. **Press:** Pam Ribbeck, Fiction. **Regional press:** Gordon Duncan, APB. **Online Press:** Matt Brown, Hyperlaunch. **Publisher:** Big Life. **Management:** Jazz Summers & Tim Parry, Big Life Management. **Lawyer:** Tony English, Russells. **OC Panayi.** **Live booking agent:** Steve Strangs, X-Ray.

Music Week's Brit Awards 2007 listing covers all the nominees in the British-Accused categories. The information has

been scoured from labels, managers, publishers and PIs. Every effort has been made to collect full listings for the relevant artists, although in certain cases some

information has been withheld.

## Take That

Best British single.

**Producer:** John Shanks. **Engineer:** Jeff Rothschild. **Distributor:** Universal. **Label:** Polydor. **Label A&R:** Colin Barlow. **Head of promotions:** Neil Hughes. **National radio promotions:** Nick Bray. **Regional radio promotions:** Tony Myers, Nicki Ross. **TV promotions:** Rachel Cook, Pippa Evers. **Marketing:** Emma Powell. **Press:** Richard Dawes, Polydor. **Regional press:** Chareen Steel, Polydor. **Online press:** Hyperlaunch. **Publishers:** Sony/ATV, BMG, EMI. **Managers:** Jonathan Wild, 10 Management. **Lawyer:** Richard Bray, Bray & Kraus. **Accountant:** Wayne Critchley, EBM Ltd. **Promoter:** Simon Moran, SJM.

## Sandi Thom

Best British single.

**Producers:** Ian Brown and Stephen Darrell Smith. **Exec producer:** John McLaughlin. **Engineer:** Steve Darrell Smith. **Distributor:** Arvato. **Label:** RCA. **Label A&R:** Johnny Blackburn. **National radio promotions:** Leighton Woods. **Regional radio promotions:** Lynn Swindelhurst. **TV promotions:** Richie Crossley. **Marketing:** Shyamala Tharmendiran. **Press:** Kate Head. **Regional press:** Beth Brookfield. **Online press:** Seb Weller. **Student press:** David Barclay, Wild PR. **Publisher:** EMI/P&P Songs. **Publisher A&R:** Frank Ferguson/Peter McCamley. **Management:** Ian Brown, IBC Management. **Lawyer:** Rupert Sprawson, DavenportLions. **Accountant:** Stephanie Morris, Hardwick and Morris.

## Robbie Williams

Best British live act.

**Producers:** Mark Ronson, Soul Mekanik, Pet Shop Boys, Jerry Meehan, William Orbit, Dave Lee, Brandon Christy, Craig Russo. **Mixers:** Jeremy Wheatley, Sorban Ghenea, Tim Weidner, William Orbit, Paul Lan. **Engineers:** Mark Ronson, Matt Kemp, Chris Brook, Vaughan Merrick, Derek Pacuk, Tim Weidner, Brandon Christy, Craig Russo, Iain Robertson, Pete Gleadd, John O'Donnell. **Distributor:** EMI. **Label:** EMI. **Label A&R:** Chris Briggs. **National radio promotions:** Tina Skinner. **Regional radio promotions:** Adrian Treddnick. **TV promotions:** Jude Bennett. **Marketing:** Paul Fletcher. **Press:** Bryony Watts, Taylor Herring. **Online press:** Stuart Freeman. **TV promotions:** EMI. **Publisher:** Chrysalis. **Management:** IE Music. **Live booking agent:** Ian Huffam

## Amy Winehouse

Best British female solo artist; best British album.

**Producers:** Mark Ronson & Salaam Remi. **Distributor:** Universal. **Label:** Island. **Label A&R:** Dracus Beese. **National radio promotions:** Charley Byrnes & Steve Pitron. **Regional radio promotions:** Phil Wits & Charity Baker. **TV promotions:** Mike Mooney. **Marketing:** Sarah Boorman. **Press:** Shane O'Neill. **Regional press:** Sarah Hall. **Online press:** Justin Cross. **Publisher:** EMI. **Publisher A&R:** Guy Moot. **Managements:** Raye Cosbert. **Lawyer:** Simon Esplen, Russells. **Accountant:** Margaret Cody, Smallfield Cody. **Live booking agent:** Paul Franklin.

## Thom Yorke

Best British male.

**Producer:** Nigel Godrich. **Distributor:** Vital. **Label:** XL Recordings. **Label A&R:** Ben Beardsworth. **Regional radio promotions:** Ruth Barlow. **TV promotions:** Craig McNeil. **Club promotions:** Chris Bellam. **Marketing:** Stewart Green & Jo Morris. **Press:** Murray Chalmers, EMI. **Regional press:** Richard Onslow. **Online strategy:** Jane Pollard. **Student press:** Richard Onslow. **Publisher:** Chrysalis Music. **Managers:** Courtney. **Live booking agent:** 13 Artists. **Digital director:** Simon Wheeler. **Web developer:** David Emery.

## Will Young

Best British single.

**Producers:** Stephen Lipson. **Engineer:** Jeff Morraes. **Distributor:** Arvato. **Label:** 19 Recordings. **Label A&R:** Ged Doherty. **National radio promotions:** Leighton Woods, Mark Murphy. **Regional radio promotions:** Lynn Swindelhurst. **TV promotions:** Jacqui Quafe, Richie Crossley. **Marketing:** Julie Gray, Adam Griffin. **Press:** Sam Oxley, Henry's House. **Regional press:** Sam Oxley, Henry's House. **Online press:** Seb Weller. **Student press:** Sam Oxley, Henry's House. **Publisher:** Revver 2 Music. **Publisher A&R:** Annette Barrett. **Management:** Simon Fuller, 19 Entertainment. **Lawyer:** Charles Law. **Accountant:** John Handley, Handley Roberts Ltd. **Live booking Agent:** Bob Gold, GAA.

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Little Richard Lost Prophets **Manic Street Preachers**  
Marillion **McFly** My Chemical Romance Nine Inch Nails Ordinary Boys  
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## MASSIVE ATTACK AND ROSKILDE FESTIVAL SUPPORT THE HOPING FOUNDATION

Roskilde Festival has donated £10,950 to a Massive Attack benefit concert with all profits going to the Hoping Foundation who supports Palestinian children living in refugee camps in the Middle East. Roskilde Festival is a non-profit organisation. Any profits from Roskilde Festival are donated directly to humanitarian or cultural purposes by Roskilde Festival Charity Society, benefiting people all over the world.

**WWW.ROSKILDE-FESTIVAL.DK**

ROSKILDE  
FESTIVAL '07  
5-8 JULY

With festivals and stadium concerts regularly selling out within hours, there has never been more demand for live music – and that means business is booming, says *Chas de Whalley*

# Going live



Many of the 70,000 people who had flocked to Scotland's T In The Park weekend festival in July last year were still making their way home, the sounds of The Who, Red Hot Chili Peppers and Franz Ferdinand ringing in their ears, when DF Concerts CEO Geoff Ellis put half of the tickets for the 2007 event up for sale via telephone and the internet – and sold them all within an hour.

As a consequence, DF not only entered the new year with the best part of £4m sitting in its bank account, but was perfectly positioned to realise Ellis's ambition of launching a second festival, to be named Connect, which will be held in September in the grounds of Inverary Castle, on Scotland's picturesque west coast.

"The T In The Park take up was a great show of public confidence in us as promoters," says Ellis. "But in reality we've been in the financial position to consider another weekend camping event for the past couple of years. The important thing was to make sure everything had been properly thought out before we announced it."

Of course, DF were not the only festival promoters for whom business boomed in 2006. The success of market-leaders such as Reading and Leeds, V, Creamfields and Womad at one end of the spectrum to smaller, lower-profile events

such as Bestival, Wickerman and newcomer End Of The Road at the other, indicated that the public's appetite for gigs on the grass showed little sign of abating.

That appetite has not been confined to the alfresco either. From Liverpool to Bournemouth, The Isle Of Man to Inverness, new luxury 2,000-plus capacity venues are opening up all over the country to develop the demand among the 40 and 50-something demographic for civilised seated concerts. In London the legendary Roundhouse is back and leading promoters Metropolis, SJM and MCD have set about expanding the circuit by putting shows into new sites, such as London's Somerset House. Finally, at grassroots level, young rock fans have been pouring into pubs and clubs in numbers which haven't been witnessed since the punk explosion of the late Seventies. Last year, for example, the 400-capacity Barfly in Birmingham drew over 60,000 to shows by such artists as The Kooks, Brakes and The Macabees while the Junction in Cambridge saw business double to make 2006 the most successful year since it first opened its doors in 1990.

"More people seem to be going to more live shows and more artists are giving better value

for money," says Neil Warnock CEO of The Agency Group. "But the most exciting thing is that we have regained an infrastructure which allows bands to work their way up the ladder from the grassroots to the big halls and then the stadiums."

Among such venerable and bankable names as Motorhead, Status Quo and Deep Purple, on Warnock's roster are relative newcomers Muse. This hard-working three-piece, still largely unknown to a wider public despite a 2006 Top 10 album *Black Holes And Revelations*, raised eyebrows in December when they not only announced, but immediately sold, some 100,000 tickets to two inaugural shows at the new Wembley Stadium in June.

This sort of advance acceptance comes as no surprise to AEG's senior VP international Rob Hallett, who also has largely sold out shows scheduled for Justin Timberlake and the Scissor Sisters when the new 23,000-capacity O2 arena in the site of the Millennium Dome comes on stream in the summer.

"Pre-recorded music is now so cheap and easy to get hold of that it has lost a bit of its value," says Hallett. "Live shows, on the other hand, are far more precious and people are prepared to

**More people seem to be going to more live shows and more artists are giving better value for money**

Neil Warnock,  
CEO of The  
Agency Group



Stadium fillers: Muse play the new Wembley this summer

pay to see them. And as long as the industry gets its best to make them feel they have got their money's worth, I don't see that falling away.

But simply providing the public with a sense of occasion is only half the challenge facing promoters in 2007. Central to AEG's offer at O2, its Indigo club offshoot and a two-week long Tower Of London festival in June, will be total transport and entertainment packages including river taxi trips and candlelit dinners in the Bloody Tower. "The days of simply herding people into a draughty old cattle shed are long gone," says Hallatt.

Creating points of difference are of prime importance, especially in the open-air sector. While its events like the Carling-sponsored Reading and Leeds festivals remain a favourite rite of passage for the 16- to 23-year-old audience – and the welcome reappearance of Glastonbury on the concert calendar will continue to draw those expecting a more holistic experience – the launch last year by the Mean Fiddler Music Group (MFMG) of its new Latitude event in Suffolk was predicated on appealing to a more "cultured" audience by including poetry, literature and even a Royal Court Theatre tent.

"The key is to find a niche in the market which is not already catered for," reports MFMG managing director of festivals Melvin Benn. "We drew 12,000 people to the first Latitude, which was not enough to make a profit, but was better than we expected. It can take three or four years to establish a new brand with the public. Anybody who comes into the market thinking otherwise is naive with a capital N."

Inevitably there are casualties, of course, such as last year's Spafest in Bath and Lost Weekend in Cornwall. But, says Paul Fenn, joint MD of Asgard Promotions, it's not hard to see most of them coming.

"Every year we get calls from football clubs and stately homes wanting to get in on the act," he says. "But there is a limit to the number of acts who can sell those kinds of events. And I'm not going to have my artists playing for the benefit of some scaffolder who will probably be the only person to get paid if a show falls."

Fenn is also concerned that possible rises in interest rates over the next 12 months might have a detrimental effect on ticket sales. MFMG's Benn, on the other hand, believes there is still capacity for growth in the sector, but warns against a false sense of confidence.

"The future is difficult to predict because entertainment is not like home building where you can identify a shortfall in the market and then aim to fill it," he continues. "Over the past few years business has been growing steadily by between 10 to 15% a year, although that doesn't mean it's necessarily more profitable."

Nevertheless the big money which is there for those willing to work hard for it, has led to the sense of creeping corporatisation which has

## Work permit plan: a blow for international artists

Just as the Government is considering the formation of a new academy dedicated to improving live sector service skills, the Home Office is poised to land a blow which could set the UK industry back 20 years.

Under legislation due to come into force in April 2009, every member of the entourage of all non-EU acts entering the UK will have to carry their own biometric work permit. These will only be available in person at British Embassies or Consulates in the individual's country of origin. Currently only one permit is required per touring party and is issued by a government office in Salford.

According to Paul Fenn, joint MD of Asgard Promotions, who specialises in bringing US and World Music acts into the UK, the proposed changes will prove an administrative and logistical nightmare.

"The biggest acts can carry as many as 60 or more people on the road, sometimes from more than one country or at least from many different towns or cities in that sort of order," he says. "It will only take one of them not to have got his permit together in time and a whole tour could be in jeopardy."

At present the fee for a single permit is £153. If, as Fenn suspects, the Government

defined the sector over the past five years. In only the latest development in a series of high-profile mergers and acquisitions, US-backed conglomerate Live Nation's attempt to purchase the Academy Music Group's 13 venues has been referred to the Competition Commission, prompting an announcement that London sites the Hammersmith Apollo and The Forum will be immediately sold off if the merger gains government approval.

Elsewhere the owner of Nottingham's Rock City has expanded into nightclub premises in Bristol while plans are afoot on the south coast for a new chain of branded pub gigs modelled on Southampton's successful Joiners Arms. On every rung of the ladder it would appear that the live music sector is growing over more businesslike and professional in outlook.

Consequently, the US industry now regards the UK and European markets in a new light. The end of 2006 saw AEG buying into top UK promoter Marshall Arts while 2007 has begun with two of North America's most prestigious artist agencies William Morris and Creative Artists Agency (CAA) opening music offices in London under the supervision of former Dire Straits' manager Ed Bicknell and ex-Helter Skelter directors Emma Banks and Mike Greak respectively.

Having made the move the other way by setting up offices in New York in 1992 – and further expanding over the past two years into Los

has come to regard the concert industry as a cash cow and so raises prices, the bill for a big act like Red Hot Chili Peppers or The Killers could run into thousands of pounds. And the promoter will be expected to pick it up.

But, says Steve Richards, director of entertainment at specialist T&S Immigration Services, the hardest hit will be those little bands brought into the UK by record companies for showcase gigs and promotional appearances. For them a minimal eightfold rise in costs will stretch marketing budgets to breaking point.

"The new regulations were first announced in 2005 and have been designed to control migrant labour by enforcing an elaborate points system," continues Richards, a former civil servant who since 1991 has run an estimated 30,000 work permits a year and numbers all the UK's leading record companies among his clients.

"Initially there was no mention of entertainers among the eligible categories although sportsmen like footballers and boxers are exempt."

It was only as a result of pressure exerted on then Minister for Immigration Tony McNulty MP by Richards and a handful of other music industry figures including Paul Fenn and



the BPI Director of Public Affairs Richard Mollat that last-minute provisions were made for musicians.

Despite the high-profile entry into the debate by Sir Harvey Goldsmith in January, and further planned presentations to be made by the BPI to the Department of Media, Culture and Sport over the next few months, Richards fears that there is only one thing which might prompt a government rethink. That would be a public or media outcry following the forced cancellation of a tour by an artist such as Justin Timberlake – or the banning of a headline act at a major festival like Glastonbury or Gyldebourne – due to a failure to satisfy the new requirements.

Premier US bands, such as the Red Hot Chili Peppers (above), could be hit by the Government's work permit bid

Angeles and Toronto – The Agency Group's Warnock is "astonished" that the Americans have waited so long to make this move.

"They've finally woken up not just to the fact that there are now so many overseas markets opening up, like the Pacific Rim, South America and the old Eastern bloc, but that UK agents and promoters have become so expert at dealing with them," says Warnock. "When I first started in this business a real world tour would take eight months and include two lengthy swings through the US. Now it can take two and a half years to penetrate all the markets properly."

The trend may be towards greater consolidation in the live sector, but there is little doubt that it has been the strong relationships between artists, agents, promoters and venue owners – and ever increasing levels of trust and transparency – which has helped it flourish at a time when other parts of the music industry have been seen to founder.

But for promoters like Melvin Benn, one factor is the most crucial of all.

"Unlike the record companies who only deal with their market through intermediaries, people on the live side are working at the coal face all the time."

In a sector where the public's immediate needs are absolutely paramount," he continues, "there isn't a gig in the country where the promoter isn't on the door to make sure that these needs are met."



