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In this week's issue: Radio Two poaches Napster boss. Lowdown on the Brits. Plus: the charts in full

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New Radio Two head of music highlights use of technology to add to listening experience

R2 poaches Napster chief

Radio

By Paul Williams

Jeff Smith is looking to add a new technological dimension to one of the biggest jobs in music radio after being named Radio Two's new head of music.

Smith, most recently Napster UK and international programming director, will make a return to the radio industry after a four-year absence on March 26 as successor to Colin Martin, who announced his retirement from the BBC station last December.

"It's very exciting," says Smith, whose 18 years of radio experience include spells as head of music at Radio One and Capital FM programming controller. "It's a great time to join Radio Two because of where it's been and where it's going to. It has a great line-up. What Colin is doing has been fantastic and to be able to add to that is a great opportunity."

Since leaving the radio industry, Smith has become a key player in the burgeoning digital music market, taking responsibility for Napster's programming outside North America, and it will be this

experience that he will be looking to tap into in his new role.

"What I've learnt over the past few years in digital music will bring another dimension to what I do, on top of my experience at commercial radio and the BBC," says Smith. "Clearly the BBC has a phenomenal department doing technology anyway, but it's equally important programme makers understand where technology is going and how it can be used as an asset that can add to the music radio experience."

Despite learning a lot from his time at Napster, Smith acknowl-

edges he has been keen to return to radio. "It's my heartland industry," he says. "Radio is my first love; it's where I came from and it has been a desire for me to go back. Radio means so many different things to different people, but the great arbiter is still playing music people know and love, and playing music they don't know, and to be able to do that at Radio Two is a great honour."

Radio Two controller Lesley Douglas describes Colin Martin as "a very hard act to follow", but says she believes Smith's "love of music, industry experience and role at

Napster puts him in a unique position to move Radio Two forward".

"It is crucial we remain distinct in the marketplace and I believe that Jeff is the person to embrace the full breadth of music on the network," she adds.

Alan James PR managing director Alan James says Smith's appointment will be popular within the music industry.

"Everybody will welcome Jeff back to radio with open arms. Colin and his team have done a brilliant job, but Jeff will continue the good work," he says. pauw@musicweek.com



Take That sales soar after Brits

Take That yesterday (Sunday) made a double impact within the Top 20 of the singles chart, as download sales of Patience and Shine soared following the band's triumphant night at the Brit Awards.

Shine, 17 in the previous week's rundown, moved up to 11 on yesterday's chart to sit one position below comeback single Patience.

However, it was the latter track that was the main beneficiary of the recent change in chart rules to allow all digital sales to count towards the singles chart, irrespective of physical release.

Digital sales of Patience, 22 in

the previous week's chart, surged after the Polydor signings performed the song at last Wednesday's Brit Awards at London's Earl's Court, to take it to 10 on the chart. Patience was also named best British single, following a public vote.

Sales of the band's comeback album Beautiful World, which has already shifted 1.3m units in the UK since its December release,

also soared and the album returned to the Top 10.

Gary Rolfe, head of music at HMV, which reported as much as a five-fold increase in digital sales of certain tracks, says Take That were one of the clear winners on the night in sales terms.

"They are in this happy zone right now and there is so much goodwill towards them," he says. ● Brits rundown, p2-3, 16-17

Q and NME sales fall in ABCs

Market leaders experience tough end to 2006, while latest ABCs reveal growth elsewhere in the sector p4

Making It In America: Part 2

UK acts look to crack the notoriously difficult US market as they prepare to head to South by South West p6-7

A ray of light for music DVDs

Despite being regarded as a niche market, 2006 was a record year for music DVD sales - and hopes are high for 2007 p13-14

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News

Retailers report five-fold sales spikes for winners

Any Winehouse, Take That and The Killers were yesterday (Sunday) on course to be the main beneficiaries of a post-Brits sales boom, the impact of which was already apparent as the credits rolled on the live TV show.

Both HMV and Virgin Retail's download stores reported immediate sales uplifts of many of the artists who performed on the night, with some artists benefiting from as much as a five-fold increase.

Leading the field, according to HMV head of music Gary Rolfe, are Take That and Amy Winehouse whose success in the album charts is due to a mix of strong performance and tabloid appeal.

"There's such a buzz around Amy Winehouse, which is a lot of people will pick up on," he says. "I can see it propelling her to over 1m sales, particularly as there are some great singles still to come off the album. She will be one of the clear winners."

Virgin Retail head of music Rob Campin expected The Killers to benefit from their spirited live performance. "They came across so well on the night, and on TV," he says. "When we looked today [Thursday, the day after the awards] at 1pm, already Amy Winehouse and the Killers had sold more by 1pm than in all of yesterday."

In addition, retailers are likely



Winehouse: corking Brits performance

to benefit from a raft of sales promotions around the Brits. These include HMV offering 10% off albums by all nominated artists, Virgin Retail promoting albums from Brits artists in-store and Tesco running press advertisements promoting albums by Brits nominees.

"Commercially, the Brits have become a hugely significant event, with their effect on sales of nominated artists becoming increasingly more pronounced," Rolfe says.

"This year we're likely to see one of the biggest-ever uplifts in album sales resulting from the show's first live TV broadcast since 1989 combined with the growing popularity of music downloads."

Brits dominates column inches, as secrecy adds to anticipation

Brits media coverage managed to live up to the high level of last year, despite concerns that broadcasting the event live may have led to some newspapers cutting back on space because people would already have seen events online.

The Brits found its way onto the front pages of eight newspapers, with *The Sun* devoting five pages to it and *The Daily Mirror* giving four. Beyond print, it also found its way onto that night's 10 o'clock news, regular bulletins featured on Sky News and Capital Radio's Johnny Vaughan broadcast from the venue.

"For the past decade, the Brits has been about there with you, you care to mention, whether it's England in the World Cup or whatever," says LD Communications CEO Bernard Doherty, who manages Brits publicity. "This year there were issues about it going live and whether papers would pay attention to something people already knew about, but look at the results - we've completely

eclipsed the Baftas." Doherty says no leaks marred this year's show, despite demands from showbiz editors to supply them with results in advance. This, says Doherty, helped heighten the sense of anticipation among the media.

He also says stars were very compliant in allowing themselves to be photographed on the red carpet, despite wet conditions, and this gave the tabloids much-needed pictures.

Although journalists from BBC Online, Reuters and MSN were invited, organisers deliberately sought to minimise the online coverage given to the event, to encourage audiences to visit the official Brits website for news. Doherty refers to this as an attempt to "create our own exclusivity".

Doherty says one of the best tributes in terms of press coverage came in the *Daily Mirror's* back page, which used the headline "The official Brits' in a mock-up of the Official Awards" to describe the Wednesday's big football game between Arsenal and Bolton.

Organisers committed to live format, assured

Brits back on track off for organisers

Awards

By Paul Williams
 The Brits is poised to continue as a live TV event for the foreseeable future, after triumphantly passing its biggest broadcasting test in two decades.

The BPI-organised awards show went out on ITV1 last week without any notable hitches in what was the ceremony's first live broadcast since the infamous Samantha Fox/Mick Fleetwood-hosted event in 1989.

"The show is live now," says Brits co-chairman Peter Jamieson. "We've proved we can now do it and I'm sure it's going to stay live for a long time to come."

Jamieson, in his last Brits before stepping down as BPI executive chairman at the end of this month, notes that the decision to go back to a live broadcast was a natural progression given the ceremony in recent years was being recorded "as live" anyway, but with a delayed transmission.

"The reality is we've recorded the show fully live for a few years now and we had the luxury of transmission the following day or a few hours later," says Jamieson. "It doesn't make much difference [putting it out live]. But it does add a frisson of excitement that was the first time it was transmitted live in 15 years."

Jamieson adds that he has had "tremendously positive" feedback about how the show went. "The musical performances were very diverse and exciting," he says.

We've proved we can do it... I'm sure it's going to stay live for a long time to come

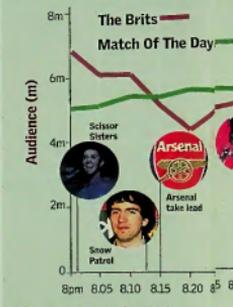
Peter Jamieson, BPI

Russell Brand trot a fine line between television personality and rock'n'roll with surprising ease. It was a triumph in many ways. We were very pleased with the acts, but we were disappointed that the Arctic Monkeys were not there to pick up double awards."

The live broadcast, which went out last Wednesday from London's Earls Court in an 8pm to 10pm peak-time slot, was notable for its slick running; it was absent of any technical and organisational hitches, helping to at least partially ease the painful memories of the error-packed 1989 ceremony.

The decision last year to go back to a live broadcast finally

The Brits vs Match Of The Day



Artists' pictures represent performance times

It may have been FA Cup replay night last Wednesday, but the biggest clash of the night - for the TV audience pundits - was not Bolton v Arsenal. ITV's The Brits pitched direct against BBC1's FA

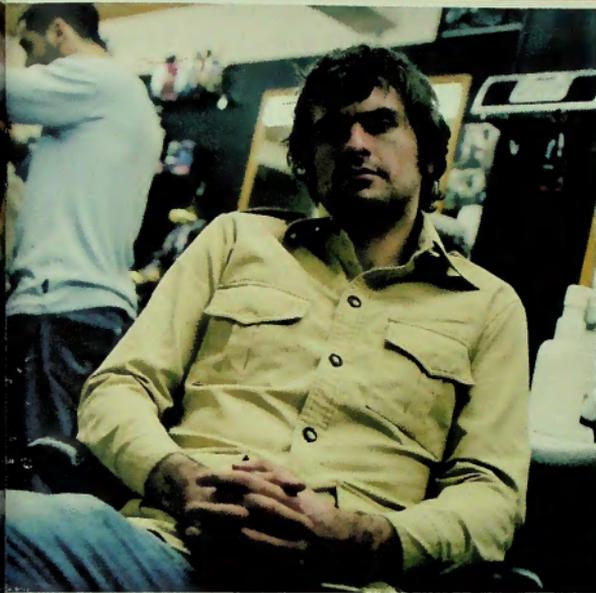
ended years of calls for the move to be made with Jamieson acknowledging that "possibly" it should have happened sooner. Former Brits and Warner UK chairman Rob Dickins believes the long delay was caused by the industry having "to get over 1989". "After we changed the whole structure of the show and moved to ITV in 1991 there were a lot of people who were worried about the franchise and it took a few years for the confidence to come back," he says.

However, Paul Burger, who served as Brits chairman in 1996 and 1997 while running Sony UK, notes he had wanted to go back to a live broadcast during his tenure but was talked out of it by production people.

Jamieson is convinced making it a live broadcast again was a key factor in the show claiming its biggest year-on-year rise in TV viewing figures since Robbie Williams won three Brits in 1999. Unconsolidated overnight Barb figures indicate that an average 5.3m people watched this year's show, a 15% rise on last year's 4.6m figure - "the worst in the event's history".

The improved figures, however, were still the second lowest recorded by the awards, which came off second best to BBC1's Match Of The Day FA Cup tie between Arse-

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Promoters will 'tout' own tickets, says concert chief

Live

by Robert Ashton

A leading concert promoter predicts his sector could end up having to "tout" its own tickets through auctions because of Government inaction over touts.

Live music industry representatives had hoped a summit held with Culture Secretary Tessa Jowell and Minister for Creative Industries Shaun Woodward earlier this month would result in the Government introducing tough new measures to try to tackle the ongoing problem of people re-selling tickets for high-demand gigs at often hugely-inflated prices.

However, the Government's subsequent recommendations, which included a "shop a tout" hotline, fell well short of outlawing the secondary market - something the Concert Promoters Association has demanded over the past two years at four key meetings with government on the issue.

Now, CPA chairman and SLM Concerts director Rob Ballantine fears the Government's decision not



Ballantine 'dispirited' after meeting

with anything. There are no future meetings; it is a total waste of time. The Government shrugged their shoulders and walked away," he adds.

Research commissioned by the Government from Campbell Keegan Limited suggested that some consumers enjoyed the process of buying tickets from touts and did not want them banned.

But Ballantine believes the sample questioned might not fully understand the mechanics of ticketing; there would be no need for touts in the first place if they buy up tickets and stifle their supply.

Following the summit, Jowell promised four new measures, including the hotline and a ticket exchange mechanism. Jowell also suggested ring-fencing "crown jewel" events such as the concert for Diana to put them out of the reach of touts.

But Ballantine questions why some events should be protected, while others are left to the mercy of touts. "It seems the crown jewels are anywhere a Government minister turns up," he says.

But he does vow to continue to campaign against touts. "The Government are not going to come up

Fight against piracy receives £5m boost

Trading Standards officers and other UK enforcement agencies are to win an additional £5m in the battle to fight music pirates and other IP criminals.

The extra money comes via recommendations in the Gowers Review which, while last year angering large parts of the music industry by not backing calls to extend the 50-year copyright term for sound recordings, did recommend tougher legislation against the pirates.

The £5m will be made available on April 6 and is revealed in a newly-published timetable for acting on the Gowers Review recommendations. Of the 54 recommendations published by the Review in December, 11 relate to enforcement and a clear timeframe for them to be addressed during 2007 and 2008 is now available. This will also allow music industry lobbyists time to prepare their arguments with Government departments in consultations that are planned to start in the next few months.

The new funding will coincide with the introduction of new powers for Trading Standards; these presently reside with the police, to enforce copyright infringement. This will give enforcement officers the power to make test purchases, enter premises and inspect and seize goods and documents.

Steve Lynch, of Essex Trading Standards, says, "Trading



Gowers: timeframe for recommendations

Standards officers have long believed that these additional powers will provide an important new weapon in our fight against organised criminals on counterfeit and pirate goods."