There are now so many overseas markets opening up, like the Pacific Rim, South America and the old Eastern bloc  
Neil Warnock, CEO, The Agency Group

# Club Charts 1702.07

## The Upfront Club Top 40

Rank	Artist	Album	Label
1	<b>K-KLASS RHYTHM IS A MYSTERY</b>	<i>A Mystery</i>	Mercury
2	<b>THE STAR ALLIANCE FEAT. SHEILA BERRIGSON HE'S A RUNNER</b>	<i>He's a Runner</i>	Mercury
3	<b>ALEX GARDINO FESTIVATION CALABRIA</b>	<i>Festivation Calabria</i>	Mercury
4	<b>RATLESS MUSIC MATTERS</b>	<i>Music Matters</i>	Mercury
5	<b>HOOZERS/SHERS TOUGH ME</b>	<i>Tough Me</i>	Mercury
6	<b>SEAMUS HALLI FEAT. KAKAI! LAST NIGHT A DJ SAVED MY LIFE</b>	<i>Last Night a DJ Saved My Life</i>	Mercury
7	<b>THE BROTHERS FUNK ARE UEN DRINKS</b>	<i>Uen Drinks</i>	Mercury
8	<b>CAMILLE JONES VS. FEDDE LE GRAND THE CREEPS</b>	<i>The Creeps</i>	Mercury
9	<b>ROCKIE FRADERS WAX 10.60</b>	<i>Wax 10.60</i>	Mercury
10	<b>LOVEUSH UNQ FEAT. BOY GEORGE YOU'RE NOT THE ONE</b>	<i>You're Not the One</i>	Mercury
11	<b>SOPHIE ELLIS-BECKER CATCH YOU</b>	<i>Catch You</i>	Mercury
12	<b>ROBBIE ATEVA FEAT. JUSTINE SUSSA FLOAT AWAY</b>	<i>Float Away</i>	Mercury
13	<b>DANCE MANIA MOVE YOUR LOVE</b>	<i>Move Your Love</i>	Mercury
14	<b>CAVIN HARRIS ACCEPtable IN THE BOS</b>	<i>Acceptable in the Bos</i>	Mercury
15	<b>JUSTIN TIMBERLACK WHAT GOES AROUND COMES AROUND</b>	<i>What Goes Around Comes Around</i>	Mercury
16	<b>MASSON VS. PRINCESS SUPERSTAR EXCEPHER</b>	<i>Excepher</i>	Mercury
17	<b>D18 PROJECT HOLD ME TILL THE END</b>	<i>Hold Me Till the End</i>	Mercury
18	<b>THE KNIFE MARBLE HOUSE</b>	<i>Marble House</i>	Mercury
19	<b>MARK PICHOTTI PRESENTS DIMO V NO MORE PAIN</b>	<i>No More Pain</i>	Mercury
20	<b>STONEBRIDGE SOS</b>	<i>SOS</i>	Mercury
21	<b>VARDIOUS HAND GASES VOLUME 1 SAMPLER</b>	<i>Volume 1 Sampler</i>	Mercury
22	<b>CAP. GADOOE WHY U WANNA DO ME WRONG</b>	<i>Why U Wanna Do Me Wrong</i>	Mercury
23	<b>UNDER THE INFLUENCE OF GANTS MAMA'S ROOM</b>	<i>Mama's Room</i>	Mercury
24	<b>ERICCE THE BEAT'S ROCK'N'</b>	<i>The Beat's Rock'n'</i>	Mercury
25	<b>SIMMONS &amp; CHRISTOPHER FEAT. CLASS ACTION WEEKEND</b>	<i>Class Action Weekend</i>	Mercury
26	<b>KASABIANE PLUS ONE</b>	<i>Plus One</i>	Mercury
27	<b>WLF FEAT. MELANIE M BE WITHOUT YOU</b>	<i>Be Without You</i>	Mercury
28	<b>ERIC PRIDZ VS. FLOYD PROPER EDUCATION</b>	<i>Proper Education</i>	Mercury
29	<b>ONE TWO KEVIN ANSCHUSS/HOME</b>	<i>Home</i>	Mercury
30	<b>MATINEE CLUB DISCOTHEQUE FRANCAIS</b>	<i>Discotheque Francais</i>	Mercury
31	<b>ATRUM IN LOVE WITH YOU</b>	<i>In Love With You</i>	Mercury
32	<b>MAJAMI MANSI DO TO THE LIPS</b>	<i>Do to the Lips</i>	Mercury
33	<b>TYKEN FEAT. AVA EVERY WORD</b>	<i>Every Word</i>	Mercury
34	<b>JUST JACK STAYZ IN THEIR EYES</b>	<i>In Their Eyes</i>	Mercury
35	<b>AUDIORAUD FEAT. PEYTON RIDE LIKE THE WIND</b>	<i>Like the Wind</i>	Mercury
36	<b>HI ON LIFE FEAT. JONITEE GOODVIBE</b>	<i>Goodvibe</i>	Mercury
37	<b>SUNRENKZ FEAT. ANDEAL BRITTON DUNNIN' DOWN THE DENS</b>	<i>Dunnin' Down the Dens</i>	Mercury
38	<b>ROBBIE WILLIAMS WITH PET SHOP BOYS SHE'S MADONNA</b>	<i>She's Madonna</i>	Mercury
39	<b>DETERIUM FEAT. ISABEL BANRAKARIAN ANGELICUS</b>	<i>Angelicus</i>	Mercury
40			

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Album	Label
1	<b>EMMA BUNTON ALL I NEED TO KNOW</b>	<i>All I Need to Know</i>	Mercury
2	<b>EMMA BUNTON ALL I NEED TO KNOW</b>	<i>All I Need to Know</i>	Mercury
3	<b>TRACHTONION IT'S ALL HERE</b>	<i>It's All Here</i>	Mercury
4	<b>MARK &amp; SIMON AND KANDICE THE BUDDY</b>	<i>The Buddy</i>	Mercury

## THE PLAYLIST

Powered by



K-Klass returning to number one after 16 years

Simon Doug: Alan Johnston: still on top

### Top of the K-Klass again

by Alan Jones  
Some 16 years after it was first crowned as the number one dance record, the newly-remixed K-Klass classic *Rhythm Is A Mystery* returns in emphatic style, racing to the top of both the Upfront and Commercial Pop Charts.

With new mixes by Paul Brown, Herd & Fitz, Jai Paul and Paul Morrell joining K-Klass's own reinterpolation, it leads both charts by massive margins, surging 4.1 on the Upfront Chart, where it has a 25.1% lead over second-placed He's A Runner by Star Alliance, and nudging 27.1 on the Commercial Pop Chart, where runner-up All I Need to Know by Emma Bunton trails by 25.7%.

On reconstruction in its first incarnation, *Rhythm Is A Mystery* was also a major sales hit, spending number three on the OCC singles chart. The new mixes of the single are on All Around The World, with a yet-to-be-committed release date. Surprisingly, while many more recent and less worthy tracks have been reissued and re-released on several occasions, this will be the first time *Rhythm Is A Mystery* has appeared since its original release, though the 1991 hit version is available as a download, and has seen its weekly sales increase considerably since the new mixes started circulating.

K-Klass never managed to have another hit of the magnitude of *Rhythm Is A Mystery*, and haven't released a new single in their own right since 2005, when their Dance With Me collaboration with Rosie Gaines climbed no higher than number 236. However, they remain in demand as DJs and mixers, and contributed new mixes to *Energy 525* reworked Gail Darr and *Audioraud's* Ride Like The Wind, both of which are currently enjoying club success, as well as *Jonathan's* Lucy, which was a hit at the end of last year.

Finally, there's no change on the Urban Chart, where *Alton and Snoot Dogg's* I Wanna Love You leads for the second week in a row. *Nathans* Do Without My Love improves 3.2 to become its closest challenger, while the gap between the two records closes from 17% to 11%. Both have enjoyed unusually lengthy and uninterrupted improvements in support, with *Alton's* hit gaining chart points for 10 weeks in a row, and *Nathans's* growing seven consecutive weeks.

### COMMERCIAL POP TOP 30

Rank	Artist	Album	Label
1	<b>K-KLASS RHYTHM IS A MYSTERY</b>	<i>Rhythm Is A Mystery</i>	Mercury
2	<b>EMMA BUNTON ALL I NEED TO KNOW</b>	<i>All I Need to Know</i>	Mercury
3	<b>EMMA BUNTON ALL I NEED TO KNOW</b>	<i>All I Need to Know</i>	Mercury
4	<b>TRACHTONION IT'S ALL HERE</b>	<i>It's All Here</i>	Mercury



Produced in co-operation with the BPI and ERA, based on a sample of more than 4,000 record outlets  
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As used by Radio One

# MUSICWEEK

## The Official UK Charts 17.02.07

### SINGLES

		Chartweek/Gold
1	MIKA GRACE KELLY	Chartweek/Gold
2	KAISER CHIEFS RUBY	B U2/queen/Polydor
3	JUST JACK STARZ IN THEIR EYES	Mercury
4	FALL OUT BOY INFINITY ON HIGH	Blue Note
5	MASON EXCEEDER	Island
6	THE FRAY HOW TO SAVE A LIFE	1065
7	JUJUA TOO LITTLE TOO LATE	Rose
8	THE VIEW SAME JEANS	Mercury
9	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	1065
10	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Universal
11	BLOC PARTY THE PRAYER	Interscope
12	KLAXONS GOLDEN SKANS	Wichita
13	KELLS FT CEE LO ILL STAR	Polydor
14	THE ORDINARY BOYS I LUV U	Virgin
15	BOOBY LUV BOOGIE 2NITE	B U2/queen/Polydor
16	ERIC PRYDZ VS FLOYD PROPER EDUCATION	Real World
17	TAKE THAT SHINE	Real/Polonia
18	SOPHIE ELLIS-BEXTOR CATCH YOU	Polydor
19	NELLY FURTADO SAY IT RIGHT	Polydor
20	JESSICA SIMPSON A PUBLIC AFFAIR	Columbia
21	2PAC FEAT. TI & ASHANTI PAC'S LIFE	Interscope
22	TAKE THAT PARTNER	

### ALBUMS

		Chartweek/Gold
1	MIKA LIFE IN CARTOON MOTION	Chartweek/Gold
2	BLOC PARTY A WEEKEND IN THE CITY	Wichita
3	FALL OUT BOY INFINITY ON HIGH	Mercury
4	NORAH JONES NOT TOO LATE	Blue Note
5	MIYU WINEHOUSE BACK TO BLACK	Island
6	THE VIEW HATS OFF TO THE BUSKERS	1065
7	KLAXONS MYTHS OF THE NEAR FUTURE	Rose
8	SNOW PATROL EYES OPEN	Fiction
9	JAMIE T PANIC PREVENTION	Virgin
10	JAMES MORRISON UNDISCOVERED	Polydor
11	LESLEY GARRETT WHEN I FALL IN LOVE	UCC
12	RAZORLIGHT RAZORLIGHT	Vertigo
13	LUZ ALLEN ALRIGHT... STILL	Boyz
14	JUST JACK OVERTONES	Mercury
15	THE FEELING TWELVE STOPS AND HOME	Island
16	TAKE THAT BEAUTIFUL WORLD	Polydor
17	THE FRATELLIS COSTELLO MUSIC	Island
18	KEANE UNDER THE IRON SEA	Edel
19	PHIL COLLINS LOVE SONGS	1065
20	NELLY FURTADO LOOSE	Virgin
21	AKON KNOCKED	Capitol
22	DIANA ROSS AND THE SUPREMES THE MOTES	Universal

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20	19	NELLY FURTADO LOOSE	Pop/Rock
21	18	AKON CONVICTED	Universal
22	16	DIANA ROSS AND THE SUPREMES THE NO. 1'S	Mercury
23	20	DORIS DAY THE MAGIC OF	Sony BMG
24	22	PAOLO NUTINI THESE STREETS	Jazz
25	17	JOSH GROBAN AWAKE	Pop/Rock
26	7	MADONNA THE CONFESSIONS TOUR	Warner Brothers
27	32	THE BEATLES LOVE	Apple
28	21	KASABIAN EMPIRE	Dunblair
29	29	OASIS STOP THE CLOCKS	Epic/Jay-Z
30	28	THE KILLERS SAM'S TOWN	Mercury
31	25	SCISSOR SISTERS TA-DAH	PolyGram
32	21	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	Universal/Jay-Z
33	26	JOJO THE HIGH ROAD	Mercury
34	23	MY CHEMICAL ROMANCE THE BLACK PARADE	Warner Brothers
35	15	COLD WAR KIDS ROBBERS & COWARDS	VO
36	35	RUST STEWART IF WE FALL IN LOVE TONIGHT	Warner Bros.
37	31	JUDIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jan
38	33	PINK I'M NOT DEAD	Lifeline
39	41	MATT MONRO FROM MATT WITH LOVE	EMI
40	41	THE KOOKS INSIDE IN/INSIDE OUT	Virgin

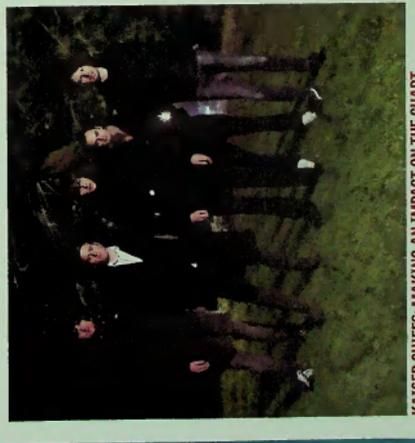
## COMPLIATIONS

1	5	ONE LOVE	Universal TV
2	2	THE VERY BEST OF EUPHORIC DANCE	Mercury 01 Sound
3	4	R&B LOVESONGS 2007	Sony BMG TV/Unity
4	1	RADIO 1'S LIVE LOUNGE	Sony BMG TV
5	6	R&B CLUBMIX	Sony BMG TV/Unity
6	3	ELECTRO HOUSE SESSIONS	Mercury 01 Sound
7	10	I'M IN THE MOOD FOR LOVE	S Sanctuary TV
8	8	BRITTS HITS - THE ALBUM OF THE YEAR	Universal TV
9	17	MY LOVE	Sony BMG
10	6	HIGH SCHOOL MUSICAL	Walt Disney
11	12	ESSENTIAL SONGS	Universal TV
12	7	NOW THAT'S WHAT I CALL MUSIC! 65	EMI/World International
13	6	THE SOUND OF LOVE	WVNY
14	8	HARDCORE ADRENALINE	GVY
15	9	112 INCH 80'S POP	Universal TV
16	8	UNFORGETTABLE LOVESONGS	EMI Virgin
17	11	DREAMGIRLS	Columbia
18	11	100 HUGE HITS OF THE 60S & 70S	S Sanctuary TV
19	13	CLUBBERS GUIDE 2007	Mercury 01 Sound
20	15	CLUBMIX 2007	UMTR/AAW

## FORTHCOMING

1	MY CHEMICAL ROMANCE I DON'T LOVE YOU	APRIL 2	WARRNER
2	NATASHA BEDINGFIELD I WANNA...PHONOGRAPHIC	APRIL 2	APRIL 2
3	MUSE UNDISCOVERED FLEEMIN' PAVEMENT	MARCH 26	ROZDOLIGHT
4	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	MARCH 26	UNIVERSAL
5	NUTTY REAL GIRL ISLAND	MARCH 29	UNIVERSAL
6	P DIDDY LAST NIGHT BAD BOY	MARCH 12	MARCH 12
7	SHARON WARD THE SYDNEY	MARCH 12	MARCH 12
8	WESTLIFE TOTAL ECLIPSE OF THE HEART '07	MARCH 12	MARCH 12
9	CHRISTINA AGUILERA CANDY MAN	MARCH 15	MARCH 15
10	JOHN LEGEND PREACHIN' ME	MARCH 15	MARCH 15
11	JUSTIN TIMBERLAKE WHAT DOES YOUR LOVE WANT	MARCH 15	MARCH 15
12	RAYMOND QUINN MY WAY	MARCH 15	MARCH 15
13	AIR POCOCK SYMPHONY VIRGIN	MARCH 15	MARCH 15

17	NELLY FURTADO UNKLE & DASH	Pop/Rock
20	JESSICA SIMPSON A PUBLIC AFFAIR	Columbia
21	2PAC FEAT. TI & ASHANTI PAC'S LIFE	Mercury
22	TAKE THAT PATIENCE	PolyGram
23	SNOW PATROL CHASING CARS	Fiction
24	AKON FEAT. EMINEM SWACK THAT	Universal
25	ERIKKE THE BEAT IS ROCKIN'	GoGo
26	SHARON WARD (PARTY ALL THE TIME)	Data
27	GOSSIP STANDING IN THE WAY OF CONTROL	Back Street Records
28	CASCADA TRULY MADLY DEEPLY	All Around The World
29	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Jan
30	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	Reprise
31	BEYONCE LISTEN	Columbia
32	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Arista
33	LEONA LEWIS A MOMENT LIKE THIS	Sony Music
34	FHM HIGH STREET HONEY I TOUCH MYSELF	All Around The World
35	LADY SOVEREIGN LOVE ME OR HATE ME	Island/01 Sound
36	BEYONCE IRREPLACEABLE	Rough Trade
37	THE LONG BLOWDES GIDDY STRATOSPHERES	Polystar
38	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Jan
39	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	PolyGram
40	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	Data



KAISER CHIEFS: MAKING AN IMPACT ON THE CHART



MIKA: ALBUM DEBUTS AT NUMBER ONE

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1 JESSIE TIMBERLADE WHAT DOES YOUR LOVE DO TO ME	1	1	1
2 SAM AMER'S ALL I NEEDED TO DO WAS	2	1	2
3 MANTANO WITHOUT ANY LOVE	3	1	3
4 CHANTÉ STEPHAN THE SWEET ESCAPE/WIND UP	4	1	4
5 UNCLE LUKE VS	5	1	5
6 TO SECRET WHAT I'DO OBEYS	6	1	6
7			
8			
9			
10			

TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1 JESSIE TIMBERLADE WHAT DOES YOUR LOVE DO TO ME	1	1	1
2 CHANTÉ STEPHAN THE SWEET ESCAPE	2	1	2
3 JAMIRO QUITMAN THE SWEET ESCAPE	3	1	3
4 JAMIRO QUITMAN VS FREDERICK ROBERTS THE GREATS	4	1	4
5 COCKNEY REBEL THE DUTCH TO	5	1	5
6 JESS STONE I'LL BE SOULFUL	6	1	6
7 SOPHIE ELLEMAN BACK ON TRACK	7	1	7
8 UNCLE LUKE VS I'DO OBEYS	8	1	8
9 DAVE NAVARRO GET IT RIGHT	9	1	9
10 HELL ON WHEELS SAYS GOODBYE	10	1	10
11 SAMMI SMITH IN THE AIR/EVERY YOU	11	1	11
12 TONY HEAT WALK AHEAD/NOBODY	12	1	12
13 HINDERS/REPTILIAN	13	1	13
14 MARR ROBINSON STOP ME	14	1	14
15 DAVE NAVARRO YOU'RE A JOKE	15	1	15
16 LONG COMBOY GET IT RIGHT	16	1	16
17 BEAT MACHINE HEAT UP/TAKE YOUR LEAD	17	1	17
18 JAMIE STONE WAS THE FALLOUT	18	1	18
19 DIB HOLE ME, TL, THE END	19	1	19
20 MANTANO WITHOUT ANY LOVE	20	1	20

These charts are also available online at [musicweek.com](http://musicweek.com)



Going on to chart success in January, Congratulations to... Perfect! Excellent! - Biss

Mason ft. Princess Superstar 'Toxic' - Biss  
Justin Timberlake 'What Goes Around... Comes Around' - Jive  
Jas Gawronski 'The Beat Is Back' - Mercury  
Sophie Ellis-Bextor 'Catch Your Breath' - Fascination  
Gossip 'Standing in the Way of Control' - Bats-Yard  
Fedde Le Grand 'Put Your Hands Up For Detroit' - CRT/Dan  
And getting signed onto major dance labels...  
Stonerheadz '305' - Aquila  
DNA 'Lollipop' - Dada

To give your tracks that kick in the right direction: [mp4@music-house.co.uk](http://mp4@music-house.co.uk)



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

COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	2
3	1	3
4	1	4
5	1	5
6	1	6
7	1	7
8	1	8
9	1	9
10	1	10
11	1	11
12	1	12
13	1	13
14	1	14
15	1	15
16	1	16
17	1	17
18	1	18
19	1	19
20	1	20

URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	2
3	1	3
4	1	4
5	1	5
6	1	6
7	1	7
8	1	8
9	1	9
10	1	10
11	1	11
12	1	12
13	1	13
14	1	14
15	1	15
16	1	16
17	1	17
18	1	18
19	1	19
20	1	20
21	1	21
22	1	22
23	1	23
24	1	24
25	1	25
26	1	26
27	1	27
28	1	28
29	1	29
30	1	30

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**ACCOUNTS RECEIVABLE SUPERVISOR** Ref: 15932

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Salary: £30K Location: Central London Ref: 15915

**ROYALTY ANALYST**

A great opportunity for a Royalties Administrator with 2-3 years experience within a Label or Collection Society and exposure to Music Publishing, to join an established and growing team. Strong communication, organisational and systems skills including knowledge of Maestro will be key requirements for this busy role.

Salary: £22K Location: London Ref: 15911

**FINANCIAL SYSTEMS ANALYST**

Global Record Label are looking for a high calibre Part Qualified Systems Accountant with a strong analytical background. Working closely with the Director of Financial Reporting, this role involves maintaining master-data and providing systems support for 2 of the key systems used - Hyperion and Spotfire.

Salary: £30K Location: London Ref: 15776

**TOUR ACCOUNTANT / BOOKKEEPER**

A small but established Music company are looking for an experienced Tour Accountant/Bookkeeper. You will have experience of handling multiple clients accounts up to trial balance and excellent financial administration skills, and self starter who will be GCSE or qualified AAT and have fast rate communication skills as you will be dealing with personalities typical of the music industry.

Salary: £2K Location: London Ref: 15218

**ACCOUNTING AND REPORTING MANAGER**

International Music group are looking for a Qualified Accountant (ACA or ACCA) who can lead change across a business. The person will be able to implement new processes and lead financial projects across the board. The main aim of this role is to work with senior management to consolidate several finance departments into a shared service centre model.

Salary: £60 to 70K Location: North London Ref: 15218

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**Production Manager - W1** £28-£30K-107976  
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## ROYALTY MANAGER

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Motivated individual with a minimum of three years Royalty experience required to self-manage the reporting of Record & Publishing Royalties for Music & Film Distributor. The successful candidate will possess strong communication skills together with good attention to detail. Experience using Musicale software an advantage but not a necessity. CV's to Andy Harwood via [aharwood@prismleisure.com](mailto:aharwood@prismleisure.com)

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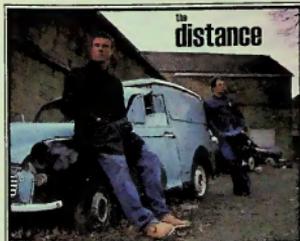
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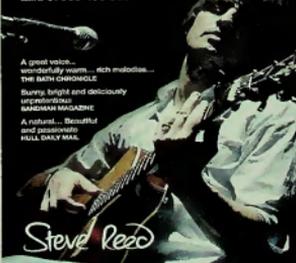
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**Pete Townshend**

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**Week 06**

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

## FAST CHART

### SINGLES

#### NUMBER ONE

**MIKA GRACE KELLY** (Casablanca/Island)  
Mika's Grace Kelly emulates its immediate predecessors at number one (Leona Lewis' A Moment Like This and Take That's Patience) by extending its stay at the top to four weeks. The best time three consecutive number one hits spent more than three weeks at number one was in 1991/2, when Queen's Bohemian Rhapsody, Wet Wet Wet's Goodnight Girl and Shakespeare's Sister's Stay turned the trick.

### ARTIST ALBUMS

#### NUMBER ONE

**MIKA LIFE IN CARTOON MOTION** (Casablanca/Island)  
Mika's debut album *Life In Cartoon Motion* debuts convincingly at number one. He's the first Universal artist to simultaneously top singles and albums charts since Akon in May 2005.

### COMPILATIONS

#### NUMBER ONE

**VARIOUS ONE LOVE (UMTV)**  
One Love races 5-1 on sales up 90% at 29,000, and looks set to sell a great many more than that this week as Valentine's Day gift-buying reaches its peak.

### RADIO AIRPLAY

#### NUMBER ONE

**MIKA GRACE KELLY** (Casablanca/Island)  
Topping the airplay chart for the fourth week in a row, Grace Kelly soars to the best audience (74.9m) and best plays tally (2,258) of the year. Its audience is 34% more than any other record, and its plays tally is 28% superior to its nearest challenger.

## The Market

### Snow cools physical sales

by Alan Jones

Without a hit single or album to his name when 2007 commenced, Mika now tops both charts in emphatic style.  
The Beirut-born Brit's debut album, *Life In Cartoon Motion*, has had mixed reviews, including a single star (poor) rating from *The Guardian* and one out of 10 from *Drowned In Sound*, but beats off strong competition from second albums by Bloc Party and Fall Out Boy to top the artist albums chart on sales of 108,000.

This naturally impacts on his Grace Kelly single, which nonetheless remains far ahead of allcomers to claim a fourth week at number one on sales of 55,000. That's down 20% week-on-week, and brings the single's overall sales to 222,000.

Five additional tracks from *Life In Cartoon Motion* were made available for separate download last week. The most popular, Lollipop, makes a premature singles chart debut at number 62 on downloads of 2,000. Big Girl (You Are Beautiful) and Stuck In The Middle also have an impact, debuting at number 129 and number 174, respectively, while the previously released Relax, Take It Easy rallies 102-75, to achieve its highest chart placing



Mika: download sales sent five of his tracks into the singles Top 200 this week

since it was first made available 20 weeks ago. Next physical single Love Today (release date: tbc) is not yet available for download in its own right, and therefore does not chart.

With Mika, Bloc Party and Fall Out Boy providing the second all new top three of the still young year, Norah Jones' Not Too Late dips 1-4 on sales of 35,000, and Amy Winehouse's Back To Black has to settle for holding at number five despite sales of 34,000.

Despite these excellent tallies, widespread snow helped cool the sales climate, but downloads performed well to keep the decline to a minimum. Overall (artist and compilation) album sales slipped 1.6% week-on-week to 4,431,861, but album downloads climbed 7.4% to 84,509. Singles sales were

also down slightly, falling 2.2% to 932,710, although downloads improved by 3.8% to 798,069. Downloads were also entirely responsible for the fact that album sales were up 1.5% over the same week in 2006, while the ongoing growth in digital demand steered singles sales 42% higher than the comparable week in 2006.

Finally, while the Dreamgirls soundtrack jumps 22-47 on the compilation chart, Diana Ross & The Supremes' 2004 compilation *The No.1 Hits* has been reactivated, and now bears a sticker identifying Ms Ross and her pals as "the original Dreamgirls". It's an instant success, debuting at number 22 to beat its original number 25 peak, with sales of 11,000 lifting its cumulative total to 85,000.

## KEY INDICATORS

### SINGLES

Sales versus last week: -2.2%  
Year to date versus last year: +15.2%

### MARKET SHARES

Universal	60.1%
Sony BMG	13.3%
EMI	4.2%
Warner	3.8%
Other	24.6%

### ARTIST ALBUMS

Sales versus last week: -1.3%  
Year to date versus last year: -6.3%

### MARKET SHARES

Universal	56.6%
EMI	13.7%
Sony BMG	10.0%
Warner	7.5%
Other	12.2%

### COMPILATIONS

Sales versus last week: -2.5%  
Year to date versus last year: +8.2%

### MARKET SHARES

Universal	35.0%
Sony BMG	23.2%
MOS	18.2%
EMI	9.2%
Warner	2.8%
Others	11.6%

### RADIO AIRPLAY

#### MARKET SHARES

Universal	58.4%
Sony BMG	12.5%
EMI	12.3%
Other	11.7%
Warner Music	5.2%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 50.7% US: 44.0% Other: 5.3%  
Origin of albums sales (Top 75):  
UK: 72.0% US: 28.0% Other: 0.0%

For fuller listings, see musicweek.com

## THE SCHEDULE

### ALBUMS

#### THIS WEEK

Jessica Simpson A Public Affair (Epic); Tokyo Police Club A Lesson In Crime (Merch/Industries); The Little Ones Sing Song (EMI); Shilpa Shetty A Bollywood Dream (Saravang); The Hours Narcissus Road (Polydor)

#### FEBRUARY 19

Findlay Brown Separated By The Sea (Peacefrog); The Fray How To Save A Life (Epic); Lucinda Williams Wet (Mercury); Yoko Ono Yes, I'm A Witch (Parlophone)

#### FEBRUARY 26

Clara The Evolution (RCA); Bobby Conn King For A Day (Thrill Jockey); Infernal From Paris To Berlin (Island); Malcolm Middleton A Brighter Best (Full Time Hobby); Omarion 21 (RCA); Kaiser Chiefs Yours Truly, Angry Mob (B-Unique/Polydor); Patrick Wolf The Magic

#### Position (Polydor)

#### MARCH 5

Willy Mason If The Ocean Gets Rough (Virgin); Candie Payne I Wish (DeLaSalle); Tracey Thorn Out Of The Woods (Virgin); Air Pocket Symphony (Virgin); Bryan Ferry Dylanesque (Virgin); Grinderman Grinderman (Mute); The Horrors Stranger House (Polydor)

#### MARCH 12

Lucie Silvas The Same Side (Mercury); LCD Soundsystem Sound Of Silver (EMI); Raymond Quinn My Love (RCA); Corinne Bailey Rae Live In London And New York (EMI); Beverley Knight Music City Soul (Parlophone); Simply Red Stay (SimplyRed.com)

#### MARCH 19

Aliens Astronomy For Dogs (EMI); The Bees Outpops (Virgin); Stephen Marley The (Island); Good Charlotte Good Morning Revival (Columbia)

### NEW ADDITION



Stoneless has scheduled Joss Stone's new album, the awaited follow-up to *Mind, Body & Soul* for March 12. Preceded by the single *Tell Me 'Bout It* on March 5 (download February 26), the album features production by Raphael Saadiq, who has also worked with D'Angelo and Kels.

### SINGLES

#### THIS WEEK

Corinne Bailey Rae I'd Like To (Good Groove/EMI); The Feeling Rose (Island); The Thrills Nothing Changes Round Here (Virgin); Red Hot Chili Peppers Decadence Smile (Warner Bros); Akon feat. Snoo Doggy Dogg I Wanna Love You (Island); Snow Patrol Open Your Eyes (Polydor)

#### FEBRUARY 19

The Magic Numbers This Is A Song (Heavenly); Kelsi Lil' Star (Virgin); Tracey Thorn Its All True (Virgin); Robbie Williams & Pet Shop Boys She's Madonna (Chrysalis); Grinderman No Pussy Blues (Mute)

#### FEBRUARY 26

The Killers Road To My Mind (Virgin); Justin Timberlake What Goes Around Comes Around (Live); All Saints Chick Fit (Parlophone); CSS Off The Hook (Warner

Bros; Lil' Chris Figure B Out (RCA); McFly Transylvania (Polydor); Gwen Stefani The Great Escape (Interscope); Take That Shine (Polydor)

#### MARCH 5

Christina Aguilera Candy Man (RCA); Lily Allen Shame For You (Repliz); The Bee Gees Who Cares: What The Question Is? (Virgin); Lemar Tick Tock (White Rabbit/RCA); Fathead Music Matters (Columbia); Scissor Sisters Shes My Man (Polydor)

#### MARCH 12

Westlife Total Eclipse Of The Heart (RCA); Pink the (RCA); Shayne Ward the (RCA); P Diddy Last Night (Bad Boy); Air Once Upon A Time (Virgin)

#### MARCH 19

The Good The Bad & The Queen the (Parlophone); Mutya Real Girl (Island); The Thrills Its All True (Virgin); Division Love Will Tear Us Apart (Warner Bros); Gish Dubl Ups And Breakdowns (EMI)

1/10/07

## An alarming format choice

### The Plot

Fallout rip up the rulebook once again with the first DVD/vinyl dual format promo

**THE RUMBLE STRIPS ALARM CLOCK (FALLOUT/ISLAND)**

Fallout/Island Records will release *The Rumble Strips* first commercial single on March 19 and, in keeping with its efforts to offer something different to fans, is to issue a limited number of singles in a new DVD/vinyl format.

Entitled *Alarm Clock*, the format will operate on all standard players, while a covering on one side of the disc will enable audio play on traditional record players.

Fallout marketing manager Chris Scott says it was about providing something unique to the fanbase. "We've always tried to keep formatting things interesting and we're keeping this trend by issuing a promo on a never-

before-used form," he says.

Fallout will mobilise its own database with a bespoke *Rumble Strips* comic book which will be sent out this month, with similar promotions to follow in three consecutive issues of *Artrocker* magazine in the lead-up to release.

It is not the first time Fallout has used alternative models to get their music to the consumer. For the band's non-chart eligible *Cardboard Coloured Dreams EP*, the label released it in both eight-inch vinyl format and in a large cardboard case for the CD.

Scott says Fallout made a conscious decision to hold back on the band's first commercial release since signing them last October. "We want to build them up from the band that released two very limited singles last year, to serious contenders for 2007," he says. "We've been spending time building a great community-focused website, getting some great artwork and servicing clubs and tastemakers with upfront material so that we could hit the ground running in January."

*The Rumble Strips* website has recently been relaunched to incorporate a community aspect



which allows members to post content and communicate with other users. Members are also given first access to gigs and competitions. "Online is important to every campaign nowadays," says Scott. "We've spent a significant amount of time building a website that allows users to communicate freely with each other and we have the ability to reward fans that are most active in the web community. We treat the web as an integral part of building our fanbase."

*Alarm Clock* will be released on March 19 with the as-yet-untitled album in April.

### CAMPAIN SUMMARY

**MANAGEMENT:** Duncan Ellis, Scruffy Bird  
**A&R:** Nick McEwen, Fallout  
**MARKETING:** Chris Scott, Fallout & Jon Turner, Island  
**NATIONAL TV:** Emily Cooper, Scruffy Bird  
**NATIONAL RADIO:** Charley Byrnes & Steve Piron, Island  
**REGIONAL RADIO:** Phil Willis & Clarity Baker, Island  
**NATIONAL PRESS:** Gail Miller, Scruffy Bird  
**REGIONAL PRESS:** Sarah Hall, Island  
**ONLINE:** Matt Brown, Hyperkull

## Into the mind's eye with Kasabian, a temple and a little black magic

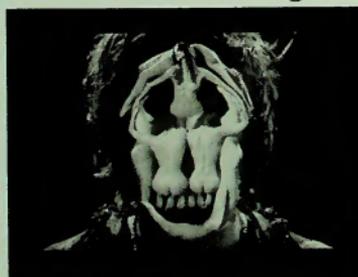
### Promo focus

Scott Lyon's latest video, for Kasabian's *Me Plus One*, is a surreal fantasy of skulls, magic and naked women.

Beginning with monochrome shots of the band enjoying some post-gig refreshments, the focus soon moves to the band's Serge Pizzorno looking exhausted and under-the-influence, who starts to retreat into an inner world. His face dissolves into a skull – comprised of the carefully arranged naked bodies of young women, before breaking down into a writhing mass of dancers mixed with performance. As Pizzorno imagines holding court in a marble hall, the other members of Kasabian fit in and out of his gothic daydream.

"Me Plus One" has a trippy vibe, but director Lyon had no desire to take the obvious route in his interpretation. "I didn't want to do Sixties-style psychedelic – it's more vintage, renaissance, black magic-style psychedelia," he says.

In tune with the track's mood, Lyon shot the video in the



atmospheric, boarded-up Masonic temple in London's Great Eastern Hotel. "There are weird signs and symbols everywhere," he explains. "You don't want to be there at night."

Although the female dancers were not completely naked, MTV insisted on pixelation in the interest of modesty. Lyon feels that this makes the nudity more salacious, drawing attention to things that actually aren't on

screen to begin with. Lyon was keen for the scenes of Kasabian unwinding to be realistic, and he was not disappointed. "We're the band acting? Maybe method acting!" he laughs. "They didn't take much convincing. It was the last thing we shot, for obvious reasons – they were hammered from the word go."

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

### TASTEMAKERS TIPS

**Gym Class Heroes  
Cupid's Chokehold (Fueled  
By Ramen)**

JESSICA PHILLIPS, DEPUTY EDITOR,  
TOUCH

"This is the kind of track you can't help smiling through – it's just got that happy vibe

about it. The kind that's been missing from the hip-hop scene since the gangsta rappers took over. Hip-hop has a sense of humour again, can't wait to see the live set at Islington Academy."