Another recommendation of the Gowers Review proposes matching online and physical copyright infringement, which means that digital pirates could face 10 years' imprisonment.

Under the published timetable, this will go to a consultation process expected to start in May.

A spokeswoman for Gowers says a document is being prepared now and relevant parties will be invited to consult on the issues this spring. Legislation may also be needed to enact some of the recommendations, but securing Parliamentary time could delay their implementation. The Review also recommended that the UK Patent Office should be overhauled, to include changing its name to the UK Intellectual Property Office (UK-IP) on April 2.

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Enter Shikari

They have never set foot in the market and don't have a release to their name there, but it appears Enter Shikari have a ready fan-base waiting for them in the States.

The band, who have built up a huge UK following while unsigned by playing hundreds of gigs over the past three years, are now similarly experiencing an organic buzz Stateside as they prepare to pay a first visit by performing at South By South West.

That buzz is manifesting itself via both MySpace and the band's own information address as the impact they have had in the UK - including becoming only its second-ever unsigned band to play The Adria in London - filters through to the US.

"I've never bothered to count, but it does feel that every day through MySpace and the information address we get 50-odd messages asking 'When are you coming to America?'" notes Enter Shikari manager Ian Johnston.

"One kid said, and it happened to be on MySpace, 'You should play Austin, Texas' and when I said that 'Actually, the band are coming out because of SXSW after that there were loads of messages. Word does spread."



Enter Shikari: creating a similar UK buzz Stateside

Although the band are unsigned at present in the US, Johnston notes there are discussions with a few labels there and he anticipates having something concluded "in the next couple of weeks".

"What we're hoping for by the time we go to SXSW is it will be more of a ticking off campaign rather than looking to get the band a deal," he says. "It's never really been about shopping this band around to the right people sort of come along."

One chief characteristic of Enter Shikari in the UK has been the band's determinedly doing things on their own terms. Despite huge interest from labels to sign them last year, they decided to take the DIY route domestically by

having their own label Anohni Reality and then linking up with Vital and Plus-owned label development company Integral for marketing. But, while Johnston is keen to have as much control as possible in the US, he is realistic.

"It's still important but I suppose the difference is America is such a different place."

"In the UK it's easier to do. You can directly call an editor of a magazine if there's an issue and you can go into our distributors and can talk to someone. In America it's a lot harder because you have to go through a lot of people," says Johnston, who is eyeing an early summer US release for their first album *Take To The Skies*.

UK LABEL: ANOHNI REALITY
US LABEL: VITAL/DISTRIBUTION BY INTEGRAL

In the second part of our focus on new UK talent hoping to crack what is in store for six more artists across the pond and how

British acts to reach by heading South



By Paul Williams

If you need any convincing just how much South by South West is at the heart of the US campaigns for many UK acts, then take a look at the American release schedules around next month's event.

One date will immediately jump out at you - March 13, the day when the debut US albums by

five of the biggest British hopefuls Stateside, Universal acts The Feeling, The Fratellis, James Morrison and Amy Winehouse plus Sony BMG's The View, will simultaneously reach US music stores.

That shared release date is no coincidence as all five acts will be playing SXSW in Austin, Texas the same week, underlining just how central the annual conference has become for UK artists looking to crack the American market.

SXSW UK & Ireland manager Una Johnston says planning to release an album around the Austin event makes total sense. "If you think of the number of media

in attendance it's a premier opportunity to try to capture some momentum," she adds.

The five acts will be among around 145 UK acts scheduled to play this year's SXSW, marking a significant growth from a year ago when 712 UK acts performed, while two years ago there were about 100 taking part.

Johnston suggests the BBC has contributed a lot to this rise with Radios One and Two and 6Music all now annually broadcasting from the event, while the presence of other media and the support of agencies such as UK Trade & Investment have played a part.

The Feeling

Juggling the diary demands of an act with commitments across the globe stands as one of the biggest logistical challenges for any record company's international department.

As such, The Feeling are not alone among Universal UK artists in having the US release of their debut album deliberately held back until many months after its UK outing to avoid any unnecessary tensions in promotional obligations.

But this release delay should by no way indicate a lack of activity to date for the band in the States as the release of Twelve Stops And Home there on March 13 will be accompanied by no less than their fifth promo trip to the market.

Less than a year ago, The Feeling will return next month to begin a solid six weeks of promotion, most notably to include a 23-date coast-to-coast tour starting at the Ogden Theatre in Denver and ending at the Coca-Cola Rory Theatre in Atlanta on April 20.

The tour, featuring Matt Kearney and Roco de Laas & The Riders, is being mounted by VRI under its You Oughta Know banner and is



The Feeling: six weeks of US promotion begins in March

accompanied by on-air and online support by the music broadcaster for the band. Universal UK director of international marketing Chris Dwyer says that, while the album's US release date was deliberately held back, a series of visits by the band to the States last year was undertaken with an aim of building things organically.

"You have to build it in the US, you have to consent to it, but we were always working for a much later release there than we were because we had a lot of commitments in Europe," Dwyer says. "They toured Europe two or three times last year and in the UK twice so we didn't have a lot of time for the US, but we wanted to get the ball

rolling." Ahead of the album release and March trip, which will include them performing at South By South West, their US record company Interscope issued an EP led by the band's first UK hit single *Seven*.

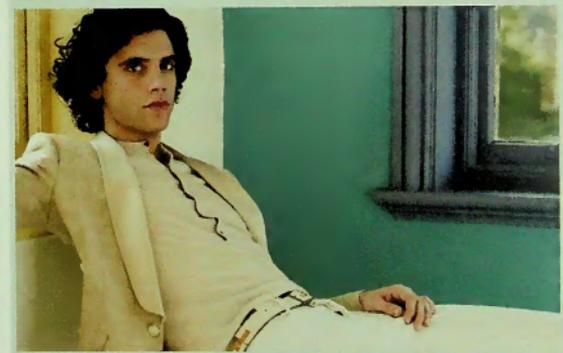
The track is also reaching well at Hot A/C radio, becoming the format's fourth most added record at the end of last month.

The Feeling's other US debuts include Los Angeles station Star 97.8 which will feature the band in a "fanget" session in March.

The Feeling's tour includes playing the Coachella Festival in Indio, California on April 29.

UK LABEL: UNIVERSAL
US LABEL: INTERSCOPE
US RELEASE DATE: MARCH 27

Mika



Mika: aiming to live up to promise as one of 2007's biggest new hopefuls, both in the UK and the US

On his debut album *Life In Cartoon Motion*, Mika makes the inviting offer to "relax (take it easy)".

A nice idea in theory, but for the artist himself there will be very few chances of such tranquility between now and the end of the year.

While many of the other UK-based acts hoping to break the States this year, such as The Feeling and James Morrison have the relative luxury of having first-album campaigns largely completed back home, for Mika everything is happening almost simultaneously on both sides of the Atlantic.

Just as he lives up to the early promise of being one of 2007's biggest new hopefuls

by Grace Kelly topping the singles chart and his first album following suit, at the same time he heads straight into a busy of promotion to try to make his mark in the US.

It will require a careful balancing act for Mika, who is a joint-venue signing between Island in the UK and Casablanca in the States, to try to meet promotional demands in both markets, something Universal Music UK director of international marketing Chris Dwyer says is at the forefront of minds.

"It just needs some very careful planning and Universal Music Group International promotions vice president

Lee Ellen Newman and her team are constantly talking to the US team and US managers. There are a lot of conference calls; we're keeping in contact on a daily basis."

While Mika's UK campaign is several weeks ahead of the curve, his US chart career is now underway with Grace Kelly a week ago debuting at 81 on the Billboard Hot 100. MTV is playing the track and has made it part of its *Discover & Download* show which showcases new acts, and offers free downloads of the artists featured on the MTV.com website.

The album *Life In Cartoon Motion* will reach stores there on March 27, accompanied by a mid-March

tour of the market, to include a showcase performance at SXSW in Austin, Texas, and an appearance on NBC's *The Tonight Show With Jay Leno*.

Ahead of all that, Mika was back in the States last week, undertaking promotion in several key markets as well as filming a promo in Los Angeles for next single *Love Today* with acclaimed director Dave Meyers, who is behind *The Hitcher* movie.

The same track has been used on a cinema ad in the States for Motorola (Rtd) featuring Saturday Night Live's Chris Kattan and supermodel Allegra

UK LABEL: ISLAND
US LABEL: CASABLANCA
US RELEASE DATE: MARCH 27

crack the notoriously difficult US market, *MW* looks at how 2007 could be a pivotal year for British music

Factor for the prize money by South West

"There are very high-profile showcases presented by the likes of *NME* or *Clash* magazine, or the British showcases at *SXSX*, which are BPI events with UKTV and all its partners. BBC Radio Two, 6Music and MTV all have branded showcases with UK acts that have been incredibly influential as well," says Johnston.

EMI's Lily Allen and Warner-signee Paolo Nutini will also play at the event, while other UK acts taking part include UK-signed talent such as Universal's Mika and Razorlight, EMI's The Good, The Bad And The Queen, Aqualing (signed with Sony BMG in the US)

and Wichita's Bloc Party, while UK artists playing without US deals include Enter Shikari, The Hedrons and Hot Club De Paris.

"They will be looking to follow in the footsteps of the likes of EMI acts Corinne Bailey Rae and KT Tunstall, Universal's Snow Patrol and Warner's James Blunt, who have all previously played the conference and were among the UK's biggest exports to the US last year.

The *SXSX* factor is heavily represented in this second part of a two-part feature looking at UK-signed acts with debut albums targeting the States this year. Last week, US campaigns for Lily Allen,

James Morrison, Paolo Nutini, The View and Amy Winehouse were highlighted and another six acts feature this week.

The feature starts in Music Week's Making It In America conference, which takes place at London's Rich Mix on Tuesday, February 27 and includes among its speakers top US-based music executives David Massey, Marty Diamond, Lee Abrams and Patrick Money. Limited places are available for the event, but to secure a place contact Imelda Bamford on 020 79218300 or email imelda@musicweek.com

www.musicweek.com

Vega4

Stop us if this sounds somewhat familiar: a British guitar band handled by Big Life Management are setting their sights on breaking the States after landing a sync in medical drama *Grey's Anatomy*.

Na, Grounding Day has not reached these pages, but history is undeniably starting to repeat itself as, just months after Snow Patrol's *Eyes Open* album turned platinum, *Stateline* partially thanks to the inclusion of *Clash Cars* in said TV programme, the same stable's Vega4 are now riding on a similar promotional helping hand across the Pond.

The band's track *Life Is Beautiful* was featured on the ABC networked show last November. Immediately tripping Sony BMG to switch its intentions efforts to the US to capitalise.

Vega4's album *You & Others*, which features the track, was swiftly made available digitally in the market, while their first two dates in the market – in support of *Eric* Records US signings *Maroon 5* – were then set in place for the US. This tour concluded on February 4 with a performance at the Theatre of the Living Arts in Philadelphia. As a result of the *Grey's Anatomy* sync, Sony BMG notes some



Vega4: huge US interest after TV show showcase

viewers went online to try to find out who the band behind the track were. "The good thing about that TV show is music played a big part and the website is very informative," observes Sony BMG UK.

The track officially went to radio in the US at the end of last month, although by then the key stations were already firmly on board – WJOS in Boston and KTCL in Minneapolis. WJOS programme director David Ginsburg was so blown away by the track, he had Sony BMG executives "I'm excited to think *Life Is Beautiful* is going to be defined in being on 'Clash Cars' soon – Sony BMG International marketing

manager Juliette Joseph says the major will now be looking at other sync opportunities for the band and discussions are also underway about them undertaking a radio tour in the market. "We're now going to concentrate on America with the band," she adds. "We need to get things going properly and have got to spend property six to eight months there working this record."

The major is presently holding out for the US story to further develop for Vega4 before determining a physical release date there for the album, which, despite its success, has yet to chart in the UK since being issued last October.

ISSUES: *CLASH* (1), *WJOS* (2), *KTCL* (3), *CLASH* (4), *CLASH* (5), *CLASH* (6), *CLASH* (7), *CLASH* (8), *CLASH* (9), *CLASH* (10), *CLASH* (11), *CLASH* (12), *CLASH* (13), *CLASH* (14), *CLASH* (15), *CLASH* (16), *CLASH* (17), *CLASH* (18), *CLASH* (19), *CLASH* (20), *CLASH* (21), *CLASH* (22), *CLASH* (23), *CLASH* (24), *CLASH* (25), *CLASH* (26), *CLASH* (27), *CLASH* (28), *CLASH* (29), *CLASH* (30), *CLASH* (31), *CLASH* (32), *CLASH* (33), *CLASH* (34), *CLASH* (35), *CLASH* (36), *CLASH* (37), *CLASH* (38), *CLASH* (39), *CLASH* (40), *CLASH* (41), *CLASH* (42), *CLASH* (43), *CLASH* (44), *CLASH* (45), *CLASH* (46), *CLASH* (47), *CLASH* (48), *CLASH* (49), *CLASH* (50), *CLASH* (51), *CLASH* (52), *CLASH* (53), *CLASH* (54), *CLASH* (55), *CLASH* (56), *CLASH* (57), *CLASH* (58), *CLASH* (59), *CLASH* (60), *CLASH* (61), *CLASH* (62), *CLASH* (63), *CLASH* (64), *CLASH* (65), *CLASH* (66), *CLASH* (67), *CLASH* (68), *CLASH* (69), *CLASH* (70), *CLASH* (71), *CLASH* 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► This year's ceremony at Earls Court I was one of the best Brits I have seen. – Editorial, p16

BRITISH GRAMMY WINNERS
Best Pop Instrumental Album – Fingerprints by Peter Frampton (OK/MV/New Door)

Best R&B Performance by a Duo or Group With Vocals – Family Affair (Sly & The Family Stone) by John Legend, Josh Sledge Van Fleet (A track from

Different Strokes by Different Folks) (Epic/Legacy)
Best New Age Album – Answering by Enya (Reprise)
Best Remixed Recording, Non-

Classical – Talk Like a Pirate (Mix) remixed by Jacques Lu Cont (Track from Talk Like a Pirate) (Capitol)
Best Classical Crossover Album – Simple Gifts by

Bryn Terfel (London Voices; London Symphony Orchestra) (Deutsche Grammophon)

Your guide to the latest news from the music industry

Exposure Gore announces Live Earth gigs

- **AI Gore** has announced plans for **Live Earth**, a series of concerts intended to raise awareness of environmental issues. The July 7 event will span seven continents and bring together more than 100 acts to a projected audience of more than 2bn. Concerts will take place across the globe, with artists including Red Hot Chili Peppers, Corinne Bailey Rae, Snow Patrol and Bloc Party.
- **Intel** is joining the trend for secret gigs with a one-off **Jamiroquai** event on March 7 at an undisclosed London location.
- A new source of advice and support is being made available to the music industry, with the Government-funded **Business Skills** asking the sector how it can help. **Business Skills**, which offers a small business support and advice service for London-based companies, has earmarked funding for the creative sector over the next financial year.
- **Microsoft** has unveiled a new DRM system for mobiles, allowing users to move content between devices.
- **Otofm** has awarded six community radio licences to stations based in Blaenau Gwent, Swansea, Devon, Somerset and Cornwall. The licences cover a five-year period.
- **Muse** and **Snow Patrol** are to headline this year's **Isle Of Wight Festival**, which takes place in Newport from June 8 to 10. Other acts booked include Kasabian, Keane, The Feeling, Ash, Wolfmother, Amy Winehouse, Paolo Nutini, The Fratellis and James Morrison.
- **Klaxons** are to play three 9-11 age matinee shows on their forthcoming 12-day tour of the UK.
- The Killers, Kasabian and Kaiser Chiefs are all to play live at this year's **NME Awards** on March 11 at the Hammersmith Palais.
- In **The City's** Australian jaunt is being postponed until late next year because of co-founder Anthony Whitham's cancer battle.
- Classical music artist management agency **Intermusica** has launched

- what is believed to be the first podcast offered by a company of its kind.
- **Iron Maiden** have announced details of a world tour taking place from March to June, which will see the band play India for the first time.
- **MySpace** is piloting a filtering system to counter the uploading of copyrighted video content onto its pages.
- **Q magazine** is among the big losers in the latest ABCs, p4
- **The Police** have confirmed their reunion tour will go ahead this year and will include UK dates.
- The live sector's hit back at Government inaction over **toasts**, p5

Sign here Ingenious help Prodigy project

- **Ingenious** has invested £2m through its two music VC funds to support the release of **The Prodigy's** fifth studio album.
- **Warner Music** has signed a partnership with **Orascom Telecom** to extend its presence in the Middle East and North Africa.
- **Sanctuary Records Group** is teaming up with **MPP Global Solutions** to power its online merchandising services. Starting with the reggae label

Bottom line EMI revises revenue losses

- **EMI Group** has announced a revision to its expectations for the performance of its retooled music division for the financial year ending March 31, saying it expects revenues for the period to decline by around 15% – even lower than last month's expectation of a fall between 6% and 10% on a constant-currency basis.
- **Bloc Party** (below) have followed fellow UK-signed act Lily Allen by breaking into the Top 20 of the US albums chart for the first time. The Wichita Recordings act debuted at number 12 on the Billboard 200 with second album **A Weekend In The City**.
- **MTV Networks** has confirmed it is making significant staff reductions in the US, starting with a number of senior positions. The company is closing MTV World and consolidating the operations of MTV2 into MTV. It aims to cut around 300 positions in a bid to free up

- resources for its digital operations.
- **Arctic Monkeys** and **The Killers** shared the spoils at last week's **Brit Awards**, taking home two gongs apiece in what was a highly successful night for Universal, p23
- **The Dixie Chicks** dominated last week's **Grammy Awards** in what was a disappointing night for British talent. The country trio won five prizes, including best song, record and album. Red Hot Chili Peppers won four awards, while Mary J Blige won three. Jess Stone, Jacques Lu Cont, Peter Frampton and Brian Terfel were among the only British winners. TV ratings for the event rose 18% from last year's all-time low.
- The **European commissioner for taxation** is to investigate the tax loophole that allows Channel Islands-based businesses to sell CDs into the UK without paying VAT.
- **Chrysalis Group** has appointed **Hawthorn Partners** to undertake a formal strategic review of its radio business in which all options will be considered, including a merger with the music publishing division.
- **Warner Music boss Edgar Bronfman** has vowed to "reinvigorate the digital music experience" with more artist-generated product. The chairman and CEO made the claim at the 365M Word Congress for mobile operators in Barcelona.
- **Universal act Snow Patrol's** **Eye On The Sun** has won an **IFPI Platinum**

- award for 2m sales, while **Arctic Monkeys'** **Domino**-issued debut reached the 1m pan-European mark. Other winners include a 2m award for the Mercury-released **U218** Singles retrospective.
- The **Prince's Trust** is launching a music publishing company, p4
- **Warner Music Group** is taking steps to improve its environmental credentials with an initiative to introduce ethical purchasing for its CD and DVD packaging in the US.
- An extra £5m is being made available to fight piracy, p5

People Yahoo executives depart company

- **Key Yahoo Music executives David Goldberg and Robert Roback**, respectively vice president and general manager have left the company to return to their "entrepreneurial roots".
- **EMI** has appointed **Sly Bailey** as its new senior independent director. Bailey succeeds John Gildersleeve, who became chairman of the EMI Group last month, and retains her position as Trinity Mirror chief executive.
- **Gary Frisch**, co-founder and chairman of **London Guy**, has died at his London home.
- **EMI** is looking to strengthen its relations with the Government and the creative sector by appointing **Ayesha Hazareka** as vice president, industry and Government affairs.
- **Renowned Scottish broadcaster Ross MacFadyen** has joined 96.3 Rock Radio to front Saturday morning show **Heid The Ba**.
- A team featuring former **CGap** chief executive **David Mansfield** is being assembled to compete against **Channel Four** for the new national digital radio multiplex which is currently up for grabs.
- **Fan club management service UltraStar Entertainment LLC** has appointed former Ticketmaster executive **Steve Maclean** to head a London office in order to oversee expansion in Europe.



THE PLAYLIST Listen to and view all these tracks at www.musicweek.com/playlist Supported by **MUSIC**

<p>TRAVIS Selfish Jean (Independent) Three years on from their last album and Travis's knack for a song is clear and present. This is just the tip of the iceberg. (from album, May)</p>	<p>LEON JEAN MARIE Scratch (Island) Jean Marie's is a classic sound that will serve him well while supporting Mika on tour this week. (single, March 12)</p>	<p>GALLOWS Demo 2005 (Holy Rear) Limited to 500 copies, Gallows' early demos highlight this band's talent in its infancy. Great stuff. (seven-inch single, March 29)</p>	<p>GOLDSPOT Time Bomb (Mercury) There is something quite brilliant about this debut from LA rock band Goldspot. The beginning of a song that people will adore. (album track, bc)</p>	<p>CORNELIUS Sensuous (Warner Bros) Cornelius' debut for Warner Bros. stretches the imagination and shows off his discernible talents as a producer. (album, March 26)</p>	<p>SOUTH CENTRAL Castle Of Heroes (Young Turks) This upbeat clash of musical influences has a rough-around-the-edges charm which will win you over with one listen. (single, March 5)</p>	<p>BEN'S BROTHER Beauty Queen (Stimulus) Frontman Jamie Hartman, a songwriter for James Morrison, Natalie Imbruglia and Will Young, has a voice with a lasting impression. (single, out now)</p>	<p>BONNIE DO ROLE Solta O Frango (Domino) CSS are fans and so are we. Bonnie Do Role have a carefree energy that is utterly infectious. (single, March 19)</p>	<p>DUB PISTOLS Rapture (Sunday Best) Dub Pistols debut their new vocalist, the laconic Terry Hall, on this reworking of Blondie's classic. The rhythm is a monster. (single, March 26)</p>	<p>GRACE Little Black Dress (Gracious) Grace possess a commercial nous that is serving them well at radio. The challenge will be connecting on a broader scale. (from album, May tbc)</p>
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The classical market has faced the same challenges as any other in recent years, but, writes *Andrew Stewart*, one of music's more traditional genres is finding its feet in the digital world

Classical tackles the theory of evolution

Darwinian theorists once looked to classical record fans for proof positive of the evolutionary processes. Those who clamoured for classics on disc readily bought in to the tempting technological advances of electric recordings. "Full frequency range" albums, stereo LPs, the digital compact disc and SACD, inspiring boffins to strive towards sonic perfection for almost a century. The iPod generation, measured by the yardstick of recent market figures, has bucked the progressive trend, deciding that lo-fi MP3 downloads of Bach, Beethoven and beyond are worth their money.

Sound quality remains an issue for providers and potential consumers of download classics. Yet increased public demand for paid-for, downloadable classical tracks has lately attracted serious attention from major labels, a host of independent and e-tailers in search of new business.

Universal Classics and Jazz UK unveiled its own dedicated online download store last month, launching with around 8,000 CDs' worth of music and offering WMA files at 320k while working towards the delivery of WAV files. Meanwhile, EMI Classics and Sony BMG Classics are preparing to follow suit later this year, following on from the user-friendly download store established by Warner Classics last spring. Avie Records, LSO Live and Chandos are among the download standard-bearers for UK-based classical indie hopes hoping to capture a slice of burgeoning online niches, with Harmonia Mundi and Naxos also moving aggressively into download territory.

In addition to her company's site providing exclusive online content, Universal Classics and Jazz new media manager Clare Nash explains that classicsandjazz.co.uk offers other lures to tempt

Whatever you have to say, you must find ways of saying it differently. The public will vote with their wallets if you stand still

Mark Wilkinson, Universal Classics and Jazz

classical devotees, including *Gramophone* and consumer reviews. "We're getting 25,000 unique visitors a week, which means we're off to a fantastic start." The UJZ new media team is currently brokering partnerships with independent labels, propelled by negotiations at Midem. "We have six or seven Indies on board already, ranging from ones with 100 albums to others with over 2,000 titles. Other labels are keen to distribute their albums through the store. We want to be a site for everybody. Ultimately, we want to provide consumers with an all-singing, all-dancing site."

International download interest in Yo-Yo Ma's latest album, an eclectic mix of tracks recorded between 1978 and last year, offers a compelling case for the future of online classical sales. The cellist's *Appassionato* disc attracted 57% of initial sales through iTunes in the United States, with the balance restored in favour of high street and mail-order purchases by the end of week three of release. Sony BMG International A&R vice-president Chris Craker suggests that the album's retail pattern offers considerable encouragement to the entire classical business, especially the major labels.

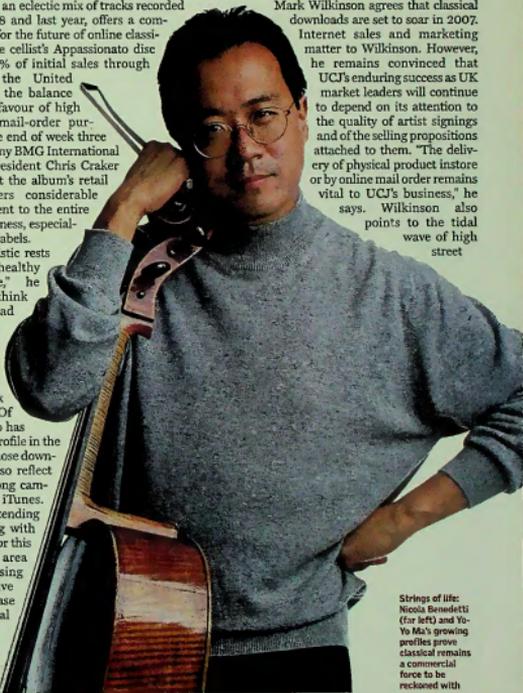
"That statistic rests on a very healthy ship figure," he recalls. "I think the download percentage breakdown is a first for a classical album in the initial week of release. Of course, Yo-Yo has a very high profile in the States. But those download sales also reflect our very strong campaign with iTunes. It's about attending to marketing with new vigour for this particular area and addressing our massive email database of potential download consumers." The days of booking print ads

with a few specialist music magazines, according to Chris Craker, are over.

Although Craker believes that targeting classical download markets demands fresh thinking, he adds that running advertising promos for Ma's album on the iTunes pop homepage falls reassuringly short of rocket science. "It's inevitable that, in time, the UK classical market will replicate what has happened in the States with *Appassionato* and other key releases. I think we'll see voracious downloaders rushing to devour new titles while physical sales continue as a longer burn."

Universal Classics and Jazz head of classics Mark Wilkinson agrees that classical downloads are set to soar in 2007.

Internet sales and marketing matter to Wilkinson. However, he remains convinced that UJZ's enduring success as UK market leaders will continue to depend on its attention to the quality of artist signings and of the selling propositions attached to them. "The delivery of physical product remains or by online mail order instore vital to UJZ's business," he says. Wilkinson also points to the tidal wave of high street



Strings of life: Nicola Benedetti (far left) and Yo-Yo Ma's growing profiles prove classical remains a commercial force to be reckoned with

retail interest that broke following the release last autumn of *Voices Of The Valley, From Male Voice Choir's* debut album. The disc has so far exceeded its projected 100,000-strong sales figure by 380,000 units.