**Tokyo Police Club Cheer  
It On (Memphis  
Industries)**

COLIN ROBERTS, EDITOR, DROWNED IN  
SOUND

"Next in line on Canada's seemingly infallible guitar band conveyor belt are these four

Ontario twenty-somethings with an enviable grasp of melody and off-kilter pop sensibilities; pleasingly performed with enough edge to cross the motorway from the indie set to the Top 40. Having won friends and fans across the US & Canada, the Memphis Industries-signed quartet began their UK campaign in 2007 with support from Xfm, DrownedInSound.com and NME."

**Mancini Up Country  
(Prompchy)**

EDDY TEMPLE-MORRIS, DJ, XFM

"Fronted by an insanely beautiful singer, this moody, electro-lounge rock 'n' roll band

are like old school Primal Scream in bed with Debbie Harry at Massive Attack's house. This comes with a very generous remix package – go with the Freshhead mix."

### THE INSIDER

## Gigwise

**GIGWISE**.com

Starting life as a humble listings guide for Merseyside in 2003, the online music website Gigwise has since developed into a comprehensive music website, incorporating reviews, listings, interviews, band biographies and news.

The website will enter a new era in 2007, with plans to host nights in association with The Barfly at Brighton's The Great Escape Festival in May. It will also be collaborating with this year's Camden Crawl event by holding an 'Indie Idol'

competition where unsigned bands will be pitted against each other for a chance to support the headline act at the two-day London festival.

For Gigwise editor Scott Coloban, the site's goal is clear: "We are striving to become an online bible for anyone with an interest in music. We're not afraid to voice our opinion on the great, the good and the abysmal," he says.

Offering its readers a unique opportunity to be interactive with bands and artists, Gigwise says it is the only online music magazine to hold webchats with bands on a weekly basis, which they dub 'Webchat Wednesday'. Bands that have taken part in the past include Get Cape. Wear Cape. Fly.

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Alison Gold, Snog (Dogs), I Wanna Love You, Blue  
Party The Proper Fall Out Boy, The Art A  
Scene, It's An Arms Race, Gasps Standing In  
The Way Of Control, Down Stuffed, The Sweet  
Escape, Jess Stone, Tell Me, Soul, It, Just Jack  
Slaz In Their Eyes, Kaiser Chiefs, Ruby, Keene  
A Bad Dream, Kalle Rock, Dee La La Star,  
Klaxons, Golden Slave, Masses Vs Princess  
Superstar Perfect (Eurovision), Mika, Gaze Kelly,  
Red Hot Chili Peppers, Devotion A Smile,  
Kishna Brothers, Shy My Kays, Snow Patrol  
Open Your Eyes, The Pray How To Save A Life,  
The Killers, Road My Mind, The View Same  
Joan  
**B LIST**  
2Pac, Red, Ashland Park, Life, Camille Jones  
The Graces, Carlines, Bulley Rae, 101 To Go,  
James Morrison, Underwood, Junior, Jack  
Red, Shera Cure Me (Clipsoides), Justin  
Timberlake, Wale, Armand, Camo, Armand,  
Mylé, Alan, Sharna, For You, Nelly, Fortday, Sly, It

Rip!t, Paolo Nutini, How Shores, Razorlight, Curt  
Stip, This Feeling I've Got, Simon Webbe, Fly  
Soul Reads For You, Sophie Ellis-Bextor, Catch  
You, Take That, Share, The Feeling, Rose,  
The Fratelli, Baby, Scarlat, W-F-R, Melanie M Et  
Without You

**C LIST**  
Silly Cym Saturday, Rhapsodies, Caline Harris  
Available In The 80s, Get Caps, Wear Cape  
Fly, I-Soy, My Obsession & The Library, You Love  
Too Late, Hudson Ice Box, "Pink, Leave Me  
Alone", Robbie Williams, Doni, Madonna  
"SupahBass, W's Girls, Almost Walk, This Way, The  
Magic Numbers, This Is A Song, Come Join, Love

**UPFRONT LIST**  
"Anacleo Fire, Keep The Car Running", "CS 01  
The Hook", "Maxima Park, On Victory, The  
Pippen Detectives, Romantic Type, The Twang  
Wide Awake

#### RADIO 2

**A LIST**  
Ghosts, Stay The Night, Jack Savoretti



**ALSO OUT THIS WEEK SINGLES**  
Ghosts: Stay The Night (Atlantic)  
Joe: Where You At (RCA)

**ALBUMS**  
30 Seconds To Mars: A Beautiful Lie (Virgin)  
The Libertines: From Paris To Berlin (Island)  
Patrick Wolf: The Magic Position (Polydor)

Records released 26.02.07



**SINGLE OF THE WEEK**  
**Take That**  
Shine

Polydor 172429  
The success of Take That's *Beautiful World* must have astonished Polydor as much as the band themselves. This second single from the album is a markedly different song to the number one *Patience*, and could give the whole campaign fresh legs. It features Mark Owen turning in a joyous vocal performance, which amounts to no less than a jubilant vindication of the decision of one of Britain's finest ever bands to reform.



**ALBUM OF THE WEEK**  
**Kaiser Chiefs**  
Yours Truly, Angry Mob

B+ (Incluso/Polydor BUN1220D)  
The follow-up to their *Liquid*-selling debut *Employment* is every bit as commercial and hit-packed, and could possibly elevate them to Britain's biggest band while *Coldplay* are on a sabbatical. Again produced by Stephen Street, they waste no time in getting down to business with the blistering opener *Ruby*. The anthems keep on coming with the title track, the throbbing artop of *High Roads* and the sweet balladry of *Love Is Not A Competition* to name but three.

**Singles**

**The Aliens**  
Setting Sun (Pet Rock/EMI)  
PTROCKCD003  
The Aliens continue their excursions into interstellar excellence with this Sixties-styled gem, coming across like a *Zombies* take with a dash of Hendrix on guitar. Maybe Setting Sun is a little too derivative – particularly considering the group's roots in the notoriously boundary-pushing *Beta Band* – but it remains good clean pop fun nonetheless.

**All Saints**  
Chick Fit (Parlophone CD6735)  
The third *All Saints* album Studio 1 has been a baffling disappointment even though first single *Rock Steady* was a big radio and sales hit. This second single is a slice of classy, fat-sounding nu-funk penned by Shaznay Lewis and Rick Nowels that is equally as good, and if radio builds from its current support from Capital, it could yet turn fortunes of the album around.

**Corinne Bailey Rae**  
I'd Like To (Good Groove/EMI)  
CD6716  
The fifth single from Bailey Rae's eponymous double-album *Corinne* is released to capitalise on her three Brits nominations and performance at this week's event. This rather lightweight, midtempo groover won't win her many new fans but should push the album towards triple-platinum status. Radio support comes from Radio One, Radio Two and Capital.

**CSS**  
Off The Hook (Warner Bros)  
WEA416CD  
Last year proved successful for this Brazilian sextet. Keeping the tongue-in-cheek electro, synth and rock style that made them a cult concern in the UK, Off The Hook is a much less manic offering than previous single *Let's Make Love And Listen To Death From Above*, but with Luiza Mariani's sultry vocals and the band's pop sensibilities, this single will certainly be another dancefloor filler for CSS.

**The Draytones**  
Keep Loving Me (1965 OLIVE19)  
This rocking debut from the Anglo-Argentinian trio has gained well deserved attention at XFM, 6music and Radio One, building the band's profile nicely ahead of the forthcoming debut album and UK tour. With pounding drums, a simple bass hook, and tight, distorted guitar riffs, *Keep Loving Me* is feisty garage rock not dissimilar to the output of another triumvirate featuring Clapton, Baker and Bruce.

**Cassip**  
Stamling In The Way Of Control (Back Yard BACH13)  
This is a sensible choice of reissue given frontwoman Beth Ditto's newfound iconic status, and also because it is such a fantastic track. Showcasing the band's energy, attitude and effortless cool, this track will hopefully give their album the boost it deserves.

**The Horrors**  
Gloves (Loop/Polydor LOOG19)  
In 'The Horrors' third far short career, *Gloves* stands out as one of the group's strongest melodic songs to date. While it is certainly not going to win the group blanket day airplay just yet, it does hint at the potential of their combined talents, which bodes well for their forthcoming debut album. Perhaps the production skills of Bad Seed Jim Sullivan were just what they needed.

**The Killers**  
Read My Mind (Vertigo 172456)  
To coincide with a sold-out major UK arena tour, the *Las Vegas* effort, *Read My Mind*, is the all the way up with this brilliant pop rocker that is typically melodic and anthemic. This should easily give them yet another Top 10 hit. It's been played just about everywhere.

**LCD Soundsystem**  
North American Sun (DFA/EMI)  
Records DFAEM12165CD)  
North American Sun sees LCD Soundsystem supremo James Murphy get rowdy over a punk-funking groove that sounds effortless, but probably wasn't. The result is possibly the finest LCD single since *Loosing My Edge*,

although contentious – if tongue-in-cheek – lyrics are likely to keep it off the radio.

**The Maccabees**  
About Your Dress (Fiction 1724475)  
As 2007 starts we see The Maccabees continuing to build on their strong foundations. Their songwriting ability shines through in this tale of young love. Lyrically they operate in the same sector as the Arctic Monkeys, in that they are good, articulate and mesmeric. Clumsy love never sounded so good.

**Willy Mason**  
Save Myself (Virgin VSCDT1928)  
The first single from *If The Ocean Gets Rough*, the follow-up to Mason's 2004 debut *Where The Humans Eat* is an upbeat slice of melodic folk with huge crossover potential. Superbly showcasing the singer-songwriter's uniquely gruff vocals, the anthemic track marks Mason out as one to watch in 2007. He embarks on an 18-date UK tour in May.

**McFly**  
Transylvania (Island 1722872)  
Just ahead of their *Up And Personal* UK tour, this quirky singing retro slice of Seventies pop is different enough from the band to possibly break out from their regular fanbase, and, maybe as a taste of things to come, features the debut vocal performance from Dougie Poynter.

**The Pigeon Detectives**  
Romantic Type (Dance To The Radio DTR026)  
The *Pigeon Detectives* have a head start for a big year, with this latest track from their debut album in possession of one of their best yet. Romantic Type is an energetic, guitar-driven rock romp which arrives as the band commence a string of dates with *Cherry* this month. Championed by Zane Lowe and Steve Lamacz, this has the makings of a breakthrough hit.

**Gwen Stefani feat. Akon**  
The Sweet Escape (Interscope)  
172456CD  
The second single and title track from their parent album sees Stefani release the poppiest cut on there,

which should help reverse fortunes – it is already in the Top 40 based on download sales. A shuffling, flowery staccato-sung groove that features the ubiquitous Akon on vocals, it is A-listed at both Radio One and Capital and C-listed at Radio Two.

**Jess Stone**  
Tell Me 'Bout It (Relentless)  
RELCD35  
The first fruits from Stone's third album continue in the vein of her soul-lite sophomore effort, which, although likely to be commercially satisfying, could disappoint fans of her low-key debut. Tell Me 'Bout It is a feisty soul stomper, but behind the bluster of jazz horns and walking basslines, Stone's unique voice – the reason everyone made a fuss in the first place – gets somewhat lost in the mix.

**Tracey Thorn**  
It's All True (Virgin VSCDX1932)  
This solo single from half of Everything But The Girl is a classic Eighties-style jazz-funk throbber that uses imaginative production – courtesy of Ewan Pearson – to push the hypnotic hooks along. A taster from her album *Out Of The Woods*, released while EBTG continue their semi-permanent retirement.

**UnkleJem**  
Love Ya (Virgin VSCDT1925)  
There is nothing as funny as UnkleJem around at the moment and even though many compare them to Prince or Sly Stone, it is the Incomparable Temptations that spring to mind. This drips with class and will make the stodgiest booty want to shake. Get down!

**Albums**

**Bobby Conn**  
King For A Day (Thrill Jockey)  
THRILL137  
Bobby Conn is back with his fourth album on Thrill Jockey. From the opening eight-minute epic *Vanitas* to the drowsy, melodramatic *When The Money's Gone* and spoken-word rant of *Dark*, the Sky this album is a dark, witty and cerebral view at fame, fortune and rock'n'roll.

**Idelwild**  
Make Another World (Sequel)  
SEQCD005)  
Make Another World sees the band riffing in caustic indie pop guitar riffs and faster, darker bass lines, while lead singer Roddy Woodle takes on a quintessentially Scottish folk vocal that resembles a spoken yelp. Certainly more upbeat than previous album *100 Broken Windows* and less aggressive than their debut mini-album *Captain*, this will surprise hardened Idelwild fans.

**MSTRKRFT**  
The Looks (Modular)  
LGMAN2009142MDM)  
MSTRKRFT have until now been best known for their excellent and innovative remixes of artists such as Bloc Party and Wolfmother. This full-length debut delivers a Daft Punk-inspired set of cross-generational bliss which shifts from kitsch disco to hard house with carefree abandon.

**Richard Swift**  
Dressed Up For The Letdown (Polydor 1715557)  
Hailing from Minnesota, singer-songwriter Richard Swift, a sardonically-titled third album is a collection of mellifluous lo-fi pop gems that could just provide his breakthrough. Comparable to fellow countryman Sufjan Stevens, Swift's warm melodies are coupled with wry lyrics inspired by his troubled musical career. One to watch.

**Various**  
DIY: The Rise Of Independent Music After Punk (Soul Jazz SJRCD153)  
With interest in DIY and post-punk at a particular high, this compilation could hardly be better timed. As to be expected from Soul Jazz, it's a dazzling round-up of sounds from one British music's most fertile times. Anyone expecting wall-to-wall punk thrashing will be pleasantly surprised – the album contains everything from APB's electric funk to Turbogram Grise's elegant assault alongside The Buzzcocks and Fire Engines.

This week's reviews: Adam Bowers, Jimmy Brown, Steve Davis, Simon Gane, Dan Donagh, Jim Larkin, Nick Tesco and Simon Ward.

170207

# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Score
1	5	TAKE THAT	SHINE	REPUBLIC	355
2	7	KAISER CHIEFS	RUBY	BUNGEA/REPUBLIC	341
3	3	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	335
4	9	NELLY FURTADO	SAY IT RIGHT	GEFFEN	307
5	3	MIKA GRACE KELLY		CASABLANCA/ISLAND	306
6	5	KELIS FEAT. CEE-LO	LIL STAR	VERGON	298
7	24	THE FRAY	HOW TO SAVE A LIFE	EPIC	275
8	1	BEYONCE	LISTEN	COLUMBIA	271
9	88	GIRLS ALoud & SUGABABES	WALK THIS WAY	REPUBLIC	270
10	8	SNOW PATROL	OPEN YOUR EYES	REPUBLIC	268
11	7	JUST JACK	STARZ IN THEIR EYES	MERCURY	263
12	15	GWEN STEFANI	THE SWEET ESCAPE	GEFFEN	259
13	10	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/REPUBLIC	246
14	11	SOPHIE ELLIS-BEXTOR	CATCH YOU	REPUBLIC/ATLANTIC	239
14	19	CASCADA	MIRACLE	DISNEY/ABC	239
16	85	LILY ALLEN	ALFIE	RECAL	237
17	305	RED HOT CHILI PEPPERS	DESECRATION SMILE	WARNER BROS.	235
18	6	2PAC FEAT. ASHANTI & T.I.	PAC'S LIFE	INTERSCOPE	230
19	17	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	UNIVERSAL	221
20	13	CORINNE BAILEY RAE	I'D LIKE TO	SONY/LEGACY/EPIC	216
20	101	ROBBIE WILLIAMS	SHE'S MADONNA	ORFICIALS	216
22	21	ALL SAINTS	CHICK FIT	MARLBORO	215
23	20	MASON EXCEEDER		BMG/ATLANTIC	208
24	12	THE VIEW	SAME JEANS	195	799
25	20	OMARION	ICE BOX	RECA	797
26	25	JOJO	TOO LITTLE TOO LATE	MERCURY	795
27	100	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	DATA	791
28	14	BOOTY LUV	BOOGIE 2NITE	RED JACOB	790
29	22	BLOC PARTY	THE PRAYER	WINDA	172
30	15	WI-FI FEAT. MELANIE M	BE WITHOUT YOU	ALL RIGHTS THE WORLD	167
31	71	SHARAM PATT	(PARTY ALL THE TIME)	DATA	165
31	38	KLAXONS	GOLDEN SKANS	RENEE	165
33	7	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	REPESET	157
34	18	ERIC PRYDZ	VS FLOYD PROPER EDUCATION	DATA/REPUBLIC	155
35	28	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	BAD BOY	150
36	22	SIMON WEBBE	MY SOUL PLEADS FOR YOU	ANGEL	149
36	48	+44	WHEN YOUR HEART STOPS BEATING	IMPACT/RECA	149
38	13	CHERISH UNAPPRECIATED		PAR/EPIC/RECA	148
39	14	THE FEELING	ROSE	ISLAND	143
39	10	DANCE NATION	MOVE YOUR LOVE	DATA	143



**9. Girls Aloud/Sugababes**  
Ahead of its release as this year's official Comic Relief single, girl group days Girls Aloud and Sugababes' Walk This Way collaboration slips 78-95 on the radio airplay chart but scoops 150-99 on the TV airplay chart. The promotional clip for the song apes the one served for the hit 1996 version which paired Ron-Douc and Antwanth, and earned 270 plays from the Music Central panel last week.



**16. Lily Allen**  
Some judicious editing, including a black box over her mouth to disguise swearing, helped Allen's midsize hit Smile to top the TV airplay chart. New single Allie looks like being her biggest success since then and debuts at 16 with a first-week tally of 237 airings. Some 60 plays from B4 provide the main thrust for Allie, whose video features a puppet in the starring role, as the song's subject - Allie's brother Alfie - refused to take part.