"Creativity is at the heart of what we do, but there's room to broaden our scope in order to stand out in an overcrowded marketplace," says Wilkinson. "Whatever you have to say, you must find ways of saying it differently. The public will vote with their wallets if you stand still."

Standing still is not an option for staff at EMI Classics. The major label is midway through a restructuring of its marketing department, which sees the departure of Theo Lapp, vice-president, international marketing and A&R, at the month's end, and the ongoing revision of reporting lines. Costa Pilavachi, recently-installed president of EMI Classics, admits that the decision to end the widely admired Lapp's contract was not an easy one. "It was necessary for me to lighten our management structure and make it more flexible," he explains. "I want the core of the marketing department to be divided in two, with one half overseeing product creation and the other concerned with international marketing and dealing with individual territories."

Pilavachi is determined to strengthen the marketing of EMI Classics' digital downloads. "It's going to be lean and mean, but very flexible," he says. "As we enter the digital era, it's not just about marketing new releases; it's also about how we handle deep catalogue. I want these areas to work together. This is about renewal of an already well-run company. Any organisation needs to evolve, change and adapt. The priorities are different today to what they were five years ago. I think our new structure will reflect our renewed priorities."

When it comes to the challenges of the download market, Pilavachi places development of the customer base high on his list. He stresses the



Will see voracious downloaders rushing to devour new titles while physical sales continue as a longer burn

Chris Craker, Sony BMG (left)

importance in this case of partnerships and cooperation with existing digital e-tailers. "We have very good relationships with the main digital service providers," he observes. "There are hundreds of digital service providers who are effectively replacing those high street record dealers no longer in business. Obviously, we'll all feel better when the growth of digital exceeds the decline of physical product, and we're all working to that day. I feel confident that it's not that far away."

Back at Sony BMG, Chris Craker admits that it has been quiet on the release front since the label's US chief executives were axed last November. He points to a major corporate restructuring at international and UK levels, including the imminent relocation of Sony's legendary Masterworks A&R department from New York to London. "It's true that Sony BMG has been rather quiet over the last 12 months, but we have a reinvigorated mission to go forward with new projects," Craker explains.

Fewer new albums will fit a revised marketing strategy driven by 'event' titles from the likes of veteran pianist Murray Perahia and albums by a small number of new signings.

While download classical business is likely to concentrate executive minds this year, wider concerns about the relationship between A&R and marketing remain in sharp focus. The upward rise of a new breed of core classical artists, from singers Anna Netrebko and Juan Diego Florez to violinist Nicola Benedetti and trumpeter Alison Balsom, has proved that crossover is not the only path leading the majors to chart-topping sales.

Deutsche Grammophon's Grammy award-winning executive producer Christopher Alder says that he is heartened by public interest in exciting classical artists. "One has to help the public make a choice in all fields today," he observes. "The demise of the local record store means people do not readily have access to the advice of an informed retailer, so packaging is so important in gaining the public's attention. Attractive packaging is not more important than talent, but it helps convert the undecided, I would say. If you're unmoved by a performer, then that's the end of the artist for you. We remain totally committed to quality here but are fully aware that image can help gain an audience."

Alder, who is set to exchange 30 years at Deutsche Grammophon for life as a freelance producer in April, says that the label's strategy of developing high-profile artists is matched by a corresponding development of consumer trust. In short, it offers room to introduce rarely-heard repertoire to a large audience. "I don't accept the argument that people who listen to crossover move on to classical music, but we do see young people being attracted to mainstream classical releases from Lang Lang and Yundi Li. There are still high quality artists out there that large numbers of people want to hear."

The future looks good: the best of classical's emerging young talent

Young British classical artists are among those setting major label A&R agendas where mainstream repertoire traditionally rules. The point is well made by the rise of Kate Royal, who signed an exclusive contract with EMI Classics last October and has since set down her debut album for the company's full-price label.

The 27-year-old Londoner, a strong favourite for this year's Classical Brit young artist award, addressed a new audience as soprano soloist in Paul McCartney's choral work *Ecce Cor Meum*. Royal's strikingly attractive voice and equally alluring appearance have also caught the attention of casting directors and orchestra managers worldwide, presenting her with acclaimed debuts at Glyndebourne Festival and with Simon Rattle's Berlin Philharmonic Orchestra.

Royal's debut disc spans an impressive repertoire range, extending from works by Mozart and Mendelssohn to the music of Debussy, Stravinsky and Górecki. "The public is always happy to discover a new artist who has



Class acts: EMI Classics acts Kate Royal (left) and Natasha Marsh have been making significant crossover inroads

so much to offer," says EMI Classics president Costa Pilavachi. "Her album presents a kaleidoscope of what she can do and offers a chance for people to discover every aspect of Kate Royal. She's a super-sophisticated performer. I would say she's the first English soprano for many years with this kind of promise, who offers the complete package. I'm sure she will be very well

received at home and worldwide."

When it comes to presenting young classical talent, whether in mainstream or crossover repertoire, UCL's Mark Wilkinson says that judging the optimal product launch point remains key. "There's a risk inherent in everything we do and the financial investment involved is often frightening," he explains. "But there's

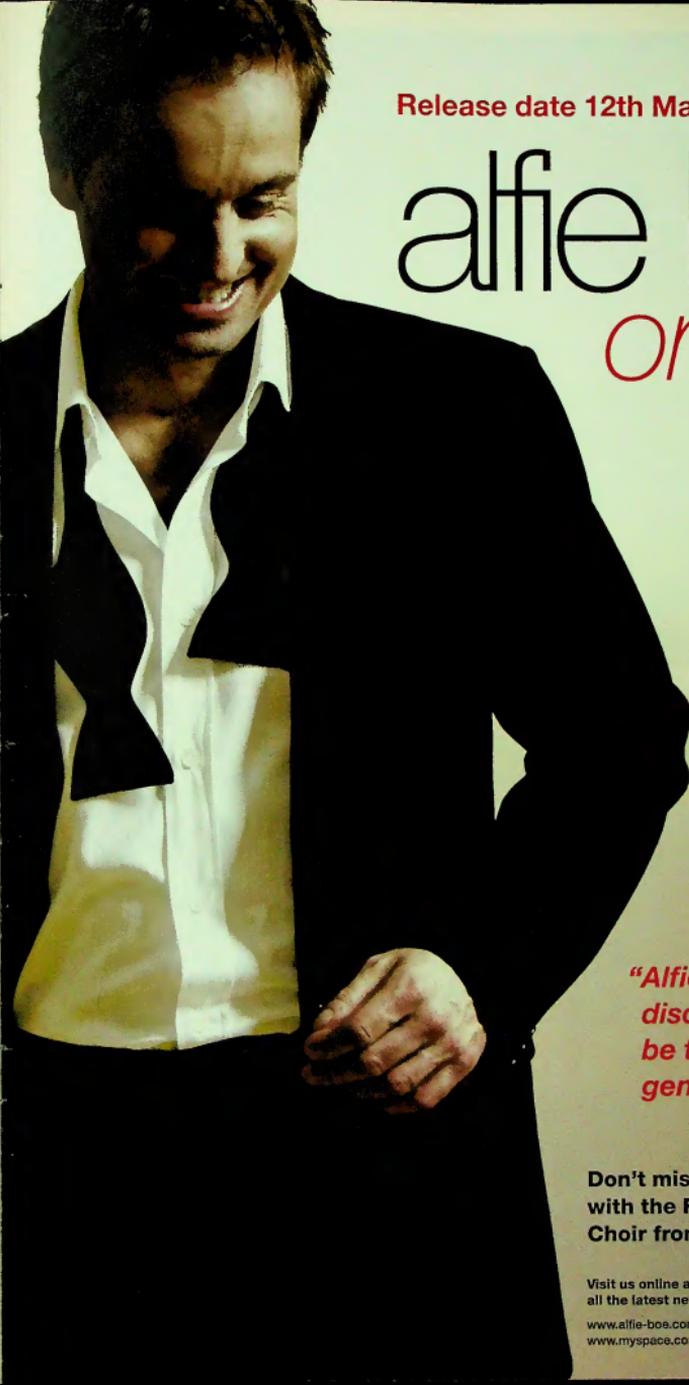
nothing more satisfying than getting an artist away and getting product to perform beyond where you thought they would perform."

Wilkinson cites the case of Welsh soprano Elin Manahan Thomas, an early music expert, who has been by UCL. "Her debut solo album, for release in May, will mainly be of baroque arias with Harry Christophers and the Orchestra of the Age of



Enlightenment. We plan to relaunch the *Heliodor* label as an early music line with this title. Elin is a very exciting prospect for us."

Youth is in the ascendant at EMI Classics UK, where director Thomas Kaurich is pleased to be marketing Alfie Boe and Natasha Marsh. Both singers have proven classical track records and have shown considerable crossover promise. Boe's release on Classic FM's own label made strong headway in the classical chart at the end of last year, and Kaurich expects even better returns from the tenor's March 12-released album, *Onward*. Soprano Marsh's Craig Leon-produced debut album, *Amour*, already has the makings of a chart-topping crossover hit for EMI Classics. "Alfie and Natasha are exciting signings for the label," Kaurich explains. "They live happily in the classical and mainstream crossover worlds, have great integrity, are out there singing open at Covent Garden, and can really reach out to people. I feel these two artists will put us on the crossover map in a big way."



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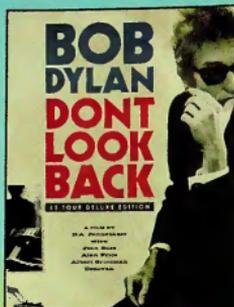
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HD DVD



Although some commentators say music DVD's days are numbered, 2006 was a boom year for the sector and, as *Christopher Barrett* reports, 2007 should see sales continue to rise

A ray of light for music DVD market

Despite remaining something of a niche genre in the overall DVD market, more music titles were sold last year than in any since the first music DVD hit the market back in 1998.

With well over seven million units sold in 2006, a near 10% uplift on the prior year, the category remains a strong one for retailers and labels alike. But, with new formats and the digital delivery of audiovisual music material burgeoning, some believe music DVD's days are numbered.

"It's a niche and collectors' market, but I still feel that with the right artists and product there is a good market out there. But with traditional retail struggling and some retailers reviewing their music chart, it will increasingly become a more specialised market and I think that is where the internet and other routes to market will thrive," says Spencer Pollard, managing director of fast-growing independent distributor Liberation Entertainment.

However, with new categories, such as music-based interactive games, sparking interest in

Integral: the release of the forthcoming Corinne Bailey Rae DVD has been coordinated to coincide with her live dates, new album and the awards season

music DVD, the genre being virtually unaffected by piracy and its obvious appeal to the dependable "£50 man" demographic, it's not surprising that retailers believe there is considerable life left in the category.

"Music DVD is still a very big format for us," says Asda buying manager for music and games Duncan Cross. "It's increasingly competitive in the marketplace, but it is a format that continues to grow in Asda so we are in it for the long haul."

Virgin Retail head of music Rob Campkin is equally enthusiastic. "We grew music DVD sales more than 10% last year and I don't see why that shouldn't continue this year as long as the new releases and campaign activity hold up," he says.

But in line with other physical music formats, DVD prices are tumbling and retailers are increasingly looking to labels to provide products brimming with added value in order to generate sales and maintain a reasonable margin.

"Music DVD has too long been the poor second cousin of music [albums] and I think once it gets constant focus it could be turned around,"

states HMV internet DVD buyer Rob Edwards. "Unfortunately, music DVD is still very niche, but when labels do a proper job, like the Pulse DVD from Pink Floyd, and take care and put money behind a title they really seem to work, but too often they seem like an after thought."

"Packaging is absolutely a focus," avers Cross. "Music DVD is not often an impulse purchase; it targets fans, people who really know what they are looking for and are prepared to pay a higher price if the packaging is attractive."

Campkin adds, "Everyone talks about price deflation in the market, but I am of the opinion that if you give people a package, not just the album, but a DVD element, then fans will go out and buy them."

While packaging is key and the inclusion of a live show or heritage artists goes a long way to guaranteeing the success of a music DVD, timing is also a vital factor and something that retailers believe labels should pay much closer attention to.

"You will get an album and a tour and then

PlayStation 3 set to give Blu-ray the edge over its HD rival

Since the launch of Blu-ray and HD DVD in the UK last October, the much touted battle of the next generation video formats is yet to resemble anything more than a PR-driven scuffle, with the newspaper column inches dedicated to it far outnumbering units sold.

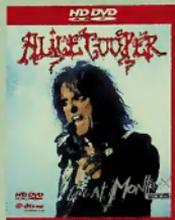
But on March 23, all that could change with the tardy arrival on UK soil of Sony's PlayStation 3. Initially priced at £245, the highly-anticipated launch of the Blu-ray compatible games console is widely expected to give the format a huge advantage.