Take That get off to a very strong start, climbing to the top spot with the second single off their new album

### ON THE BOX THIS WEEK

**BBG1**  
Soul Britannia (FR)  
Wayner's Ring (54)

**ITV**  
This Morning - Tony Hayley guests (40)  
Loose Women - Emma Bunton (36)

**GMTV**  
Sophie Ellis-Bextor (14)  
The Feeling (11)

**GMTV**  
Freshly Squeezed (10)  
Live From Abbey Road - The Feeling (8)

**CHAMN4**  
Lily Allen (10)  
Download Festival - Gars & Rocks (10)

**CHAMN4**  
Lily Allen (10)  
Download Festival - Gars & Rocks (10)

**CHAMN4**  
Lily Allen (10)  
Download Festival - Gars & Rocks (10)

**CHAMN4**  
Lily Allen (10)  
Download Festival - Gars & Rocks (10)

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**CHAMN4**  
Lily Allen (10)  
Download Festival - Gars & Rocks (10)

**CHAMN4**  
Lily Allen (10)  
Download Festival - Gars & Rocks (10)

**CHAMN4**  
Lily Allen (10)  
Download Festival - Gars & Rocks (10)

### MTV MOST PLAYED

Rank	Artist	Title	Label
1	THE FRAY	HOW TO SAVE A LIFE	EPIC
1	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
3	KLAXONS	GOLDEN SKANS	RENEE
4	TAKE THAT	SHINE	REPUBLIC
4	KAISER CHIEFS	RUBY	BUNGEA/REPUBLIC
6	MIKA GRACE KELLY		CASABLANCA/ISLAND
7	SNOW PATROL	OPEN YOUR EYES	REPUBLIC
8	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	UNIVERSAL
9	JUST JACK	STARZ IN THEIR EYES	MERCURY
9	THE VIEW	SAME JEANS	195

### THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	TAKE THAT	SHINE	REPUBLIC
2	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/REPUBLIC
3	LILY ALLEN	ALFIE	RECAL
4	GIRLS ALoud & SUGABABES	WALK THIS WAY	REPUBLIC
5	NELLY FURTADO	SAY IT RIGHT	GEFFEN
6	ROBBIE WILLIAMS	SHE'S MADONNA	ORFICIALS
7	KELIS FEAT. CEE-LO	LIL STAR	VERGON
8	BEYONCE	LISTEN	COLUMBIA
9	MIKA GRACE KELLY		CASABLANCA/ISLAND
10	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY

### KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	BOWLING FOR SOUP	HIGH SCHOOL NEVER ENDS	ASD
1	444	WHEN YOUR HEART STOPS BEATING	IMPACT/RECA
2	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/REPUBLIC
3	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
5	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	RENEE
5	LOSTPROPHETS	CANT CATCH TOMORROW	YOUNIS/BULLE
6	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	RENEE
8	213	TO MARS ATTACK	IMPACT/RECA
9	LINNKIN PARK	IN THE END	WARNER BROS.
9	MUSE	KNIGHTS OF CYDONIA	WELLSVILLE/REPUBLIC

### MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	KAISER CHIEFS	RUBY	BUNGEA/REPUBLIC
2	BLOC PARTY	THE PRAYER	WINDA
3	444	WHEN YOUR HEART STOPS BEATING	IMPACT/RECA
4	KLAXONS	GOLDEN SKANS	RENEE
5	COLD WAR KIDS	HANG ME UP TO DRY	KT
6	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
6	THE HORRORS	GLOVES	IMPACT/RECA
12	THE AUTOMATIC RABBIT		REPUBLIC/RECA
8	SNOW PATROL	OPEN YOUR EYES	REPUBLIC
8	BIFFY CRYO	SEMI-MENTAL	IMPACT/RECA

### MTV Music Central BEST MOST PLAYED

Rank	Artist	Title	Label
1	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	UNIVERSAL
2	OMARION	ICE BOX	RECA
3	LUCACRIS FEAT. MARY J BLONDI	MY LOVE	MERCURY
3	2PAC FEAT. ASHANTI & T.I.	PAC'S LIFE	POWERS
5	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	BAD BOY
5	BEYONCE	LISTEN	COLUMBIA
7	SNOOP DOGG	THATS THAT	GEFFEN
8	MARY J BLIGE	ME DA MVP	GEFFEN
8	KELIS FEAT. CEE-LO	LIL STAR	VERGON
12	CHERISH UNAPPRECIATED		PAR/EPIC/RECA

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While Mika holds at the top, Sophie Ellis Bextor climbs the Top 10 and Take That skyrocket from 74 to 9. Increased spins also see The Killers move from 35 to 14

# The UK Radio Air

## RADIO ONE

Wk	Artist/Title	Wk	Pos	Wk	Pos	Audience
1	MASON EXCEEDER BORN2DIE	27	27	27	2254	
2	JUST JACK STARRZ IN THEIR EYES MICHIELE	25	26	2264		
3	KELIS FEAT. CEE-LO LIL' STAR VIRGIN	16	25	2299		
4	MIKA GRACE KELLY CASABLANCA/ISLAND	16	25	2295		
5	KLAXONS GOLDEN SPANS BIRD	23	25	2243		
6	THE VIEW SAME JEANS BHS	19	24	2269		
7	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE MICHIELE	18	22	1828		
8	KASABIAN ME PLUS ONE COLUMBIA	16	20	1690		
9	CWEN STEFANI FEAT. AKON THE SWEET ESCAPE INTERSCOPE	10	20	1834		
10	KATIEZ CHIEFS RUBY B&W/REPUBLIC	23	20	1823		
11	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU UNIVERSAL	17	19	1822		
12	BLOC PARTY THE PRAYER MICHIELE	10	18	1836		
13	THE KILLERS READ MY MIND VERTIGO	14	18	1825		
14	THE FRAY HOW TO SAVE A LIFE EMI	19	17	1831		
15	SNOW PATROL OPEN YOUR EYES POLYDOR	17	17	1848		
16	GOSSIP STANDING IN THE WAY OF CONTROL BACKLASH	6	15	1234		
17	JAMIE T CALM DOWN DEAREST VIRGIN	17	15	1232		
18	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	13	15	1897		
19	RED HOT CHILI PEPPERS DESECRATION SMILE WARNER BROS	15	15	1824		
20	KEANE A BAD DREAM BHS	13	15	1860		
21	SCISSOR SISTERS SHE'S MY MAN POLYDOR	7	12	1272		
22	NAS TIP TIP IS DEAD MICHIELE	8	12	1236		
23	ROSS STONE TELL ME ABOUT IT MICHIELE	4	12	1255		
24	JUNIOR JACK DANCE ME (GUESTLIST) DEFECTIVE	8	12	1629		
25	FRUITS THE BEAT IS ROCKIN' EMI	12	12	1671		
26	WUKI FEAT. MELANIE M BE WITHOUT YOU MASCOTTE	10	11	1187		
27	SOPHIE ELLIS-BEXTOR CATCH YOU POLYDOR	7	11	1124		
28	SHARAF PATT (PARTY ALL THE TIME) B&W	19	10	1155		
29	CAMILLE JONES VS FEDDE LE GRAND THE GREEPS B&W	6	10	1051		
30	TAKE THAT SHINE POLYDOR	4	9	752		
31	NELLY FURTAO SAY IT RIGHT CAPITOL	3	9	694		

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## INDEPENDENT LOCAL RADIO

Wk	Artist/Title	Wk	Pos	Audience
1	MIKA GRACE KELLY CASABLANCA/ISLAND	26	26	2015
2	TAKE THAT PATIENCE POLYDOR	26	22	2023
3	SNOW PATROL CHASING CARS PICTON	26	18	2292
4	JUST JACK STARRZ IN THEIR EYES MICHIELE	26	18	2070
5	THE FRATELLI WHISTLE FOR THE CHOIR FALLOUT	26	13	2048
6	BOOTY LUV BOOGIE 2NITE RED KARTEL	26	12	2026
7	THE FEELING LOVE IT WHEN YOU CALL ISLAND	26	12	1912
8	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	26	12	2032
9	RAZORLIGHT AMERICA VERIZON	26	12	2068
10	JOAN JOE LITTLE TIDU LATE MICHIELE	26	11	1967
11	JAMES MORRISON WANDERER WORLD POLYDOR	26	11	2029
12	RAZORLIGHT BEFORE I FALL TO PIECES VERTIGO	26	11	2060
13	KATIEZ CHIEFS RUBY B&W/REPUBLIC	26	10	2011
14	PINK U.S.U.R. JIVE	26	10	1967
15	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	26	10	1967
16	THE VIEW SAME JEANS BHS	26	10	2001
17	KELIS FEAT. CEE-LO LIL' STAR VIRGIN	26	10	1936
18	MILK FURTAO ALL GOOD THINGS (COME TO AN END) CAPITOL	26	10	1934
19	THE ORDINARY BOYS I LUV YOU B&W/REPUBLIC	26	10	1934
20	MASON EXCEEDER BORN2DIE	26	10	1938
21	AUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	26	10	1955
22	KEANE A BAD DREAM ISLAND	26	10	1929
23	PINK WHO KNOW LATE	26	10	1929
24	REYNOLDS IRREPLACEABLE COLUMBIA	26	10	1925
25	RED HOT CHILI PEPPERS DESECRATION SMILE WARNER BROS	26	10	1911
26	TAKE THAT SHINE POLYDOR	26	10	1911
27	THE FEELING NEVER RE (OH) ISLAND	26	10	1911
28	SOPHIE ELLIS-BEXTOR CATCH YOU POLYDOR	26	10	1911
29	AMY WINEHOUSE YOU KNOW I'M NO GOOD ISLAND	26	10	1911
30	ALL SAINTS ROCK STEADY PRAIRIEHOUSE	26	10	1911

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Wk	Artist/Title	Wk	Pos	Wk	Pos	Audience
1	MIKA GRACE KELLY CASABLANCA/ISLAND	26	26	26	2158	13 74.90
2	KELIS FEAT. CEE-LO LIL' STAR VIRGIN	26	22	26	1939	28 55.92
3	KATIEZ CHIEFS RUBY B&W/REPUBLIC	26	18	26	1820	16 50.39
4	JUST JACK STARRZ IN THEIR EYES MICHIELE	26	18	26	1820	17 43.32
5	KEANE A BAD DREAM BHS	26	10	26	1747	-3 42.21
6	THE VIEW SAME JEANS BHS	26	10	26	1627	3 38.46
7	SOPHIE ELLIS-BEXTOR CATCH YOU POLYDOR	26	10	26	1033	48 31.98
8	MASON EXCEEDER BORN2DIE	26	10	26	806	1 31.73
9	TAKE THAT SHINE POLYDOR	26	10	26	562	144 31.71
10	TAKE THAT PATIENCE POLYDOR	26	10	26	1762	-7 30.23
11	SNOW PATROL CHASING CARS PICTON	26	10	26	1704	6 29.57
12	KLAXONS GOLDEN SPANS BIRD	26	10	26	1656	36 29.39
13	BOOTY LUV BOOGIE 2NITE RED KARTEL	26	10	26	1280	-5 27.85
14	THE KILLERS READ MY MIND VERTIGO	26	10	26	404	26 27.80
15	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU UNIVERSAL	26	10	26	511	23 26.60
16	CWEN STEFANI FEAT. AKON THE SWEET ESCAPE INTERSCOPE	26	10	26	549	49 25.07
17	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	26	10	26	1246	-4 24.94
18	SNOW PATROL OPEN YOUR EYES PICTON	26	10	26	399	18 24.94
19	THE FRATELLI WHISTLE FOR THE CHOIR FALLOUT	26	10	26	1358	-1 24.89
20	THE FRAY HOW TO SAVE A LIFE RCA	26	10	26	529	68 24.67
21	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE MICHIELE	26	10	26	472	12 24.53
22	RED HOT CHILI PEPPERS DESECRATION SMILE WARNER BROS	26	10	26	678	18 23.96
23	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	26	10	26	791	51 23.12
24	JOSH ROZMAN FEBRUARY SONG REPRISE	26	10	26	587	7 22.07
25	RAZORLIGHT AMERICA VERIZON	26	10	26	1293	30 21.89

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 10 October ■ Biggest increase in plays ■ Audience increase of 50% or more



**1. MIKA**  
Increasing its audience by 6m and adding 256 spins on Radio Two and three (25 plays) on Radio One while five audience one ears from these BBC powerhouses provide 48.6% of its overall total.  
9. Take That  
Take That's Patience is overtaken on sales and airplay charts this week by follow-up Shine. Both are in the Top 10 of the

biggest station on which it tops the list. It is 12th most-played (13 spins) on Radio Two and third (25 plays) on Radio One while five audience one ears from these BBC powerhouses provide 48.6% of its overall total.  
9. Take That  
Take That's Patience is overtaken on sales and airplay charts this week by follow-up Shine. Both are in the Top 10 of the

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airplay chart, where Patience slips 7-10, as Shine jumps 74-9. The latter track was aired 652 times last week, and earned an audience of more than 31.57m. Shine jumps 56-30 on Radio Two (13 plays).

airplay chart, where Patience slips 7-10, as Shine jumps 74-9. The latter track was aired 652 times last week, and earned an audience of more than 31.57m. Shine jumps 56-30 on Radio Two (13 plays).

## CAPITAL

Wk	Artist/Title	Wk	Pos	Audience
1	MIKA GRACE KELLY CASABLANCA/ISLAND	26	26	2015
2	SNOW PATROL CHASING CARS PICTON	26	18	2292
3	JUST JACK STARRZ IN THEIR EYES MICHIELE	26	18	2070
4	RAZORLIGHT BEFORE I FALL TO PIECES VERTIGO	26	13	2048
5	TAKE THAT PATIENCE POLYDOR	26	12	2026
6	THE FRATELLI WHISTLE FOR THE CHOIR FALLOUT	26	12	2032
7	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	26	12	2068
8	RED HOT CHILI PEPPERS DESECRATION SMILE WARNER BROS	26	12	2029
9	KATIEZ CHIEFS RUBY B&W/REPUBLIC	26	12	2060
10	RAZORLIGHT AMERICA VERIZON	26	12	2011

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## CHRYSALIS

Wk	Artist/Title	Wk	Pos	Audience
1	REYNOLDS IRREPLACEABLE COLUMBIA	26	26	1925
2	BIG BASS VS MICHELLE MARINE WHAT YOU DO MICHIELE	26	22	2023
3	MASON EXCEEDER BORN2DIE	26	18	2070
4	BOOTY LUV BOOGIE 2NITE RED KARTEL	26	12	2026
5	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU UNIVERSAL	26	10	2011
6	F DIDDY FEAT. CHRISTINA AGUILERA TELL ME B&W	26	10	1936
7	CAMILLE JONES VS FEDDE LE GRAND THE GREEPS B&W	26	10	1934
8	SHARAF PATT (PARTY ALL THE TIME) B&W	26	10	1934
9	NELLY FURTAO SAY IT RIGHT CAPITOL	26	10	1938
10	ALEX GARDINO DESTINATION CALABRIA B&W	26	10	1938

© Nielsen Music Control







# Singles

Strong radio play propels Kaiser Chiefs to the number two spot with Ruby, the first single from their forthcoming second album. The single is the only new entry to the Top 20

170207  
Top 75

# The Official UK Singles Chart

## TOP 20 DOWNLOADS

Pos	Weeks	Artist	Title	Label
1	1	Mika Grace Kelly	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	CASHMERE/CAPTAIN JACK
2	1	JUST JACK STARRZ IN THEIR EYES	MEKRYBY	
3	1	FALL OUT BOY THIS AINT S A CEMENT, ITS AN ARMS RACE	HEAVENLY	
4	1	MASON VS PRINCESS SUPERSTAR PERFECT EXCEEDER	HEAVENLY	
5	1	THE VIEW SAME JEANS	INRA	
6	1	JOJO TOO LITTLE TOO LATE	MEKRYBY	
7	1	THE ORDINARY BOYS I LUV U	BIG DADDY/EPIC/SONY	
8	1	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	
9	1	BLOD PARTY THE PRAYER	WICHITA	
10	1	THE FRAY HOW TO SAVE A LIFE	EPIC	
11	1	KLAXONS GOLDEN SKANS	EDGE	
12	1	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DATA	
13	1	TAKE THAT PRATICEE	PICTORY	
14	1	BOOZY LUV BOOGIE 2NITE	RED KALZ	
15	1	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL	
16	2	AMY WINEHOUSE REHAB	ISLAND	
17	2	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	1015/SONY	
18	2	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	PICTORY	
19	2	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND	
20	2	SNOW PATROL CHASING CARS	PICTORY	

## TOP 20 REALTONES

Pos	Weeks	Artist	Title	Label
1	1	Mika Grace Kelly	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
2	1	JUST JACK STARRZ IN THEIR EYES	MEKRYBY	
3	1	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	
4	1	BOOZY LUV BOOGIE 2NITE	RED KALZ	
5	1	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DATA	
6	1	JOJO TOO LITTLE TOO LATE	MEKRYBY	
7	1	SCISSOR SISTERS I DONT FEEL LIKE DANCIN	PICTORY	
8	1	LEONA LEWIS A MOMENT LIKE THIS	SONY/SONY	
9	1	FEDDIE GRAND PUT YOUR HANDS UP FOR DETROIT	0374	
10	1	MASON VS PRINCESS SUPERSTAR PERFECT EXCEEDER	INRA	
11	1	SHARAM PATT (PARTY ALL THE TIME)	DATA	
12	1	SNOW PATROL CHASING CARS	PICTORY	
13	1	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	1015/SONY	
14	1	TAKE THAT PRATICEE	PICTORY	
15	1	HELL COUNTRY (MOVIE THEME)	SILVERSTEIN	
16	1	REYONCE IRREPLACEABLE	CLASHOLA	
17	1	AMY WINEHOUSE REHAB	ISLAND	
18	1	THE ORDINARY BOYS I LUV U	BIG DADDY/EPIC/SONY	
19	1	RAZORLIGHT AMERICA	VERDIGO	

## TOP 20 EUROPEAN DOWNLOADS

Pos	Weeks	Artist	Title	Company
1	1	Mika Grace Kelly	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
2	1	FALL OUT BOY THIS AINT S A CEMENT, ITS AN ARMS RACE	HEAVENLY	
3	1	JUST JACK STARRZ IN THEIR EYES	HEAVENLY	
4	1	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	UNIVERSAL	
5	1	THE VIEW SAME JEANS	INRA	
6	1	THE FRAY HOW TO SAVE A LIFE	SONY/SONY	
7	1	MASON VS PRINCESS SUPERSTAR PERFECT EXCEEDER	HEAVENLY	
8	1	KLAXONS GOLDEN SKANS	UNIVERSAL	
9	1	SNOW PATROL CHASING CARS	UNIVERSAL	
10	1	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	UNIVERSAL	
11	1	JOJO TOO LITTLE TOO LATE	UNIVERSAL	
12	1	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	
13	1	TAKE THAT PRATICEE	UNIVERSAL	
14	1	RAZORLIGHT AMERICA	UNIVERSAL	
15	1	BLOD PARTY THE PRAYER	ROCK	
16	1	RED HOT CHILLI PEPPERS SNOW (HEY OH)	WARNER/SONY	
17	1	ERIC PRYDZ VS FLOYD PROPER EDUCATION	INRA	
18	1	THE ORDINARY BOYS I LUV U	WARNER/SONY	
19	1	REYONCE IRREPLACEABLE	SONY/SONY	
20	1	AMY WINEHOUSE REHAB	UNIVERSAL	



**2. Kaiser Chiefs**  
While Mika remains at number one with Grace Kelly, the Kaiser Chiefs debut at number two with a tribute to their favourite girl, Ruby. The introductory single from the Leeds band's second album *Yours Truly*, Angry Mob sold 28,000 downloads last week and provides the band's third and biggest Top 10 hit. Their debut album, *Employment*, which spawned the number six hit *Oh My God* and the number nine success *I Predict A Riot/Sink That Ship*, moved 100-80 this week on sales of 2,500 taking its cumulative tally to 1,812,000.



**6. The Fray**  
Colorado band The Fray's mellow rock single *How To Save A Life* reached number three in the US Hot 100, selling more than a million copies on downloads. It has advanced 123-20-16-15-11 in the UK in the last four weeks and is also drawing attention to the album of the same name, which has moved 180-124-107-72 in the last three weeks - not bad for an album that isn't released here physically until February 19. The singles last week of 2,700 were made up of digital downloads (3,875) and US imports (621).



**29. Justin Timberlake**  
The *Justified* album's lead single *What Goes Around Comes Around* has advanced 123-20-16-15-11 in the UK in the last four weeks and is also drawing attention to the album of the same name, which has moved 180-124-107-72 in the last three weeks - not bad for an album that isn't released here physically until February 19. The singles last week of 2,700 were made up of digital downloads (3,875) and US imports (621).

Pos	Weeks	Artist	Title	Label
1	1	Mika Grace Kelly	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
2	1	Kaiser Chiefs	RUBY	HEAVENLY
3	1	JUST JACK STARRZ IN THEIR EYES	MEKRYBY/SONY	
4	2	FALL OUT BOY THIS AINT S A CEMENT, ITS AN ARMS RACE	HEAVENLY	
5	4	MASON EXCEEDER	HEAVENLY	
6	1	THE FRAY HOW TO SAVE A LIFE	SONY/SONY	
7	6	JOJO TOO LITTLE TOO LATE	MEKRYBY	
8	7	THE VIEW SAME JEANS	INRA	
9	6	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	
10	23	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	UNIVERSAL	
11	4	BLOD PARTY THE PRAYER	WICHITA	
12	8	KLAXONS GOLDEN SKANS	EDGE	
13	19	KELIS FT CEE LO LIL STAR	SONY/SONY	
14	11	THE ORDINARY BOYS I LUV U	SONY/SONY	
15	12	BOOZY LUV BOOGIE 2NITE	RED KALZ	
16	12	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DATA	
17	30	TAKE THAT PRATICEE	PICTORY	
18	28	SOPHIE ELLIS-BEXTOR CATCH YOU	PICTORY	
19	37	NELLY FURTADO SAY IT RIGHT	PICTORY	
20	53	JESSICA SIMPSON A PUBLIC AFFAIR	COLUMBIA	
21	4	2PAC FEAT. T.I. & ASHANTI PAC'S LIFE	SONY/SONY	
22	13	TAKE THAT PATIENCE	PICTORY	
23	24	SNOW PATROL CHASING CARS	PICTORY	
24	17	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL	
25	65	ERIKKE THE BEAT IS ROCKIN'	SONY/SONY	
26	1	SHARAM PATT (PARTY ALL THE TIME)	DATA	
27	25	GOSSIP STANDING IN THE WAY OF CONTROL	BACKLASH RECORDS	
28	20	CASCADA TRIP! MADLY DEEPLY	SONY/SONY	
29	44	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	SONY/SONY	
30	5	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	SONY/SONY	
31	39	BEYONCE LISTEN	COLUMBIA	
32	21	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	SONY/SONY	
33	18	LEONA LEWIS A MOMENT LIKE THIS	SONY/SONY	
34	NEW	FHM HIGH STREET HONEYS I TOUCH MYSELF	SONY/SONY	
35	26	LADY SOVEREIGN LOVE ME OR HATE ME	SONY/SONY	
36	17	BEYONCE IRREPLACEABLE	COLUMBIA	
37	NEW	THE LONG BLOWNDS GIDDY STRATOSPHERES	COLUMBIA	
38	33	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	SONY/SONY	



# Albums

1702/07  
Top 75

In a healthy week for new entries, Mika, Bloc Party and Fall Out Boy make their chart debuts at numbers one, two and three respectively

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	1	JEFF WAINMAN UK ASHIA TOUR ON THE WHEELS - LIVE ON STAGE	Universal UK (CD)
2	1	LIVE CAST RECORDING LES MISÉRABLES IN CONCERT	Video Classics (DVD)
3	1	VARIOUS BRIT HITS 2007	Universal TV (CD)
4	7	TL DINO LIVE AT THE GREEN THEATRE	Sony Music (DVD)
5	3	TAKE THAT THE ULTIMATE TOUR	Polygram (CD)
6	10	THE BEATLES THE UNSEEN BEATLES	Liberty (CD+DVD)
7	12	METALLICA THE VIDEOS 1989-2004	Virgin (DVD)
8	6	DUSTY SPRINGFIELD PEOPLE GET READY	Dot (DVD)
9	11	PINK FLOYD PULSE - 20.04	PIG (CD)
10	8	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers (DVD)
11	0	BOB JOVI LIVE BARRIETS	Repack (DVD)
12	13	ROBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1997-2006	Orion (CD)
13	17	ERIC CLAPTON & FRIENDS LIVE 1996	61 (CD+DVD)
14	17	KATHERINE JENKINS LIVE AT LANSING	103 (CD)
15	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC Q2	EMI/Virgin/Sony (CD)
16	2	NICK CAVE & THE BAD SEEDS THE ABATOR BILKS TOUR	Atco (CD)
17	9	EVENESCENCE ANYWHERE BUT HOME	Cap (DVD)
18	0	DORIS DAY THE DORIS DAY SPECIAL	Sony BMG (DVD)
19	5	WEST LIFE LIVE AT WEMBLEY	S (DVD)
20	0	JOE STRUMMER CLASH - THE JOE STRUMMER STORY	WEA (DVD)

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## TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	5	VARIOUS ONE LOVE	Universal TV (CD)
2	1	VARIOUS THE VERY BEST OF EUPHONIC DANCE	Ministry Of Sound (CD)
3	4	VARIOUS R&B LOVE SONGS 2007	Sony BMG TV MUSIC (CD)
4	1	VARIOUS RADIO 1'S LIVE LOUNGE	Sony BMG TV (DVD)
5	0	VARIOUS R&B CUBEMIX	Sony BMG TV (CD)
6	3	VARIOUS 100 HIGHEST HITS SESSONS	Ministry Of Sound (CD)
7	11	VARIOUS 70'S IN THE MOOD 40'S LOVE	Sanctuary TV (CD)
8	0	VARIOUS BRIT HITS - THE ALBUM OF THE YEAR	Decca (CD)
9	17	VARIOUS MY LOVE	Sony BMG (CD)
10	6	OST HIGH SCHOOL MUSICAL	Walt Disney (CD)
11	12	VARIOUS ESSENTIAL SONGS	Universal TV (CD)
12	7	VARIOUS NOW THAT'S WHAT I CALL MUSIC Q5	EMI/Virgin/Sony (CD)
13	0	VARIOUS THE SOUND OF LOVE	WMPY (CD)
14	8	VARIOUS HARDCORE ADRENALINE	Cap (CD)
15	9	VARIOUS 12 INCH BUST POP	Universal TV (CD)
16	0	VARIOUS UNFORGETTABLE LOVE SONGS	EMI/Virgin (CD)
17	0	OST DREAMGIRLS	Columbia (DVD)
18	1	VARIOUS 100 HIGHEST HITS OF THE 60'S & 70'S	Sanctuary (CD)
19	13	VARIOUS CLUBBERS GUIDE 2007	Ministry Of Sound (CD)
20	15	VARIOUS CUBEMIX 2007	Cap (CD)

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## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist	Title	Label
1	1	LARKY WINDMUSIC BACK TO BLACK	Island
2	2	THE VIEW HATS OFF TO THE BUSKERS	Real Gone
3	3	SNOW PATROL EYES OPEN	Real Gone
4	4	JAMES MORRISON UNDISCOVERED	Polygram
5	0	MIKA LIFE IN CARTOON MOTION	Columbia/Sony
6	5	RAZORLIGHT RAZORLIGHT	Mercury
7	6	THE FRATELLIS COSTELLO MUSIC	Real Gone
8	7	TAKE THAT BEAUTIFUL WORLD	Real Gone
9	10	NORAH JONES NOT TOO LATE	Blue Note
10	8	LILY ALLEN ALRIGHT, STILL	Island
11	13	KLAXONS MYTHS OF THE NEAR FUTURE	Real Gone
12	9	PROZAC NOTING THESE STREETS	Atlantic
13	0	BLOC PARTY A WEEKEND IN THE CITY	Wichita
14	11	THE BEATLES LOVE	Wichita
15	12	KASABIAN EMPIRE	Columbia
16	14	OASIS STOP THE CLOCKS	Big Brother
17	0	FALL OUT BOY INFINITY ON HIGH	Mercury
18	15	GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	Mercury
19	16	PINK I'M NOT DEAD	Island
20	23	JAMIE T PANTIC PREVENTION	Wichita

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**2. Bloc Party**  
A week after introductory single The Prayer peaked at number four, Bloc Party's second album, *A Weekend In The City*, debuts at number two on sales of 73,000, two years to the week after their introductory album, *Silent Alarm*. It debuted and peaked at number three, registering first-week sales of 62,000, and has since gone on to sell 367,000 copies. *A Weekend In The City* was also released last week in America, where it introduced single I Shall Remember is bubbling under the Hot 100.



**3. Fall Out Boy**  
Emerging from the Chicago hardcore scene, Fall Out Boy have gone on to mainstream success and their debut album, *Infinity On High*, which debuts at number three this week on sales of 64,000. The album's introductory single, *This Ain't A Scene, It's An Arms Race*, has moved 6-2-4 since its release last month, selling 66,500 copies.

Pos	Artist	Title	Label
1	0	MIKA LIFE IN CARTOON MOTION	Columbia/Sony (CD)
2	0	BLOC PARTY A WEEKEND IN THE CITY	Wichita (WICHITA) (CD)
3	0	FALL OUT BOY INFINITY ON HIGH	Mercury (27205) (CD)
4	1	NORAH JONES NOT TOO LATE	Blue Note (3814) (CD)
5	3	AMY WINEHOUSE BACK TO BLACK	Mercury (27204) (CD)
6	5	THE VIEW HATS OFF TO THE BUSKERS	Real Gone (RGL001) (CD)
7	2	KLAXONS MYTHS OF THE NEAR FUTURE	Real Gone (RGL002) (CD)
8	8	SNOW PATROL EYES OPEN	Real Gone (RGL003) (CD)
9	4	JAMIE T PANTIC PREVENTION	Wichita (WICHITA) (CD)
10	9	JAMES MORRISON UNDISCOVERED	Polygram (PGR001) (CD)
11	0	LESLY GARRETT WHEN I FALL IN LOVE	Island (27207) (CD)
12	30	RAZORLIGHT RAZORLIGHT	Mercury (27209) (CD)
13	14	LILY ALLEN ALRIGHT, STILL	Island (27202) (CD)
14	6	JUST JACK OVERTONES	Mercury (26972) (CD)
15	24	THE FEELING TWELVE STOPS AND HOME	Island (26976) (CD)
16	11	TAKE THAT BEAUTIFUL WORLD	Polygram (PGR002) (CD)
17	23	THE FRATELLIS COSTELLO MUSIC	Real Gone (RGL004) (CD)
18	35	KEANE UNDER THE IRON SEA	Island (27208) (CD)
19	52	PHIL COLLINS LOVE SONGS	Virgin (PAC028) (CD)
20	35	NILS FURTAO LOOSE	Capitol (60359) (CD)
21	15	AKON CONVICTED	Universal (U60000) (CD)
22	4	DIANA ROSS AND THE SUPREMES THE NO 1'S	Mercury (26987) (CD)
23	20	DORIS DAY THE MAGIC OF	Sony BMG (50472) (CD)
24	22	PAOLO NUTINI THESE STREETS	Nonesuch (51241) (CD)
25	17	JOSH GROBAN AWAKE	Real Gone (RGL005) (CD)
26	7	MADONNA THE CONFESSIONS TOUR	Warner Brothers (5124482) (CD)
27	12	THE BEATLES LOVE	Capitol (60360) (CD)
28	24	KASABIAN EMPIRE	Capitol (60361) (CD)
29	12	OASIS STOP THE CLOCKS	Capitol (60362) (CD)
30	18	THE KILLERS SAM'S TOWN	Real Gone (RGL006) (CD)
31	25	SCISSOR SISTERS TA-DAH	Polygram (27207) (CD)
32	13	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	Mercury (27206) (CD)
33	26	JOJO THE HIGH ROAD	Mercury (27205) (CD)
34	23	MY CHEMICAL ROMANCE THE BLACK PARADE	Warner Brothers (5124472) (CD)
35	0	COLD WAR KIDS ROBBERS & COWARDS	Real Gone (RGL007) (CD)
36	35	ROD STEWART IF WE FALL IN LOVE TONIGHT	Mercury (27204) (CD)
37	12	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Warner Bros (5124462) (CD)
38	33	PINK I'M NOT DEAD	Island (27203) (CD)

ARTISTS: 1-2: MERYL SIMPSON; 3-4: JAMES MORRISON; 5-6: JAMES MORRISON; 7-8: JAMES MORRISON; 9-10: JAMES MORRISON; 11-12: JAMES MORRISON; 13-14: JAMES MORRISON; 15-16: JAMES MORRISON; 17-18: JAMES MORRISON; 19-20: JAMES MORRISON; 21-22: JAMES MORRISON; 23-24: JAMES MORRISON; 25-26: JAMES MORRISON; 27-28: JAMES MORRISON; 29-30: JAMES MORRISON; 31-32: JAMES MORRISON; 33-34: JAMES MORRISON; 35-36: JAMES MORRISON; 37-38: JAMES MORRISON

# Albums Chart

Chart compiled from all sales last Sunday & Saturday across a sample of more than 400 UK retailers.

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11 Lesley Garrett  
Lesley Garrett ditches her classical repertoire for latest album

When I Fall In Love and is reworked with her first Top 20 placing. The 51-year-old soprano from Yorkshire tackles the Nat King Cole title track, The Way We Were (Barbra Streisand), Moon River (Andy Williams) and nine other MOR songs on the album with debut with albums at number 11 on sales of 15,000.

Garrett has charted eight other albums since her 1994 breakthrough but none has climbed higher than number 20.

**Low Sales & compilation**

19. Phil Collins Wednesday Is Valentine's Day, and will precipitate a big increase in sales, particularly of themed compilations. Ahead of that, a new Matt Monro compilation from Matt With Love debuts at number 39 on sales of 5,000, while the reactivated Phil Collins compilation Love Songs, which returned to the chart last week at number 52, now jumps to number 19 with sales up 221% to 12,000. Released in time for Christmas 2004, its number nine peak coincided with Valentine's Day 2005, and it has sold 62,000 copies to date.