By 2010, entertainment technology consultant Understanding & Solutions predicts that the PS3 will make up 52% of the total number of high-definition DVD players in use in consumer homes across Western Europe. "We see the emergence and launch of PS3 as being critical. It plays a major part of our view that Blu-ray will come to dominate in a relatively short



Impartial: despite the PS3's launch, labels are backing both formats

space of time," says Understanding & Solutions managing director Jim Bottoms. But with HD DVD enjoying self-explanatory branding and the obvious benefits of being backed by Microsoft, there remains everything to play for and the vast majority of record labels are closely watching the progress of both formats before pleading an allegiance. Having released a batch of



high-definition video titles across both formats last year, Eagle Rock has proved to be the pioneer of music on HD video in the UK. The independent label's UK marketing manager Ian Rowe says that Eagle is "completely committed to releasing titles in both formats", and confirms that it is set to issue HD DVD titles from Carlos Santana and Yes in June and re-promote its previous five Blu-ray releases

around the launch of the PS3. While EMI is also keeping a foot in both camps with its forthcoming David Gilmour project, being released across both HD DVD and Blu-ray, Sony BMG is obviously aligned to Blu-ray and is issuing titles from John Legend, Tony Bennett and Destiny's Child, on March 26.

But despite its partisan approach, Sony BMG, along with the majority of labels, is taking cautious first steps into the realm of HD video.

The music business has seen a succession of formats such as DVD-Audio and SACD whimper to extinction and with widespread digital delivery on the horizon the industry's reticence is understandable.

"In the past few years there have been two or three new formats, such as DualDisc and UMD, that we and a number of labels have tried and they have not really picked up."

"I think everybody wants to be a bit more careful and see how the market will develop,"

says Sony BMG visual media marketing manager Sergei Kojine.

Meanwhile, as retailers gear up for the release of the PS3 they remain largely unconvinced by music labels' plans for both Blu-ray and HD DVD. "As far as we are concerned, at present, music suppliers do not have any set releases for Blu-ray. They have plans for them, but whether they will actually be out in time for the PS3 launch is not clear," says Virgin Retail head of music Rob Campkin.

"It's yet another format, that with all due respect, they have not got their head around. Because it's a visual format, it doesn't seem to be a priority," says HMV internet DVD buyer Rob Edwards. "But if any music supplier approaches us with an opportunity on Blu-ray we would certainly look at it and grab it with both hands. We expect to have a similar opportunity with Blu-ray as we did when music DVD first started."

Success: retailers consider packaging and value-added material to be key sales drivers



sixth months later along comes a DVD, which doesn't benefit from any of the initial exposure," says Edwards. The HMV buyer is not alone in believing that the simultaneous releases of an album and DVD greatly benefits the latter's sales. By some way the biggest selling music DVD of 2006 was Take That - The Ultimate Tour. Released alongside the veteran boy band's Beautiful World album, the DVD went on to sell 199,000 units, 45,000 more than its closest rival, Pink Floyd's Pulse.

Sergei Kojine, visual media marketing manager at Sony BMG, agrees with the retailers' comments, but says that it is not always possible to deliver such an all-encompassing campaign. "Unfortunately they are right," says Kojine. "But we do try. For example, in March there is the Dolly Parton UK tour and we have put together an integrated campaign across the board. Among other things, we are doing a new best of compilation, re-releasing several CD catalogue items and issuing two new DVDs. Also Bob Dylan will be touring in April and we have a spectacular new DVD scheduled to coincide with the tour."

"Timing is crucial on DVD; we learnt long ago that releasing titles in isolation, or once an album campaign is finished, achieves very little," agrees EMI director of audiovisual Stefan Demetriou, who has coordinated the release of the forthcoming Corinne Bailey Rae DVD to coincide with her live dates, new album and the awards season.

"The key is to make any DVD or audiovisual programme an integral part of the overall artist plot and ensure they are as involved as if it were a new studio album," continues Demetriou.

Production schedules, authoring and post production are all significant factors in the evolution of a music DVD, meaning that the effective timing of a release requires considerable planning. But, despite the challenges involved in successfully planning the release of a DVD, the fact that the vast majority of artists have established fan bases to target makes the marketing process comparatively simple.

"You know there are dedicated fan bases already established, album sales you can work with and areas where the acts are particularly popular, all of which allows you to concentrate your marketing and sales efforts," says Pollard. "When you project on a music DVD you should be able to accurately predict sales. It's a safe business, but I wouldn't say that music DVD alone is ever going to get anyone very rich."

With that in mind, independent labels and majors alike are increasingly looking at new delivery methods to maximise their audiovisual music archives with many successfully exploiting TV and digital rights.

The rapid rise of YouTube has enabled millions of users to access footage of their favourite artists for free at the click of a mouse. Whether it is a new single or vintage classic, the public's



Music DVD has too long been the poor second cousin of music [albums] and I think once it gets focused it could be turned around

Rob Edwards, HMV internet DVD buyer

consumption of music-based audiovisual material has changed dramatically. But following a plethora of deals, such as EMI's recent ad-supported video streaming agreement with AOL and several majors' ad-share deal with YouTube, record labels are swiftly capitalising on the new revenue streams.

"YouTube is just another, quite expensive, music channel," says Campkin who believes that the comparatively poor quality of the clips available encourages viewers to "buy elsewhere".

"New generations are becoming ever more visually aware and the passive audiences of the early days of music television have gone forever," says Demetriou. "This can only be a good thing as people respond to creative and challenging audiovisual material like never before."

With consumers increasingly demanding interactivity, so DVD authoring houses are working hard to maintain the appeal of music DVDs. London-based post-production specialist The Pavement is now offering its clients a new feature that blends DVD content with updatable, real-time internet content. The technology allows a DVD to be played in a customised DVD browser where it can link to a video clip from one website, flash animation from another and text from yet another website. The new feature could help generate sales by providing exclusive content that can be "unlocked" while playing the DVD.

The Pavement believes the technology is more closely suited to music DVD than any other genre and has begun to demo the system to music video directors and product managers. "It's completely new, fantastic way to truly connect artists with their fans and deliver top-quality audiovisual content by making the best of both DVD and the internet's strongest features," says The Pavement co-founder Kristen O'Sullivan.

For the time being then, with strong retail commitment and new technology helping to boost the prospects of the format, music DVD looks set to remain a strong player in the physical sales mix.

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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 Quatrin (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 indies 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 Bailey 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), Zak Biddu (UKNY Music/Lady Sovereign), Nick Robinson (BMI)

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), Mirelle 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, Panik 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.

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Electrifying and live – the Brits returns to form, but UK artists still have work to do in the US

Why us Brits can't get carried away

EDITORIAL

PAUL WILLIAMS



The return of the Brits last week as a live TV spectacular can only be regarded as something of a triumph. But it also suggests that, had the industry been bolder and more daring, it could have made this blindingly-obvious move many years ago.

A few niggles aside, this year's ceremony at Earls Court was one of the best Brits I have seen.

Russell Brand provided that rare quality of being a host who is in total control, in possession of a ready wit and who knows just how far to push the boundaries. In addition, many of the live performances were electrifying and the winners were largely justified, albeit a bit unhealthily biased towards one company.

But what really made it was the fact the show was totally live. That added an extra buzz to the room, the knowledge that whatever passed in front of your eyes would, in seconds, be seen by millions of viewers around the UK. What a shame that same buzz couldn't have been present over recent years.

While it was prudent to have initially switched to a pre-recorded event in the painful aftermath of Fox-Fleetwoodgate, waiting so long to return to a live setting can only really be explained by over-caution and a lack of courage and conviction.

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DOOLEY'S DIARY



Monkey business after the Brits

Remember where you heard it: So the Arctic Monkeys were too busy to make it to the Brits, were they? Well their work commitments didn't appear to prevent them making it to the Oasis after-party at the Cuckoo Club in nearby Soho, where they were "chatted up by all the girls", Dooley's mole tells him. On the subject of the Oasis party, one attendee described it as "like being in the centre of the universe", with guests including Red Hot Chili Peppers, The Fratellis, Corinne Bailey Rae, Lily Allen – plus dad – Peter Blake, Jarvis Cocker, Snow Patrol, Take That, Dermot from *Big Brother* and The Killers, who manages to resist the temptation to dance to their own Mr Brightside, when the DJ spun it. That said, the Universal party was pretty hot, too. Despite a plethora of Universal stars, Dooley ended up talking to the policeman of *Hollyoaks* who revealed, in a stunning tabloid scoop, that he quite fancies one of his co-actresses. Charmingly, he didn't take offence when Dooley repeatedly asked him why *Hollyoaks* was on every Sunday morning and who he played again. Pop stars spotted there included members of Take That, The Killers, Scissor Sisters and Nelly Furtado. Toni Collette was also in evidence. Notable guests on one of Universal's table were Skye from *Friends* Niklas Zennstrom and Janus Friis. Poor Janus, however, lost his phone and bets are being taken on which pop act has taken it. Red Hot Chili



Last week was an eventful one for EMI boss Eric Nicoli. It started in LA at the Grammys, where he is pictured backstage with Corinne Bailey Rae, and then moved to London where he enjoyed the attentions of the British press and a less-than-overwhelming Brits for his company. He probably won't want to relive it in a hurry, but at least he's still smiling.

Peppers' requests are getting more bizarre as they 'grow up'. The band were said to have demanded that all three-sided objects be removed from their Brits dressing room, sandwiches included. *Sam feng shui* apparently... Nerina Pallot made her way to the Brits fresh from the Isle Of Wight, where she had just got hitched... On the subject of awards, it was largely a disappointing night for the UK at the Grammy Awards, with the likes of James Blunt, Corinne Bailey Rae and KT Tunstall all missing out on prizes, but one Limey was celebrating. Music publisher Steve Lewis saw his company Stage Three Music Publishing win its first-ever Grammy – for the Brett James-penned, Carrie Underwood-performed Jesus Take The Wheel, which was named best

country song. *Welfmother* continue their international assault. They became the first Australian band since Men At Work 25 years ago to win a Grammy, winning best hard rock performance... Meanwhile, Lily Allen (it was she that Dooley alluded to a couple of weeks ago as being something of a *linker* on the Big Day Out Tour) has used her MySpace blog to apologise for her actions against Jet's drummer, after she hurled a bottle at his head. In her post she said, "This is precisely why I shouldn't drink." *Steve Steve* Lamaze apologises on 6Music after NME's James Jam made derogatory comments about Tracey Thorn on a recent show. Tut, tut... Finally, Dooley sends all his best to Tony Wilson following his cancer diagnosis...

With memories naturally refreshed of the 1989 fiasco last week, it may appear odd to say it, but one criticism of this year's show was that it was perhaps a little too slick. For all the ceremony's faultless presentation, it felt it needed a special moment to lift it above the norm. Jarvis and Jacko incidents only happen by chance, of course, but the re-introduction, say, of the one-night-only duets that used to characterise the Brits or an "off-message" performance, such as the reformed Police at the Grammys a few days earlier, could provide a talking point.

While the UK music industry and event organisers the BPI should be rightly proud of how this year's Brits turned out, the Grammys the previous Sunday must rank as one of the most disappointing from a British perspective in a very long time, given the number of nominations gathered.

It offers a reminder that, despite UK talent competing more effectively across the pond than for many years, America firmly remains a market where domestic artists rule – making up 93% of sales, according to most recent IFPI figures. The homegrown-dominated Grammys provides some much-needed perspective. We Brits should not get too carried away.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: Dooley had originally intended to write a curt, glib blog making fun of Robbie going into rehab this morning, until he discovered that Robbie's condition is, in fact, far more serious than originally anticipated.

WEDNESDAY: Dooley went to see Cold War Kids at Shepherds Bush Empire. They have some serious songwriting skills. The stop-start dramatisation of We Used To Vacation opened the set to howls of appreciation. Hang Me Up To Dry's emotive whack heated a freezing February night and God, Make Up Your Mind brought a touch of ethereal jazz to proceedings.

WEDNESDAY NIGHT: Later at the Brits, Dooley says "hi" to the Scissor Sisters' Ana Matronic, telling her she was robbed when The Killers won the interventional act award. She said, "Hey, it doesn't matter – good for them." How modest of her! Dooley then overhears a security guard's radio... "Victoria Newton has managed to get hold of an artist pass. Can someone please track her down..." Hilarious.

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

Club Charts 24.02.07

The Upfront Club Top 40

Rank	Artist/Track	Label
1	HOTZEZUSHERS TOUCH ME	Red Bull
2	ALEX GAUDIO AND DESTINATION GALABRIA	Red Bull
3	PAITEL'S MUSIC MATTERS	Red Bull
4	SEANIAS HALL FEAT KANAU LAST NIGHT ADJ SAVED MY LIFE	Red Bull
5	K-KAKAS RHYTHM IS A MYSTERY	Red Bull
6	JUSTIN TIMBERLACK WHAT GOES AROUND COMES AROUND	Red Bull
7	THE STAR ALLIANCE FEAT SHEILA FERROUSON HE'S A RHYTHM	Red Bull
8	CALVIN HARRIS ACCEPTABLE IN THE BOS	Red Bull
9	NEW HOOK & SLING & AID KENOBI THE BUMP	Red Bull
10	AUDIOPIANO FEAT PEXTON SIDE LIKE THE WIND	Red Bull
11	CAMILLE JONES VS. FEDE LE GRAND THE CREEPS	Red Bull
12	ROBBIE WILLIAMS W/IT TO GO	Red Bull
13	ROBBIE WILLIAMS WITH PET SHOP BOYS SHE'S MADDONNA	Red Bull
14	LOVERUSH UK FEAT. BOY GEORGE YOU'RE NOT THE ONE	Red Bull
15	SOPHIE ELKS-BREXTER CATCH YOU	Red Bull
16	THE BROTHERS FUNK ARE U ON DRUGS	Red Bull
17	NEW GESSIP STANDING IN THE WAY OF CONTROL	Red Bull
18	ROBBIE RIVERA FEAT JUSTINE SUSSA I DON'T WANT AWAY	Red Bull
19	DANCE MANION MOVE YOUR LOVE	Red Bull
20	STONEISLANDGOS	Red Bull
21	MASON VS. PRINCESS SUPERSTAR PERFECT (EXCEEDER)	Red Bull
22	NEW DE SOUZA FEAT SHEBA QUALITY	Red Bull
23	DTB PROJECT HOLD ME TILL THE END	Red Bull
24	ERIKKE THE BEAT IS ROCKING	Red Bull
25	MATTHEE CLUB DISCOTHEQUE FRANKALS	Red Bull
26	THE KNIFE MARBLE HOUSE	Red Bull
27	MARK PICCAGIOTTI PRESENTS DINO V NO MORE PAIN	Red Bull
28	CAE... GROOVE WHY U WANNA DO ME WRONG	Red Bull
29	ONETWO KEIN ANSCHLUSSHOME	Red Bull
30	VARIOUS HAND RAISERS VOLUME 1 SAMPLER	Red Bull
31	NEW NIMMY FURTADO SAY IT RIGHT/WEATHER	Red Bull
32	SIMONS & CHRISTOPHER FEAT CLASS ACTION WEEKEND	Red Bull
33	HI ON LIFE FEAT. JONIECEE GOODBOYE	Red Bull
34	W/IT FEAT. MELANIE M BE WITH YOU	Red Bull
35	ERIC PRYDZ VS. FLOID PROPER EDUCATION	Red Bull
36	TYNEN FEAT. AWA EVERY WORD	Red Bull
37	JUNIOR JACK DAVE ME (STURDISCO)	Red Bull
38	JUST JACK SHAZ IN THEIR EYES	Red Bull
39	SUNRENZ FEAT. ANDBEA BRITTON COUNTING DOWN THE DANCE	Red Bull
40	NEW MASTERS AT WORK WORK	Red Bull

Touch Me crushes rivals

Funny how rules the Upfront Club Chart this week, as Touch Me by HotzezusHERs breaks through the latest wave of electro tracks to take over at the top, having triumphed in a tough three-way tussle for supremacy with Alex Gaudio's Destination Calabria and Music Matters by Faithless.