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## TOP 10 INDIE SINGLES

Pos	Artist	Title	Label
1	THE LONG BLOODES	GIDDY STRATOSPHERES	Virgin
2	ERIQUE	THE BEAT IS ROCK	Griffin
3	FREEMASONS FEAT. SLEDHAI	RAIN DOWN LOVE	London
4	TOKYO POLICE CLUB	CHEER IT ON	Mercury
5	JAKAZZI FEAT. BARRY SCOTT	CLIFF BANG	Nonesuch
6	CLINIC	IF YOU COULD READ YOUR MIND	Capitol
7	XEROX	TEENS ON KAWARA 654	Digital
8	ERROR	ALBUM FRANCE	Rock Action
9	FISH GO DEEP FEAT. TRACEY K	THE CURE & THE CAUSE	Decca
10	VARIOUS	HARDCORE ADRENALINE SAMPLER	Mutual

## TOP 10 INDIE ALBUMS

Pos	Artist	Title	Label
1	GOSSIP	STANDING IN THE WAY OF CONTROL	Parlophone
2	TINAROTI	A MAN/MAN - WATER IS LIFE	Indie
3	HERO PLAY	WITH THE CHANGES	Rock Action
4	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Columbia
5	THE ALMIGHTY	ANTHIMY...NOLOGY - GOSPEL ACCORDING TO	Capitol
6	ALKALINE TRIO	REMAN	Mercury
7	PHENOLIX	HOLD YOUR COURAGE	British
8	THE DECIPHERISTS	THE CRANE WIFE	Black
9	CAPOVON	WIND UP THYS	East
10	JARVIS COCKER	JARVIS	Mercury

## TOP 10 ROCK ALBUMS

Pos	Artist	Title	Label
1	MY CHEMICAL ROMANCE	THE BLACK PARADE	Warner
2	MUSE	BLACK HOLES & REVELATIONS	Virgin
3	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Capitol
4	EVANESCENCE	THE OPEN DOOR	Wras
5	MY CHEMICAL ROMANCE	THREE CHEERS FOR SWEET REVENGE	Mercury
6	THE ALMIGHTY	ANTHIMY...NOLOGY - GOSPEL ACCORDING TO	Capitol
7	THE USED	BERTH	Reprise
8	WOLF	MOTHER WOLF	Mercury
9	PARAMORE	ALL WE KNOW IS FALLING	Reprise
10	LOSTPROPHETS	LIBERATION TRANSMISSION	Mercury

## TOP 10 JAZZ ALBUMS

Pos	Artist	Title	Label
1	NORAH JONES	HOT TOO LATE	Blue Note
2	AMY WINEHOUSE	FRANK	Island
3	MADELINE PEYROUX	HALF THE PERFECT WORLD	Blue Note
4	NORAH JONES	COME AWAY WITH ME	Blue Note
5	NORAH JONES	FEELS LIKE HOME	Blue Note
6	ERIC CLAPTON	THE BLUES ROOTS OF	Mercury
7	NINA SIMONE	THE VERY BEST OF	Mercury
8	NINA SIMONE	SINGS TO SING - THE BEST OF	Mercury
9	SEANESS	STEVE DODDHOUSE MUSIC	Mercury
10	MADELINE PEYROUX	CARELESS LOVE	Mercury

## TOP 10 CLASSICAL ALBUMS

Pos	Artist	Title	Label
1	KATHERINE JENKINS	SERENADE	Decca
2	FROM MALE VOICE CHORUS	VOICES OF THE VALLEY	Decca
3	KATHERINE JENKINS	LYDIA & DREAM	Decca
4	SARAH BRITTMANN	CLASSICS - THE BEST OF	Arnell
5	KATHERINE JENKINS	PREMIERE	Decca
6	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Decca
7	AMAR DIOGO	FLORENZ THE TENDR	Decca
8	MARIO LANZA	THE ESSENTIAL COLLECTION	Decca
9	KATHERINE JENKINS	SECOND NATURE	Decca
10	ANGELS	ALL ANGELS	Decca

Pos	Artist	Title	Label
39	MATT MONRO	FROM MATT WITH LOVE	Mercury
40	THE KOOKS	INSIDE IN/INSIDE OUT	Mercury
41	CORINNE BAILEY RAE	CORINNE BAILEY RAE	Mercury
42	UZ	U218 SINGLES	Mercury
43	BOWLING FOR SOUP	THE GREAT BURRITO EXTORTION CASE	Mercury
44	THE SHINS	WINCING THE NIGHT AWAY	Mercury
45	PAUL WELLER	HIT PARADE	Mercury
46	QUEEN	GREATEST HITS II & III	Mercury
47	THE HOURS	NARCISSUS ROAD	Mercury
48	SUGABABES	OVERLOADED - THE SINGLES COLLECTION	Mercury
49	THE ORDINARY BOYS	HOW TO GET EVERYTHING YOU EVER WANTED	Mercury
50	GWEN STEFANI	THE SWEET ESCAPE	Mercury
51	GOSSIP	STANDING IN THE WAY OF CONTROL	Mercury
52	TAKE THAT	NEVER FORGET - THE ULTIMATE COLLECTION	Mercury
53	RAY LAMONTAGNE	TRouble	Mercury
54	MUSE	BLACK HOLES & REVELATIONS	Mercury
55	AMY WINEHOUSE	FRANK	Mercury
56	MARY J BLIGE	REFLECTIONS (A RETROSPECTIVE)	Mercury
57	BEYONCÉ	B'DAY	Columbia
58	LADY SOVEREIGN	PUBLIC WARNING	Columbia
59	LIONEL RICHIE	THE COMMODORES THE DEFINITIVE COLLECTION	Mercury
60	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Capitol
61	FALL OUT BOY	FROM UNDER THE CORK TREE	Mercury
62	GIRLS ALoud	THE SOUND OF - THE GREATEST HITS	Mercury
63	BLOC PARTY	SILENT ALARM	Mercury
64	MADONNA	CONFESSIONS ON A DANCE FLOOR	Mercury
65	MADELINE PEYROUX	HALF THE PERFECT WORLD	Mercury
66	NORAH JONES	COME AWAY WITH ME	Mercury
67	GUILLEMOT	THROUGH THE WINDOWPANE	Mercury
68	GEORGE MICHAEL	TWENTY FIVE	Mercury
69	JAMTROUQUE	HIGH TIMES SINGLES 1992-2006	Columbia
70	EVANESCENCE	THE OPEN DOOR	Mercury
71	DAMIEN RICE	9	Mercury
72	THE FRAY	HOW TO SAVE A LIFE	Mercury
73	THE KILLERS	HOT FUSS	Mercury
74	SNOW PATROL	FINAL STRAW	Mercury
75	NOISEISSETS	WHAT'S THE TIME MR WOLF	Mercury

Pos	Artist	Title	Label
1	THE KILLERS	HOT FUSS	Mercury
2	THE KILLERS	HOT FUSS	Mercury
3	THE KILLERS	HOT FUSS	Mercury
4	THE KILLERS	HOT FUSS	Mercury
5	THE KILLERS	HOT FUSS	Mercury
6	THE KILLERS	HOT FUSS	Mercury
7	THE KILLERS	HOT FUSS	Mercury
8	THE KILLERS	HOT FUSS	Mercury
9	THE KILLERS	HOT FUSS	Mercury
10	THE KILLERS	HOT FUSS	Mercury

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# MUSICWEEK



## RADIOREPORT



WINTER 2007

Music Week's fourth in-depth report on the Rajar radio audience listening figures for London's listeners, the current state of commercial radio and the continuing rise

# THE NATIONAL PICTURE FACT

## KEY POINTS

- Overall radio listening is at its highest level in Rajar history, with more than 45m adults (90%) tuning in at least once a week. However, average hours per listener have fallen slightly, from 23.9 one year ago to 23.5 now.
- Compared to Q4 of 2005, the commercial sector has improved its share of listening hours against the BBC. The BBC has a 54.4% share of total listening, compared to 43.2% by commercial radio.
- In the key 15-44 demographic which commercial radio typically targets, it enjoys a 54% share of the audience. Commercial radio also has a 53% share of all listening within London.

It may be pure coincidence, but radio's best set of results in Peja's 15-year history is notable for the fact that it finds station heads talking about one thing above all: the music.

In the past, Rajar analysis has been clouded in issues such as technology, advertising strategy or presenter personality. Now, however, it is clear that stations have been focusing on getting the music right, and this back-to-basics approach appears to have paid dividends.

Both Radio One and Two put in strong performances on a national level. Emrap and GMG Radio claimed their best-yet group-wide results. Chrisyis saw its flagship station Heart tighten its grip on the London market and GCap finally experienced Capital Radio's performance not, for once, lurching from bad to worse.

For Capital, whose meagre 2,000 quarter-on-quarter increase in listeners was received with huge relief after years of consistent decline, the lesson appears to have been learned that music is king. This, says GCap Media operations director Steve Orchard, is what the company found through its experiment with reduced ad slots.

Orchard says, "We needed to do something that would restore value to adverts because the station had lost value through audience decline and this was a way of retaining it. We know this is good news for listeners, so we'll keep the policy, but it wasn't the commercials that were the problem with Capital's ratings – it was the music. It tried to cover too many bases to protect itself from Kiss and Heart. Now we know what's best – it's about the best contemporary music played with verve."

Orchard's comments are echoed by 106.2 Heart programme director Marcus Showling. He says, "It's nice to hear they have a different musical proposition to offer. They tried to move into Heart territory and the audience didn't accept it. They've got a hit music policy and they applied that."

Indeed, Browning believes it is his station's musical approach, backed up by two former BBC presenters, Jamie Theakston and Emma B, which is helping the station to prosper. He says,

"Heart has a restrictive playlist, but the breakfast show plays a broader selection than any other. We play lots of songs just once, and they're never on rotation. We've gone more off-piste than when we launched the show, because listeners needed to get used to the new presenter and keeping the same music policy was the only way of giving them that sense of continuity."

Browning suggests that if Capital is about contemporary pop and Heart about more rhythmic R&B, then Magic would have been helped by the presence of softer acoustic music in the charts. However, Emrap Radio managing director Mark Story says its format restraints mean it has to compete with its hand behind its back. "We're a top three London station. In terms of the format, Heart or Capital should have a bigger audience but that doesn't always prove to be the case."

All three men, however, were filled with a mutual admiration for the way the commercial sector had competed against the BBC in London: "From a commercial radio perspective it's really positive," says RadioCentre head of strategy and operations Michael O'Brien. "Emrap had record share and reach, and commercial radio had a fantastic result in London, with the lead in share increasing from 5-9% against the BBC. Our share of the 15-44 market is still holding up very well."

However, this is not to say the BBC's big two music stations took a beating on a national scale. Radio One is stable against the fourth quarter of 2005 in reach and up 0.5 percentage points in share, while Radio Two is down by 0.2 percentage points in share on the year but up in reach. In each case, they were helped by increases in listeners for their respective breakfast shows.

Radio One controller Andy Parfitt says a seasonal dip between quarters three and four is typical due to listening

patterns changing when children return to school and because there are fewer live events. Nevertheless, he says it remained a notable quarter for the station. He says, "We've had some great creative stuff like the Chart Show Live, Electric Proms and Sugar Rós live."

Meanwhile, Radio Two controller Lesley Douglas cited a strong Children in Need as well as Chris Evans' series of outside broadcasts from around the country as particular highlights. She adds, "The number of concerts was up to the level we always do. Our live music is exceptional."

Virgin Radio, the only other national AM pop and rock station, saw an increase against the previous quarter but was down on the year. The station's chief executive Paul Jackson was content with the increase, saying, "We've got steady growth, which suggests it's real. I don't like to see too much of a fluctuation. But it's already old news and we're now onto the next

## Our breakfast show plays a broader selection than anyone

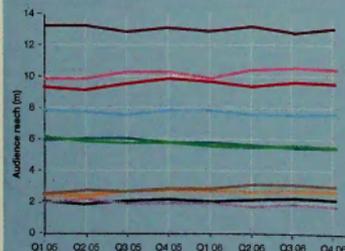
Marcus Browning, 106.2 Heart



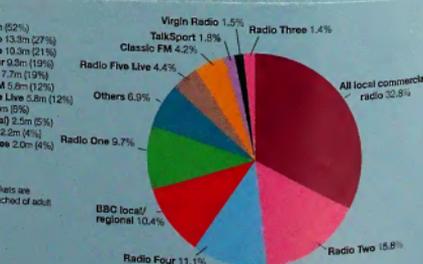
Chris Evans: his series of outside broadcasts

## THE RAJARS IN GRAPHICS

### NATIONAL WEEKLY AUDIENCE REACH



### NATIONAL WEEKLY SHARE OF TOTAL LISTENING



Source: *Rajar/ipsos Mori*. Survey period ending Dec 17, 2006

# CE THE MUSIC

book and making things better."

Nevertheless, there are those who think Virgin should be doing better, given the high profile of acts like Snow Patrol, Keane and Razorlight, all staples of the station's playlist. "It ever there was a time they should be thriving it's now," says Browning. "They can play chart music and mix it with great historic stuff, but they haven't pulled it together."

GMG Radio is also coming up fast behind Heart owner Chrissy as the nation's third biggest radio group, following recent acquisitions of Saga Radio and two Century stations from GCap. It was the first Rajar performance from the two Century stations under the new ownership, but group programme director John Simons says new musical policies are already paying off. "With Century we

re-focused the music policy to broaden out the demographic to include songs from the Seventies and Sixties as well as newer stuff," he says.

Along with well as the individual stations' performances, this was also a notable Rajars for what the figures told us about the ways radio is being consumed. The reach of 45.05m is the highest it has been in terms of gross numbers in Rajar's history, and this has been helped by increases in both digital radio listening and new habits of listening to analogue radio via mobile phones.

In the past year, DAB reach has grown from 3.5m to 4.5m, as the percentage of adults who own a DAB set has increased from 11.1% to 16.0%. Likewise, an extra 1.8% of people are now listening to radio online at least once a week, while 7.6% of adults are now listening to radio via their mobiles (the figure is 25% among the 15-24-year-old audience), compared to 6.3% a year ago.

The winners among the digital expansion appear, for now, to be from the commercial sector. The BBC's 6Music and 1Xtra are up, but Emap's The Hits has put on almost 250,000 extra listeners while Planet Rock and Mojo Radio have also seen growth. In all, commercial digital radio has a 62% share of total hours against the BBC.

It has been a hugely positive quarter for radio, and one that proves its ability to compete against the huge number of other entertainment options. RadioCantle's O'Brien suggests this is because radio can be consumed as a partner to other media in a way that television cannot, and it is also a simple enough medium that it can be integrated easily into new technologies. However, all players will need to stay on the ball if these results are to be the start of a new golden age for radio, and one which will see ad spend return to the medium.

## It wasn't commercials that were the problem with Capital's ratings

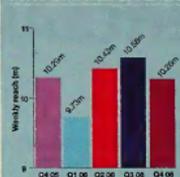
Steve Orchard, GCap Media



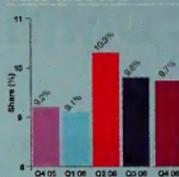
podcasts helped Radio Two's figures

## THE RAJARS IN FIGURES

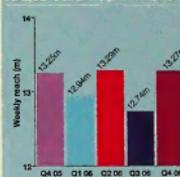
RADIO ONE WEEKLY REACH



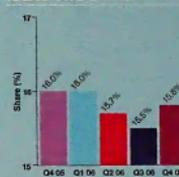
RADIO ONE SHARE



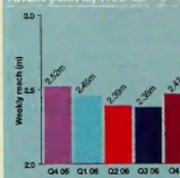
RADIO TWO WEEKLY REACH



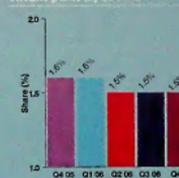
RADIO TWO SHARE



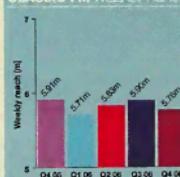
VIRGIN (AM/FM) WEEKLY REACH



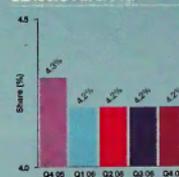
VIRGIN (AM/FM) SHARE



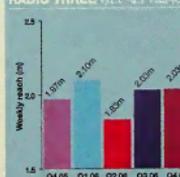
CLASSIC FM WEEKLY REACH



CLASSIC FM SHARE



RADIO THREE WEEKLY REACH



RADIO THREE SHARE



Source: Rajar/ipsos Mori. Survey period ending Dec 17, 2006

## MW'S RAJARS GLOSSARY

**Weekly reach** – the number of adults who listen to a station for at least five minutes per week.

**Reach %** – the percentage of adults within a station's broadcast area listening for more than five minutes per week.

**Average hours per head** – the average number of listening hours per head of all adults within a station's broadcast area.

**Average hours per listener** – the average number of listening hours among those adults with a station's broadcast area actually listening to a station for more than five minutes each week.

**Share in TSA %** – the percentage of total listening hours a station has among all listening within its Total Survey Area.

### KEY FIGURES

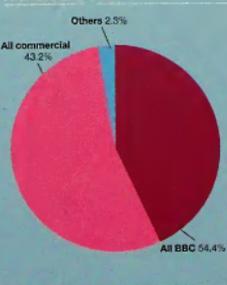
**ALL RADIO**  
Reach: 45.05m (90%)  
Hours: 1,057m (total); 21.2% (per head); 23.5% (per listener)

**BBC (54.4%, SHARE IN TSA)**  
Network – Reach: 28.71m (58%)  
Hours: 465.63m (total)  
Local/regional – Reach: 10.25m (21%)  
Hours: 109.96m (total)  
All – Reach: 32.61m (69%)  
Hours: 575.55m (total); 11.6 (avo per head); 17.5 (avo per listener).

**COMMERCIAL SECTOR (43.2%, SHARE IN TSA)**  
National – Reach: 13.52m (27%)  
Hours: 110.63m (total)  
All – Reach: 31.35m (69%)  
Hours: 457.10m (total); 9.2 (avo per head); 14.6 (avo per listener).

**OTHER (2.3%)**  
Reach: 3.04m (6%)

### NATIONAL SHARE



# In the commercial radio sector, Emap's share strengthens while digitally leading increasing competition, Chrysalis celebrates the success of Heart and GMG pre

## COMMERCIAL RADIO HOW TH

### GCAP

Capital Radio's new boss Fru Hazlitt has noted, with some justification, that people in the industry are obsessed with the station's performance. And, as the one-time golden child of commercial radio, Capital does indeed come under close scrutiny, but due to its unique history in which it started without any real competition, it is unfair to think of it as a barometer either for commercial radio or even for GCAP itself.

What is emerging is that, following the group's creation less than two years ago, GCAP is looking like a stable proposition in audience terms, and the time around managed one or two notable successes.

Excluding the two Century stations, which were sold off shortly before Q4 of last year, group-wide hours are up on a like-for-like basis at 143m, with more than 15m listeners tuning in each week, giving it a comfortably larger audience than Emap or even Radio Two.

Highlights for the group included a very strong performance from London's Choice, which saw hours increase on the year from 4.6m to 6.7m and had an extra 70,000 listeners tuning in. The One Network, too, had reason to celebrate, with listening hours up for the third consecutive quarter.

There was a mixed performance throughout the Xfm network. It was down slightly in London, which GCAP operations director Steve Orchard called "disappointing", but its

Manchester station, reporting for only the second time, saw its audience shoot up to 113,000 from an underwhelming 85,000 in the previous quarter. "The first book was a rogue," says Orchard. "We knew we had substantially more than it said. We've done some street-level marketing for it and know that, if ever there's a city where X should work, it's Manchester."

Xfm will now turn its attention to South Wales, where it hopes to win a new licence this year. Elsewhere, GCAP's only national analogue station, Classic FM, lost more than 400,000 listeners on the year. However, this side of the business will be bolstered later this year in the Rajas through new digital sister station TheJazz, which went live on Christmas Day.

Elsewhere in the digital spectrum, Planet Rock is going from strength to strength, putting on almost 100,000 listeners on the year.

All of which means that with Capital finally not losing any more listeners – which is all it could realistically have hoped for – the group starts the year in a solid position. In Hazlitt, Capital has a respected talsman who could also do much to bolster the wider group's online performance. As Orchard claims, a sense of confidence has at last returned to the organisation and 2007 could well be the year it fights back.

### EMAP

It is proving hard to dampen the

spirits at Emap HQ, where the media empire's radio interests have just recorded their best performance to date. The station now attracts 11.8m people to its stations each week – up 4.3% on the year – who listen to a combined 106m hours.

There has been a strengthening of the group's performance in London, where not only has Magic consolidated its position in second place, but

where Kiss in fourth spot is now nipping at the heels of Capital. GCAP would doubtless think otherwise, but there is a belief in Emap that Kiss could even push Capital into fourth place.

"Kiss is 18,000 behind Capital and we think that's do-able," says Emap Radio managing director Mark Story. In fact, all three Kiss stations in the network, which was of two former Vibe stations, have done well, with a combined 2.92m listeners tuning in – a 1.2% increase on the quarter.

Kerrang! is also performing impressively, after the brand was extended beyond its home on the digital spectrum and out into the analogue world. In the West Midlands the station has seen a 14.4% rise in listeners on the year, meaning 405,000 adults are now tuning in. Across the UK as a whole, which includes digital listening, that figure stands at 1.37m.

In the digital space Emap leads the way, controlling five of the 10 most popular digital stations in the country

(the BBC controls a further four of the top 10, and GCAP owns one). In this area, Emap has had an advantage in that its stations have been available to access on Freeview but, as Story points out, the likes of Heart and Virgin are now also available through Freeview.

Indeed, Emap's strongest digital brands are showing impressive year-on-year increases in reach, with the nation's biggest digital-only station, The Hits, up by 27.4% and Mojo Radio up by 26.8%.

Story is looking ahead optimistically to 2007, believing that new ways of delivering radio, whether by podcast or mobile or online, mean there is room for further growth. "This whole segmentation thing is happening and it provides tremendous opportunities for people to listen to radio however they want," he says.

### CHRYSLIS

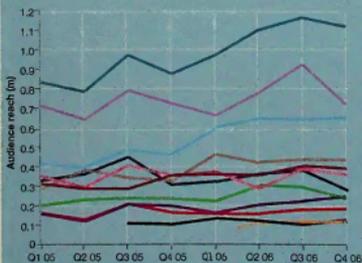
It has been an encouraging few days for Chrysalis, after Heart strengthened its position as London's biggest commercial station and its sister station in the Midlands held onto its number one position.

The news was followed last week by a trading update revealing revenues were up 5% in the early stages of the year, prompting at least one broker to upgrade his Chrysalis stock rating from "hold" to "buy".

The interest also sparked renewed rumours of a sell-off of the group's radio interests. The reasons are understandable because, as the Rajas highlight, the group does

### DIGITAL

NATIONAL WEEKLY AUDIENCE REACH (DIGITAL-ONLY SEE PAGES)



Source: Rajar/ipsos Mori. Survey period ending Dec 17, 2006

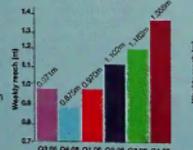
Digital radio audiences continue to grow, albeit with converts appearing more excited with sports action than listening to music.

While the BBC's digital-only music services 6Music (up 6.2% to 383,000) and 1Xtra (up 4.5% to 368,000) showed modest year-on-year increases in quarter four, both

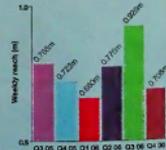
were put in the shade by the Beeb's Five Live Sports Extra, whose audience expanded over the same period by 41.3% to 650,000.

Several commercial radio digital services are also increasing reaches at a faster rate than the BBC's two music stations, including Emap's market-leading The Hits, which had

### THE HITS REACH



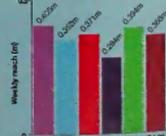
### SMASH HITS REACH



### 6 MUSIC REACH



### 1XTRA REACH



Only stations with reach of more than 100,000 in Q3 2006 have been included

1.115m listeners in quarter four, 27.4% up on the year, but 5.7% down on the quarter.

Meanwhile, GCAP's Planet Rock, which was behind 6 Music and 1Xtra last year, is now ahead of both and reached a best-ever reach in the quarter of 424,000 listeners, up 30.5% on the year.

# ing the way, GCap remains steady amid prepares to fight for a place in the top three THE BIG FOUR PERFORMED

exceptionally well in the markets it operates in, pulling in large listener numbers from a handful of stations, but its portfolio is very concentrated – in its Heart and Galaxy brands – compared to radio groups above and below it in the rankings. This would suggest that the group is having difficulties finding new stations to drive expansion, as has been its stated aim.

Nevertheless, all the interest is evidence of a company in a healthy situation, and that is being principally driven by the performance of flagship London station Heart. As the station's programme director Marcus Browning suggests, the commercial sector has upped its game and Chrysalis's recovery is part of a wider creative and economic comeback for the sector. He says, "Commercial radio has got better, and it automatically puts more pressure on the BBC. When (Chris) Moyles took over, (Chris) Tarant was on the wane and Jonjo (Coleman) was on and we were bracing ourselves for disaster. But now commercial radio has got a much better proposition."

However, with GMG Radio closing the gap behind it, Chrysalis may need to start expanding soon if it is to hang onto its number three position.

## GMG RADIO

In the past six months GMG Radio has snuck out of the chasing pack

and, thanks to acquisitions of firstly two Century stations and then the Saga Radio stations, has become one of the big boys.

It is different to the other three players in that a significant part of its business is not concerned with the 15-44 demographic so sought after by the rest of commercial radio. Rather, it has Real Radio and

Century, through which it targets over 25s, and Smooth and Saga (which will be rebranded as Smooth next month) aiming for the over-55s.

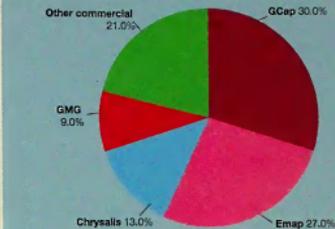
Group programme director John Simons says that, even without the new acquisitions, the latest Rajars would have been its best to date, for which he credits music policy. He says, "From our group's perspective we're very pleased about Smooth in the north and Real in Scotland. They're both very in touch with their audience and we play a much broader variety of music than our rivals."

Nationally, Total Smooth FM saw a 12.3% increase in reach to 1.54m, although its performance in London was down by 8.3% to 496,000.

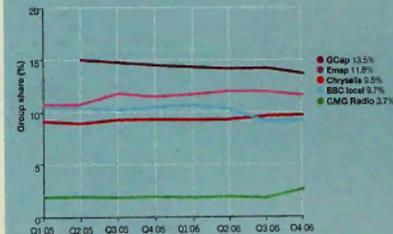
Nevertheless, the company is in buoyant mood as it prepares to relaunch the Saga stations and, according to Simons, there is one key priority for the year ahead. He says, "We're two to three million hours off that third place but we've still got another 'Saga' station to launch in London, and we'll be in third place later this year."

## THE RAJARS IN GRAPHICS

### NATIONAL COMMERCIAL GROUPS REACH



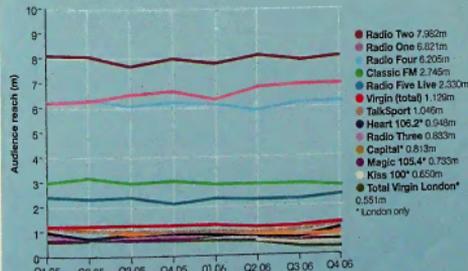
### NATIONAL COMMERCIAL GROUPS SHARE



Source: Rajar/psos Mori. Survey period ending Dec 17, 2006

## BREAKFAST

### NATIONAL WEEKLY AUDIENCE REACH



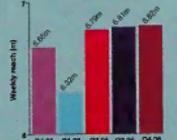
Source: Rajar/psos Mori. Survey period ending Dec 17, 2006

If being overtaken at breakfast in London by Heart's Jamie Theakston wasn't bad enough, Capital's Johnny Vaughan has also suffered the indignity of being beaten by Radio Three for the first time.

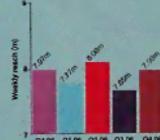
Vaughan, the subject of a new three-year contract, saw his audience slip year-on-year

by 17.6% to 813,000 as the BBC classical station moved the other way, with Morning On 3 claiming 833,000 listeners in total. The fact Vaughan's figures rose marginally quarter-on-quarter will be of some comfort, although he is now 135,000 listeners behind Theakston and is the first DJ in Capital's

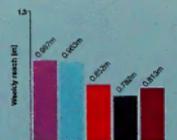
### RADIO ONE REACH



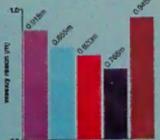
### RADIO TWO REACH



### CAPITAL REACH



### HEART REACH



history not to rule breakfast.

Nationally, Radio Two's Terry Wogan edged close to 8m after adding 352,000 listeners over the quarter. Radio One's Chris Moyles enjoyed a modest 11,000 increase to 8.82m and Christian O'Connell produced his best numbers yet (1.23m) since joining Virgin.



MW's radio columnist questions the BBC's digital tactics and recognises the increasing power of the brand

# LONDON UP FOR GRABS LIKE NEVER BEFORE

## THE PARK VIEW

### RICHARD PARK



What a fascinating set of Rajar results this quarter, with the devil definitely in the detail. For instance, have you noticed that London's four big stations are clustered within a share point as they chase Magic and Heart? Those stations all play up-front music and mix it in with tunes that suit their styles. Radio One, Capital, Kiss and Virgin have shares between 4.7% and 3.8%. This has never happened before

and suggests a battle for audience and listening hours in the year ahead. Radio One and Capital will be trying to stem losses and Virgin and Kiss will want to carry on growing. Which channel would tempt you most when you want to hear new tunes? Perhaps, ultimately, the station that makes you most aware of their offerings. Radio One and Capital will both be marketing to us, I'm sure.

Nationally, Radio One continues to be strong so there must be some disappointment that Xtra and G! Music have not pushed forward and increased their audience to new heights. Digital radio should be setting new audience records with every card published as this is perceived to be a great period for its development, but the BBC does not appear to be pushing the benefits of digital radio to the public. Their cross-

promotional radio advertising remains primarily targeted towards keeping Radios One to Five at the top of our minds. I can't remember many, if any, trailers for specific digital.

### The BBC does not appear to be pushing the benefits of digital radio

channels. The future looks further off than it did six months ago and, although new sets are being purchased, probably not nearly enough music lovers are aware of the benefits available. Not all stations are down. The rock trio of Kerrang!, Virgin Classic Rock and Planet Rock have all continued to do well, and are showing increased listenership. Of these stations, only Kerrang! is terrestrially available

and then only to rock fans in the West Midlands, where it superbly maps up legions of rock fans in an area which gave us many great bands. Kerrang! is a truly national brand with high awareness driven from their magazine. Nobody will be unaware of what it sets out to achieve and the last Rajar report of 2006 suggests that brands are the way ahead for much of radio in the future. Heart, Magic and Xfm have all developed to the position of being not far from national acceptance through DAB, Sky and their own online services. Finally, I must congratulate Heart for clinging on to the number one spot in London. They beat Magic by a few thousand listeners thanks to the arrival of a sizeable crowd listeners to their breakfast show.

### CREDITS

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## WEST MIDLANDS

The West Midlands radio market is, in many ways, just as complex and difficult to operate in as the London market. Like London, there is intense competition, with many local commercial stations as well as larger national brands such as Galaxy and Kerrang! offering specialist music. But there is also a much greater variety in the audience within the area, meaning stations in the West Midlands could find themselves simultaneously broadcasting to urban music fans in inner city Birmingham hoping to hear the latest Kano release as well as farmers in Shropshire more interested in the weather forecast.

The answer most stations have adopted is to find a particular niche and target it as effectively as possible, rather than attempt a one-size-fits-all approach. And, although direct comparison is difficult because broadcasters in the region have TSAs of varying sizes, the commercial player that has done this most effectively is 105.7 Heart FM.

Heart targets 30-39-year-old

women, and its music policy mixes contemporary acts like Scissor Sisters, Take That, James Blunt and The Feeling with older tracks from the Eighties and Nineties. Station manager Luis Clark says the station's success comes in making everything about it relevant to its target audience.

He says, "We're very focused in the music we play and very aware of the audience we're talking to. We're here to entertain, not to educate, so we're not interested in playing tracks upfront unless it's something we know will work with our audience, like Take That. Similarly, the content we talk about reflects their concerns, so when we talk about bird flu we'll discuss whether it's still safe for a mum in the Midlands to buy chicken."

The biggest TSAs among the regional commercial players are held by Heart and sister Chrysalis station Galaxy Birmingham, which has a younger and more urban audience. However, GCap's 96.4

BRMB is broadcast just to the Birmingham area, rather than the entire West Midlands, and is the third biggest commercial operator in the area, behind Saga 105.7.

In line with the national picture, Radio Two is the biggest station within the region. However, commercial players like Heart say they see Radio One as providing more direct competition because of the age range of the listeners the two stations attract.

Given the region's musical heritage, it is no surprise to find that Kerrang! and its heavy rock offering are proving popular with listeners. Emap Radio managing director Mark Story says that in

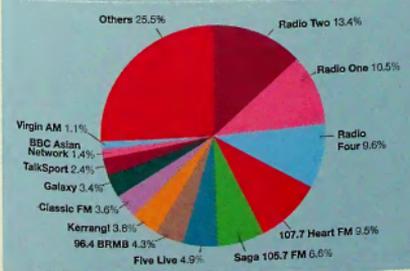
Birmingham the station saw a 60% year-on-year increase in listeners in the 15-24-year-old audience, helping drive its total audience to more than 400,000.

Compared to Chrysalis, GCap and even G! Music, Emap is still a relatively small player in the region. But, given the progress Emap is making elsewhere in the country, coupled with ambitious plans at G! and GCap in fighting mood this year, Chrysalis knows its number one position cannot be taken for granted and it will be fighting hard to retain it this year, which is yet another way in which the West Midlands market is very similar to London.



Heart favourites: Take That (above), Scissor Sisters (below)

### WEST MIDLANDS SHARE (WITH IN THE 2007 HEART FM ISS)



## TOP 10 RAJAR FACTS

- 1** Radio listening reached its highest level in quarter four since the opening three months of 1992 when Rajar research began, with 45.05m tuning in at same point over the period.
- 2** The BBC lifted its share of overall listening by just 0.1 percentage points quarter-on-quarter to 54.4% as commercial radio narrowly slipped back, from 43.6% to 43.2%.
- 3** Radio Two moved above the 13m mark as the nation's most-listened-to station after adding 530,000 listeners quarter-on-quarter, although in London its reach falls nearly 10% year-on-year.
- 4** Radio One remains safely above 10m listeners, although it suffered a 3.0% setback over the three months and is 0.3% down on the year after claiming a 10.26m reach in quarter four.
- 5** For the first time in its history Capital Radio cannot claim London's most-listened-to ILR breakfast show. Johnny Vaughan is now 135,000 listeners behind Heart's Jamie Theakston, who can claim a reach of 948,000.
- 6** Chrysalis Radio's Heart 106.2 added 139,000 listeners over the quarter and increased its share by one percentage point to remain London's biggest commercial radio station in both share and reach for a second successive quarter.
- 7** Emap's The Hits remains the most-listened-to digital-only service with a reach of 1.115m, some 27.4% up over the year. But GCap's Planet Rock is growing at a faster rate, improving by 30.5% over the same period to take its reach up to a best-yet of 424,000 listeners.
- 8** GCap's two specialist London music stations Choice and Xfm are enjoying mixed fortunes. While Xfm's audience has dipped to 479,000, Choice is claiming record numbers with 595,000 tuning in during Q4.
- 9** Radio Two's Terry Wogan reclaims a lead of more than 1m people as the UK's biggest breakfast show host with 7.98m listeners in quarter four, 10,000 more than a year earlier. His opposite number at Radio One, Chris Moyles, is also on the rise, winning an extra 163,000 listeners over the same period to take his reach to 6.82m.
- 10** Classic FM's Simon Bates is shedding listeners at a faster rate than any other national analogue breakfast presenter. He has lost 10.1% of his audience over the year with his reach dropping to 2.75m in quarter four.