The HotzezusHERs are German duo Eric Schmitter and Frank Knebel and the anthemic track is a remake of Italo house acts The 49ers' 1989 number one club/number three single hit of the same name - which was itself based around a sample from Ecstasy.

Passion & Pains Touch & Go, a partnership it shared with X's Son Of A Gun.

In addition to its club success, The HotzezusHERs' single is already massive on specialist radio and is also getting played by the likes of Judge Jules and Scott Mills on Radio One, but its chances of crossover success are probably boosted more by the fact that its promotional video clip features scantily clad models riding a bucking bronco - the kind of combination that, somehow always goes down well with TV programmers.

On the Commercial Pop Chart, the top two are reversed, with Touch Me coming in a tad behind Italian maestro Alex Gaudio's Destination Calabria, the latest release from Ministry Of Sound's hot data import. The track has a fairly tangled history, starting as Destination Unknown, to which has been added a vocal by the uncredited (at least on promo) Gypsy Woman songstress Crystal Waters and a sax solo from Runes' Credence A&J single Calabria. It all meshes together very well, however, and is set for release on March 19.

No change on the Urban Chart, with Akon feat. Snoop Dogg securing their third straight week at number one with I Wanna Love You but Nathan continues to erode their lead with Do Without My Love, which repeats at number two but moves within 4% of taking over at the top. The Nathan track is also crossing over, and jumps 63-47 on the Upfront Club Chart and 24-13 on the Commercial Pop Chart.



HotzezusHERs' Perfect for commercial success. Above: (over) last top dog on the Urban chart

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist/Track	Label
1	MASON VS. PRINCESS YOU MAKE ME WANNA DANCE	Red Bull
2	ONKA STEPHAN THE SWEET EXPERIMENT II UP	Red Bull
3	MARION DU WUHTU MY LOVE	Red Bull
4	WARRORS SCOTI SOMERSIS	Red Bull
5	FLORA COZZI HAD UP	Red Bull

THE PLAYLIST

Powered by

COMMERCIAL POP TOP 30

Rank	Artist/Track	Label
1	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Red Bull
2	NATHAN DO WITHOUT MY LOVE	Red Bull
3	HELIX FEAT. JAY-Z I'M A MAN	Red Bull
4	SONNIE ELKS-BREXTER CATCH YOU	Red Bull



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

As used by Radio One

MUSICWEEK

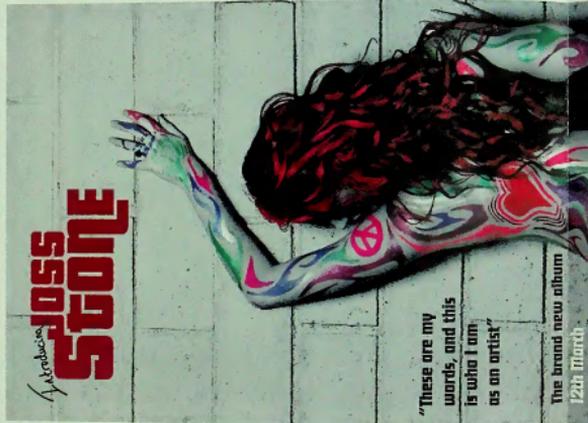
The Official UK Charts 24.02.07

SINGLES

		Chart description
1	MIKA GRACE KELLY	Blues/R&B
2	KALISER CHIEFS RUBY	Blues/R&B
3	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Dance
4	JUST JACK STARRZ IN THEIR EYES	Dance
5	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMIS RACE	Rock
6	MASON EXCEEDER	Rock
7	THE FRAY HOW TO SAVE A LIFE	Rock
8	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Pop
9	JOJO TOO LITTLE TOO LATE	Pop
10	TAKE THAT PATIENCE	Pop
11	TAKE THAT SHINE	Pop
12	SNOW PATROL CHASING CARS	Pop
13	THE VIEW SAME JEANS	Pop
14	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Pop
15	KELIS FEAT. CEE LO LIL STAR	Pop
16	NELLY FURTADO SAY IT RIGHT	Pop
17	COSSIP STANDING IN THE WAY OF CONTROL	Pop
18	BOOTHY LUV BOOGIE 2NITE	Pop
19	OMARION ICE BOX	Pop
20	THE ORDINARY BOYS I LUV U	Pop
21	BLOC PARTY THE PRAYER	Pop
22	AKON WYNDON	Pop

ALBUMS

		Chart description
1	MIKA LIFE IN CARTOON MOTION	Pop
2	AMY WINEHOUSE BACK TO BLACK	Pop
3	SNOW PATROL EYES OPEN	Pop
4	NORAH JONES NOT TOO LATE	Pop
5	TAKE THAT BEAUTIFUL WORLD	Pop
6	FALL OUT BOY INFINITY ON HIGH	Pop
7	PHIL COLLINS LOVE SONGS	Pop
8	BLOC PARTY A WEEKEND IN THE CITY	Pop
9	RAZORLIGHT RAZORLIGHT	Pop
10	JAMES MORRISON UNDISCOVERED	Pop
11	THE VIEW HATS OFF TO THE BUSKERS	Pop
12	LILY ALLEN ALRIGHT, STILL	Pop
13	THE KILLERS SAM'S TOWN	Pop
14	THE FRATELLIS COSTELLO MUSIC	Pop
15	DIANA ROSS AND THE SUPREMES THE NO 1'S	Pop
16	THE FEELING TWELVE STOPS AND HOME	Pop
17	VAN MORRISON AT THE MOVIES - SOUNDTRACK HITS	Pop
18	NELLY FURTADO LOOSE	Pop
19	LESLEY GARRETT WHEN I FALL IN LOVE	Pop
20	OASIS STOP THE CLOCKS	Pop
21	KLAXONS MYTHS OF THE NEAR FUTURE	Pop



"These are my words, and this is who I am as an artist"

The brand new album
12th March

20	14	THE ORDINARY BOYS I LUV U	B Universe/Interscope
21	11	BLOC PARTY THE PRAYER	Waxwork
22	49	AMY WINEHOUSE REBAB	Parade
23	12	KLAXONS GOLDEN SKANS	Poplifer
24	38	SOPHIE ELLIS-BEXTOR CATCH YOU	Facelift
25	54	ERIC PRYDZ VS FLOYD PROPER EDUCATION	Dada/Poplifer
26	54	SNOW PATROL OPEN YOUR EYES	Hitman
27	6	RED HOT CHILI PEPPERS DESECRATION SMILE	Warner Brothers
28	28	CASCADA TRULY MADLY DEEPLY	All Around The World
29	44	LILY ALLEN ALFIE	Regal
30	24	AKON FEAT. EMINEM SMACK THAT	Universal
31	25	ERIQUE THE BEAT IS ROCKIN'	Oslo
32	13	LEONA LEWIS A MOMENT LIKE THIS	Spy Music
33	39	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Poplifer
34	41	RAZORLIGHT AMERICA	Vertigo
35	21	2PAC FEAT. TI & ASHANTI PAC'S LIFE	Interscope
36	26	SHARAM PATT (PARTY ALL THE TIME)	Dada
37	26	JESSICA SIMPSON A PUBLIC AFFAIR	Columbia
38	73	THE FEELING ROSE	Island/Interscope
39	47	THE FRATELLIS CHELSEA DAGGER	Felony
40	32	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME P	Atlantic



MIKA: FIVE WEEKS AT NUMBER ONE



The brand new album

Brits Hits

Universal TV

COMPILATIONS

1	1	ONE LOVE	Universal TV
2	3	R&B LOVESONGS 2007	Sony BMG/Universal
3	8	BRIT'S HITS - THE ALBUM OF THE YEAR	Universal TV
4	9	MY LOVE	Sony BMG
5	4	RADIO 1'S LIVE LOUNGE	Sony BMG TV
6	5	R&B CLUBMIX	Sony BMG/UMTV
7	7	THE VERY BEST OF EUPHORIC DANCE	History of Sound
8	7	I'M IN THE MOOD FOR LOVE	Saccharine TV
9	16	UNFORGETTABLE LOVESONGS	EMI/VEPI
10	6	DANCE ENERGY	Ministry of Sound
11	13	THE SOUND OF LOVE	WMTV
12	10	HIGH SCHOOL MUSICAL	War Disney
13	6	ELECTRO HOUSE SESSIONS	Ministry of Sound
14	4	CLUB 2K7	UMTV/VEPI
15	11	ESSENTIAL SONGS	Universal TV
16	12	NOW THAT'S WHAT I CALL MUSIC! 65	EMI/VEPI/Universal
17	6	NME PTS THE ESSENTIAL BANDS	Universal TV
18	4	MASHED	EMI/VEPI
19	6	ULTIMATE BOY BANDS	Universal TV
20	8	HANNAH MONTANA	Walt Disney

FORTHCOMING

KEY SINGLES RELEASES

BRIGHT EXES FOUR WINDS PLOUNDER	APRIL 2
CHRISTINA AGUILERA CANDY MAN RICA	APRIL 2
MUSE INVINCIBLE WARRIORS	APRIL 2
MY CHEMICAL ROMANCE I DON'T LOVE YOU	APRIL 2
NATASHA BEDINGFIELD I WANNA HAVE YOUR BARRIES RICA	APRIL 2
FATLESS MUSIC MATTERS COLLUMBA	MARCH 26
JAY-Z KELLYWOOD MERCURY	MARCH 26
GOOD, THE BAD AND THE QUEEN TSC	MARCH 26
LEMAR TUCK TOOK RICA	MARCH 19
MUTYA REAL GIRL ISLAND	MARCH 19
RAZORLIGHT I CAN'T STOP THIS... MEMORY	MARCH 19
TIMBALAND D'VETT TO ME PLOUNDER	MARCH 19
ALTEUS ASTONOMY PERIODS EMI	MARCH 12

KEY ALBUMS RELEASES

NATASHA BEDINGFIELD '06 RICA	APRIL 9
MAXIMO PARK OUR EARLY LIFE PLEASEDERS WARP	APRIL 2
SHARON MANSOUR RICA	APRIL 2
COLPLAZ SINGLES BOX SET PASCAPHONE	APRIL 2
ELTON JOHN ROCKET MAN ROCKET	MARCH 26
JENNIFER LOPEZ COME AMAR ANA MILLER RICA	MARCH 26
ROSS COPPELMAAN WELCOME TO REALITY RICA	MARCH 26
THE BEES OCTOBER VIRGIN	MARCH 26
ENTER SHIKARI TAKE TO THE SKIES AUBUSH	MARCH 26
REALITY	MARCH 19
GOOD CHARLOTTE GOOD MORNING REVIVAL	MARCH 19
COLUMBIA	MARCH 19

20	29	OASIS STOP THE CLOCKS	Big Brother
21	7	KLAXONS MYTHS OF THE NEAR FUTURE	Bone
22	31	SCISSOR SISTERS TA-DAH	Poplifer
23	18	KEANE UNDER THE IRON SEA	Island
24	24	PAOLO NUTINI THESE STREETS	Atlantic
25	27	THE BEATLES LOVE	Apple
26	25	JOSH GROBAN AWAKE	Regista
27	21	AKON KONVICTED	Universal
28	23	DORIS DAY THE MAGIC OF	Sony BMG
29	14	JUST JACK OVERTONES	Mercury
30	39	MATT MONRO FROM MATT WITH LOVE	Warner Brothers
31	9	JAMIE T PAINC PREVENTION	Virgin
32	37	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Warner Brothers
33	60	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Conf/Universal
34	41	CORINNE BAILEY RAE CORINNE BAILEY RAE	Columbia
35	28	KASABIAN EMPIRE	Columbia
36	36	ROY STEWART IF WE FALL IN LOVE TONIGHT	Island
37	55	AMY WINEHOUSE FRANK	Island
38	54	MUSE BLACK HOLES & REVELATIONS	Hitman/Warner Bros
39	6	BARRY WHITE THE BARRY WHITE COLLECTION	Universal TV
40	40	THE KOOKS INSIDE IN/INSIDE OUT	Virgin



WINEHOUSE: BRIT'S SHOW PROPELS ALBUM NORTHWARDS

WARRIORS WINTER/Spring Sampler 2007

Rank	Artist	Album	Genre
1	DAVID LAVALA (DVE) VA	WARRIORS	Pop
2	SHERYL SWEETFIELD (HEAVEN)	WARRIORS	Pop
3	ALICE GARDNER (THE KING OF DONT STOP)	WARRIORS	Pop
4	DAVID ROBERTS VS. THE KING OF DONT STOP	WARRIORS	Pop
5	WARRIORS NUMBER ONE IN HEAVEN	WARRIORS	Pop

PRE-RELEASE AIRPLAY TOP 20

THE LAST AIRPLAY TITLES

Rank	Artist	Album	Genre
1	DAVID ROBERTS VS. THE KING OF DONT STOP	WARRIORS	Pop
2	ALICE GARDNER (THE KING OF DONT STOP)	WARRIORS	Pop
3	DAVID LAVALA (DVE) VA	WARRIORS	Pop
4	WARRIORS NUMBER ONE IN HEAVEN	WARRIORS	Pop
5	SHERYL SWEETFIELD (HEAVEN)	WARRIORS	Pop
6	WARRIORS	WARRIORS	Pop
7	WARRIORS	WARRIORS	Pop
8	WARRIORS	WARRIORS	Pop
9	WARRIORS	WARRIORS	Pop
10	WARRIORS	WARRIORS	Pop
11	WARRIORS	WARRIORS	Pop
12	WARRIORS	WARRIORS	Pop
13	WARRIORS	WARRIORS	Pop
14	WARRIORS	WARRIORS	Pop
15	WARRIORS	WARRIORS	Pop
16	WARRIORS	WARRIORS	Pop
17	WARRIORS	WARRIORS	Pop
18	WARRIORS	WARRIORS	Pop
19	WARRIORS	WARRIORS	Pop
20	WARRIORS	WARRIORS	Pop

These charts are also available online at musicweek.com

Queen Stefani
The Street Carole
featuring Stefani Germanotta

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MUSIC



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

COOL CUTS CHART

Rank	Artist	Album	Genre
1	THE BEATLES	THE BEATLES	Rock
2	THE BEATLES	THE BEATLES	Rock
3	THE BEATLES	THE BEATLES	Rock
4	THE BEATLES	THE BEATLES	Rock
5	THE BEATLES	THE BEATLES	Rock
6	THE BEATLES	THE BEATLES	Rock
7	THE BEATLES	THE BEATLES	Rock
8	THE BEATLES	THE BEATLES	Rock
9	THE BEATLES	THE BEATLES	Rock
10	THE BEATLES	THE BEATLES	Rock

URBAN TOP 30

Rank	Artist	Album	Genre
1	THE BEATLES	THE BEATLES	Rock
2	THE BEATLES	THE BEATLES	Rock
3	THE BEATLES	THE BEATLES	Rock
4	THE BEATLES	THE BEATLES	Rock
5	THE BEATLES	THE BEATLES	Rock
6	THE BEATLES	THE BEATLES	Rock
7	THE BEATLES	THE BEATLES	Rock
8	THE BEATLES	THE BEATLES	Rock
9	THE BEATLES	THE BEATLES	Rock
10	THE BEATLES	THE BEATLES	Rock

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... to name just a few.

So if you want your project to be given the Poparazzi treatment ...

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Rank	Artist	Album	Genre
1	THE BEATLES	THE BEATLES	Rock
2	THE BEATLES	THE BEATLES	Rock
3	THE BEATLES	THE BEATLES	Rock
4	THE BEATLES	THE BEATLES	Rock
5	THE BEATLES	THE BEATLES	Rock
6	THE BEATLES	THE BEATLES	Rock
7	THE BEATLES	THE BEATLES	Rock
8	THE BEATLES	THE BEATLES	Rock
9	THE BEATLES	THE BEATLES	Rock
10	THE BEATLES	THE BEATLES	Rock

Last week, we asked: 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?

You said:
Yes 71%
No 29%

Putting on the Brits - how to stage music's biggest party

THE BRITS DIARY MAGGIE CROWE



This year the BPI took the risk of screening the 27th annual Brit Awards live from Earls Court. With 5.3m people watching at home, 11,000 at the venue and another couple of thousand working behind the scenes, Brit Awards event director Maggie Crowe had her work cut out for her. She gives us her Brits-day diary.



PHOTO: JONAS HANAU/GETTY IMAGES/REX

6.30am. Up to get the kids ready for school. It isn't, of course, Valentines Day. I nearly didn't have a card for my husband, but last night Rita Broe from our sponsors MasterCard was thoughtful enough to buy me one. **8am.** A car arrives to take me to Earls Court. The journey is dominated by the Blackberry, with the last-minute onslaught for tickets having begun in earnest. I never realised I had so many friends! The fact is that since we locked down the table-plan at 13.0am, here's not a printed ticket to be had. **9.30am.** Our production company, MJK, has been putting in the finishing touches overnight. I'm glad to see the signage is in place. I'm obsessive about signage. It's everywhere. Never over-estimate the music industry's sense of orientation after a few drinks. Next is a walk-through with Nick Scott from marketing agency the BIG

Group. He has secured Sean Bean to present the British Album award, which has been won by Arctic Monkeys. I'm disappointed they've refused to turn up - of course they're entitled to make their "statement", but it's a shame for everyone else. **10am.** BPI director of comms Steve Redmond reports that the press are threatening to cut up rough over our decision to run the show early live and not reveal results in advance. After talking with press guru Bernard Deberghy and radio and TV chief Olive Jarvis and Tony Cooke - none of whom actually know the results at this point - we've decided to stick to our guns. We may lose the first editions, but it's the right thing to do. **10.30am.** The full dress rehearsal is now underway. Russell Brand is going to be great, but some of his material is a little near the knuckle. TV producer

Helen Terry has been negotiating hard with Russell and his writer to ensure we're the right side of the line. **11am.** I walk the floor with our caterers Payne & Guntar. In less than eight hours we'll have 4,600 people sitting down to eat. The logistics of this thing are just enormous, especially as I sometimes struggle to come up with dinner for four at home. There are lots of special dietary requests: Amy Winehouse wants 10 kosher meals sealed and blessed by a rabbi. **2pm.** Thank God for trainers - Earls Court is enormous. You end up walking miles for this show. Why is it that whenever my walkie-talkie crackles into life they always want me at the other end of the building? **2pm.** Yet another security meeting. Security and health and safety are always big issues, but tonight's live show has upped the ante considerably.

There are requests. Amy Winehouse wants 10 kosher meals sealed and blessed by a rabbi

The biggest problem is those people who bought tickets and then sold them on eBay. I feel strongly about this, since the Brits is a charity show. We're insisting that people collect tickets in person with the credit card originally used to pay for them and we're not re-admitting them if they leave to avoid them passing them on. **4.30pm.** As the doors open to the reception, I'm still getting calls from people who've lost their tickets - or who want to buy them "whatever the cost". Sorry, but we are sold out. **5pm.** The excitement is beginning to grow. Artists leave the back door where a line of Audi limousines is waiting to take them to the front and the red carpet media run. **7pm.** One hour left to go. The front pit is looking a bit empty. We tend to fill it with students from colleges we know and from the country. A coach from Edinburgh has only just arrived. We use them quite regularly to the front. Despite the signage and the 4,000 table plans, some people are still managing to sit on the wrong table, eating other people's food and drinking their wine. The catering team ran around manically trying to get the right people in the right places. **8pm.** I walk up to the back of the auditorium just as the Scissor Sisters take the stage and take a deep breath. The Brit Awards 2007 have begun. **Read Deopley's weblog** www.musicweekblog.com for a unique perspective on how the Brits continued from here.

Stand-out acts, but no Brits 'event'

The big question

Did the changes made to the new-look, live 2007 Brit Awards succeed in revitalising the event?

Richard Murieloch, Radio One
"The fact that it was live added a level of excitement to the event. There were stand-out performances, but no Brits 'twents' and no fall-outs. It was a quality night. Nobody wants to watch the Brits when they have already heard all about it in the papers. Hopefully they are going to carry on doing it live."

Markus Powell, Popworld
"I felt the Brits was very safe. I thought being live worked and it was well produced. It was no surprise that Take That won."

Rob Campkin, Virgin Retail
"It came across very well on TV - although I haven't watched it on TV for years. What was interesting was how slick it was - it looked like it did when they had a day to edit it. Amy Winehouse came across really well, as did The Killers, Take That and Oasis."

Gary Roife, HMV
"Many commentators would agree that the Brits was well presented, spectacularly staged and a great success, while Russell Brand proved an inspired choice as host. The music industry will feel that the ghost of the last live broadcast in 1989, made famous by Sam Fox and Mick Fleetwood, has been laid to rest. The Brits are the hippest of the music industry calendar and have become a fantastic vehicle for showcasing the success of British music to millions of fans both around the country and worldwide."
Mike Cobb, Princes Trust Music
"I was sorry to see Lily Allen come away with nothing as I'm a fan, but it was good to see Amy Winehouse winning and great that The Killers got two awards. The highlight for me were The Scissor Sisters."
Dominic Cairns, Sky News
"Probably the best I've been to - a great line-up, slick show and a genuinely funny host. Oasis were the highlight, obviously, even the du-faced security guard next to me sang along to Morning Glory before getting me..."
Betty Redondo, BBC GNS
"I felt that being live did add a sense of excitement to proceedings, plus cutting the running time from two and a half hours to two also helped. I personally hate Russell Brand and G'DIT did his so-called shtick at the expense of Robbie and other political 'jokes' funny. But, having said that he held things together well and will no doubt be asked back next year. There were some great performances from Scissor Sisters - great way to kick off the show - and Sade. Patsy! but there was no doubt who winner of a certain age were rooting for: Take That. Fantastic!"

Awards showcase back to its live best

VIEWPOINT PHIL MOUNT



Live television can be like a wild animal - you keep it on a tight leash, everything will be ok. If not, it'll turn around and bite your leg off. The Brits felt special this year - the live call was a good one and it worked. Credit to all involved in the production of Brits 2007. The show was spectacular - the best in years. The set design was remarkable, giving it a real sense of event and scale. Russell Brand as choice of host was inspired - he made the show his own, was composed and confident, a testament to the people driving behind the scenes. Fearnie Cotton complemented him backstage; she's one of the best UK talents around. It felt fresh. There was great staging and it was good that artists came to the table creatively, particular the Scissor

There was always the potential for disaster within a live transmission, but it was seamless

Sisters. With such huge set-ups, there was always the potential for disaster within a live transmission, but it was seamless.

The mix of music was just right - very reflective. The performances looked fantastic - brilliantly directed (good effort Hamish Hamilton) and excellently executed. The performances mirrored the energy of the event. I expected more star names as presenters - not an easy task and

hard on the budget, granted. I think this was a triumph for live music and the feelgood factor for Brits 2007 hopefully paves the way for more music on TV. Bar some sound glitches it was pretty flawless. But there is still room for improvement and my hope is that next year there'll be more pressure on record company bosses to create those once-in-a-lifetime moments, such as the Robbie and Tom Jones collaboration of a few years back. Or maybe it could act as a platform for someone to reform a The Police at the Grammys. But this is a minor complaint. I think the significant increase in figures reflected the hype created by going live pre-watered. Rob on next year. Phil Mount is edited by Jim Larkin (an Endemol company)

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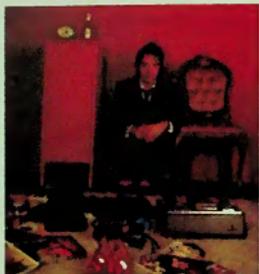
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Hats off to the smokers

The Plot

Irish rapper hopes to build on specialist radio support with a brace of forthcoming releases

SHAMELESS NO HATS NO TRAINERS (ALL CITY)

When Irish MC Shameless recorded a bootleg version of an Arctic Monkeys song last year, he found himself wanting favour among indie and urban music fans alike. Now, as the April release date of his debut album approaches, independent label All City is hoping to mobilise those same audiences again.

When The Sun Goes Down (Southern Monkey Dub) earned support from tastemakers including Radio One's Zane Lowe and Xfm's John Kennedy, and their early interest has led to upcoming live sessions for both DJs. iXtra and Tim Westwood have also lent their backing and All City is targeting those same early leaders with forthcoming single No Hats No Trainers, released on March 12.

"He's such a versatile artist," says Dat Sound management's Matt Hart. "Obviously, Shameless has quite a reputation in the urban world, so we're looking to build on that and cross it over. Besides being a rapper there is a punk aspect to him. Shameless's niche is hip hop and guitar music and in the current climate that combination can sell records on a mainstream level."

"Away from the music, we are crossing boundaries by performing with a punk band at venues and radio stations such as The Barfly and Xfm," he adds. "Visually, Shameless doesn't look and isn't styled - like a typical hip hop artist."

Shameless's debut album Smokers Die Younger will be released on April 2nd, in a play on the title, a promotion and marketing campaign tagged "smoke free" will be rolled out, mimicking the Government's smoking ban and Wales. Posters and stickers featuring the "smoke free" logo are to be reinterpreted with their own Shameless-themed imagery, while a viral campaign online will work to further spread the message. Hart



says it is an opportunity to raise awareness about the album through an already familiar message.

Meanwhile, the label is looking to Shameless's Irish heritage on St. Patrick's Day when he will perform two gigs - one at Radio One's Maida Vale studios and one in Dublin at a to-be-confirmed venue. Other upcoming gigs include a show with Dizzee Rascal's DJ Wonder on March 5 and Yo Yo on March 29 with Rawkus records duo Kida in The Attic.

Smokers Die Younger features production by P. Money, Excalibur and Pat Stash and includes guest vocals from Plan B. A second commercial single entitled Everyday will be released in May.

CAMPAIGN SUMMARY
MANAGEMENT: Matt Hart, Dat Sound
LABEL: Dan Greenpeace, All City Music
LABEL/MANAGER: Jo Bevan, All City
PRESS: Caroline Cabral, Neil Reading FR
TV: Nathalie Miran, Born To Run TV
RADIO: Eden Statham, iXtra-Media
ONLINE: Jamie Duran, Cameroball PR

THE INSIDER Hot Press



Irish magazine *Hot Press* is marking its 30th anniversary this year by targeting an increasingly global audience and new business opportunities beyond its print foundations.

Publisher and editor-in-chief Niall Stokes believes the opportunities for the brand are currently stronger than ever. "*Hot Press* has the potential to grow into a more global phenomenon," he says. "We launched a very successful subscription site called hotpress.com four years ago and also have a separate book publishing division."

Hot Press has also made efforts to reach the radio arena, although applications for radio licences in Dublin and Belfast have so far been unsuccessful. "There's one coming up in Dublin again in the near future, so we're hoping to

apply for that too," adds Stokes.

The first issue of *Hot Press* was published in 1977 and it has built a reputation over the years for spotting some of Ireland's strongest musical exports. Indeed, the magazine is credited with giving U2 their first media coverage after the band were emblazoned across the cover following the release of their first single. Other covers stars through the years have included Snow Patrol, Sinéad O'Connor, The Corrs, Ash and The Thrills.

With an editorial team that boasts singers, songwriters, musicians and DJs, Stokes says the magazine has earned a respect from those who have graced its pages. "There is an editorial depth to the magazine which means that musicians feel that they will be treated with empathy and respect," he says. "As a result, we break some major stories along the way, including Sinéad O'Connor's declaration of her

RADIO PLAYLISTS

RADIO 1

A LIST
Akon feat. Snoop Dogg I Wanna Love You, Biscuits
Panic! At The Disco, Camille Jones The Crescendos
Fall Out Boy This Ain't A Star. It's An Army
Rascal Gossip Standing in the Way Of Control
Gavin Stiefen The Sweet Escape, James
Newson Undiscovered, Joss Stone Tell Me
'Bout It, Justin Timberlake What Goes
Around Comes Around, Kaiser Chiefs Ruby
Katie Nash, Coz Lo La U2, Shazam Golden
Skins, M4a Grace Kelly, Red Hot Chili Peppers
Desecration Smile, Scissor Sisters She's My
Man, Snow Patrol Open Your Eyes, The Fray
How To Save A Life: The Killers Dirty, Minotaur
The View Same Jams

B LIST
Biffy Clyro Saturday Superhero, Clavin Harris
Acceptable In The BCs, Corinne Bailey Rae I'd
Like To, Junior Jack Red, Shena Dore Nile
(Clap!Clap!) Lily Allen Shivers For You, Beady
Furtoos Say It Right, Omarion Ice Box, Paolo
Núñez New Shoes, Pink Lovin Me Alone,
Rozzique Curt Strye The Feeling We Got,
Robbin Williams She's Madonnas, Sophie Ellis
Beatrix Catch You: Take That, Shine, The
Franklin Family Fratelli, Lucie Arn Love You, Wi-Fi
feat. Melanie M Be Without You
C LIST
Alex Gaudino Destinazione Calabria, Anacleto Fer
Keep The Car Running, Get Cape Wear Hoodie
Fly-Easy, Good Charlotte Keep Your Hands Off
My Girl, Mousse Pava, My Chemical Friends
& The Library Too Late To Lullaby

Didy/Koysha Cole Last Night, Sugababes Vs
Girls About Walk This Way, The Magic
Numbers This Is A Song: The Twinge Wide
Auntie

RADIO 2
CSS Off The Hook, Etek Shikari Anting Can
Hoppers, In The Heat Hour, LCD
Soylentstone North American: The
Pigeon Detectives Romantic Type

RADIO 2

A LIST
Ghosts Stay The Night, Jack Savoretti
Draemars, James Morrison Undiscovered,
Kaiser Chiefs Ruby, Katie feat. Coz Lo La U2:
Paolo Nuteo New Shoes, Sophie Ellis Beatrix
Catch You, Take That Shine, The Killers Dirty
My Mind

B LIST
Ben Taylor Nothing I Can Do, Beyoncé Listen:
Corinne Bailey Rae I'd Like To, Gossop
feat. Alon The Sweet Escape, Justin Nozuka
After Tonight, Justin Timberlake What Goes
Around, Comes Around, Robbie Williams She's
Madonnas, Scissor Sisters She's My Man, Simon
Webb My Soul, Puddle Of You Simply Red So
Not Over You, The Magic Numbers This Is A
Song

C LIST
Bully Downen Boy A Journey From A To B, Ben's
Brother, Bailey Queen, Red Hot Chili Peppers
I'd Like To, Bryan Ferry They Are A
Change!, Duran Duran, James Amadio, John Legend
POA (We Just Don't Care), Josh Groban

Radio 20 begins a new chapter in the book of The Revelations

Campaign focus

18 months after releasing their debut single, The Revelations have found themselves the unexpected stars of Radio 20, where the female trio have earned A-list support for their new single.

If I Call You On The Telephone was added to the BBC station's B-list on the first week of February, and climbed to the A-list last week. With supporters including Colin Martin and Terry Wogan behind them, the independent London outfit are looking to capitalise on this progress.

Adam Howorth, who co-manages the group with former VP of music programming for MTV Hans Hagman, says the support has surpassed expectations. "It's a fantastic result. To see an unsigned band on the A-list is tremendously exciting," he says.

The trio first came to prominence in 2005, releasing the limited-edition single You're The Loser on Flerce Panda. Featured in *Music Week* in March the same year, the group subsequently inked a short-lived record deal with



Mercury which ended in 2006. Making the decision to push forward independently, the group took up a monthly residency at West London's Notting Hill Arts Club which has won the band a lot of following.

"It is at the stage now where the club sells out every month," says Howorth. "A turning point for us was when The Killers turned up and it started a bit of a trend. Kelly Jones and Brett Anderson have

also attended, which has helped the band's reputation."

If I Call You On The Telephone was released last week on The Revelations' own Vital-distributed label Crazy Dancer. Howorth says they are currently in talks with other potential partners to help take the campaign forward. "We're obviously getting quite a lot of interest now," he says. "The important thing for us is to keep the momentum going."

IN-STORE NEXT WEEK



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Albums Of The Week - Magic Presents Mellow Magic, Dr Hook, Hayley Westera, Hardcore Nation Classics, Instore - Kaiser Chiefs, ELQ, Hip Hop Classics, DVD - Bearz Boys

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ALBUMS
 Kylie Minogue -
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 Montaigne Live,
 (Various)
 The Good, The Bad

& The Queen - The
 Good, The Bad &
 The Queen, (gods)

Hot Press Top 10

1. Director We Think We're Big (Atlantic)
2. The Immediate In Towers And Clocks (Fonit)
3. The Biltzards A Musical Display of Affection (Universal Ireland)
4. Hogan Ryan The End of History (Bella Union)
5. Shaz Oye The Truth According to Shaz Oye (Rational Farties)
6. Beyond The Art of Incredibly (unsigned)
7. Tara Blaise Dancing On Tables Barfroot (Spineless)
8. Wiviane Long Dantz (unsigned)
9. Waka Watch You Don't Take Off (Ruby Works)
10. Hernandez Tremors (Fiction)

(temporary) lesbianism."
 "Back in the Seventies, it was almost impossible to get an AdR scout to travel to Dublin and now it was getting signing.
 Nowadays, the Irish scene is thriving," he says.

Hot Press boasts a broad target demographic of 17 to 44-year-olds, and currently reaches 125,000.

February Song: Mika Life Is Carpool Nation (album); Regina Spanton Fidelity; The Fry How To Save A Life (album); The Revelations If I Could You On The Telephone; The Wives Its Not Under Your Middy

CAPITAL

Alan feat. Snog Dogg
 How Low I'll Any Whooshes You Know I'm No Good; Camille Jones Vs Fedde La Grand The Creeps; Gemme Bailey Rae I'd Like To Fractalise Baby Fractalise; Ghosts Stay The Night; Owen Stryker/Alan The Sweet Escape
 Homebrewers Touch Me: James Morrison Underneath; Joss Stone Tell Me 'Bout It!
 Justin Jack Care Me; Just Jack Stars In Their Eyes; Justin Timberlake What Goes Around; Kanye Chiefs Ruck; Karolann Me Plus One; Kanye A Bird Dream; Koko feat. One-Lin Lil Star; Lemar; Tuck' Lock; Lily Allen Shame For Me; Magic Numbers This Is A Song; Mark Ronson Stop Me From Talking; Mr Hudson & The Library Too Late; Nelly Furtado Say It Right; Omarion Jo Jo; P Diddy/Koehnala Love Me Alone; Rainlight Before I Fall To Precise Red Hill Peppers Desecration Smile; Ribble Williams She's Madonnas; Scissor Sisters She's My Man; Scott Matthews Passing Stranger; Simon Webbe My Soul Pleads For You; Siobhan Donaghy Don't Give Up; Snow Patrol Open Your Eyes; Sophie Ellis Bextor Catch You; Take This Shine; The Feeling Rose; The Fry How To Save A Life; The House Back

PARALLEL NETWORK

Sainsbury's
TESCO
WHSmith

Selecta - Jesse Martin, DJ Shortkut, Murder By Death, The Fall, Idlewild, Malin, PG Six, Sarah Nyne, Rose Kemp, Kokorich, Glen Hansard & Marketa Irglova.
Instore - Hayley Westener, ELO, Patrick Wolf, Dr Hook, Kaiser Chiefs, 30 Seconds To Mars, Omarion, Mellow Magic, Hip Hop Classics.
Instore - Take That, The Fry, Gwyn Stefani, Cascadia, Lil Chris, Kaiser Chiefs, Hayley Westener, Dr Hook, ELO, Omarion, 30 Seconds To Mars, Roy Orbison, Patrick Wolf, Dr Hook, Ballerina Magic, Milkshake, Hip Hop Classics, Mellow Magic, 101 Box Hits.
Instore - Kaiser Chiefs, Patrick Wolf, ELO, Hip Hop Classics, Howling Bells, Regina Spektor, 30 Seconds To Mars, Kashnikoff, Scissor Sisters, Idlewild, Cascadia, Horrors, Maccabees, CSS, Pigeon Detectives, Lil Chris, The Fry, Gwyn Stefani.
Instore - Katherine Jenkins, Katie Melua, Oasis, DJ Divo

There is a depth to the magazine which means that musicians will be treated with respect

readers per month. With distribution in Germany, Italy and select stores in the US, its international presence is also growing. Testament to this, the magazine now runs a co-operative programme with Tisch School of the Arts at New York University, where students can team up with Irish artists to create music videos.

The magazine is a confirmed media partner for both the Electric Picnic festival this September and the Music Ireland Exhibition in Dublin the following month.

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TASTEMAKERS TIPS

Sly & The Family Stone

Album reissue series (Sony BMG)
 JASON DRAPER, REVIEWS EDITOR, RECORD COLLECTOR



"From youthful exuberance to drug-addled paranoia and an attempt at some sort of rebirth, these seven Sly Stone albums chart the extraordinary musical progress of the single biggest influence on both Prince and George Clinton. He altered the course of funk at least twice; his bass player Larry Graham invented slap bass and Sly was the only performer at Woodstock to get the entire 500,000-plus crowd to sing in unison. Long overdue, these are probably the most important reissues since The Beatles back catalogue went onto CD."

remixes here, including one by Eric Sinas and Thomas Gold which appeals to more harder DJs like Judge Jules - but I wouldn't be surprised if this crossed over to mainstream radio, it works an absolute treat."

De Souza Guilty (Hed Kandi)

HELENE STOKES, FASHION EDITOR, DJ MAGAZINE

"Guilty is a deliciously happy tune that uplifts the soul and fits snugly in your heart. I've been playing it out in every set and people always come up and ask what it is. If the crowd reaction is anything to go by, it's sure to be one of the standout dance hits of the year."

Laura Veirs Saltbreakers (Nonesuch)

GIDEON COE, DJ, BBC 6MUSIC



"Goodness knows I'm far too busy to listen to the whole albums these days, what with reading

Where The Wild Things Are to my first album for the 34,000 time, but here's a record that drags you in from the off and won't let go until it's done. Once again, the partnership with Tucker Martine proves more than fruitful with the

My Top 10

DARREN TATE
 Artist, DJT Project

1. KLEERP FEAT. BOBMY WITH EVERY HEARTBEAT (EM)
2. DRS PROJECT HE MELL TELL THE END (ORIGINAL CLUB MIX) (RINGSIDE)
3. MID-SOULWE LIVE YOU MAX (PREDSIDE) (MID) (DELTAUS GROoves)
4. MICHAEL GRAY FEAT. STEVE EDWARDS (LACAPICA LIVE REMIX) (RSE)
5. DING THE LAST DANCE (INCO)
6. MICHAEL GRAY FEAT. STEVE EDWARDS (SOUNDWAVE REMIX) (EYE INCUSURED)
7. FANTASIE (MUSIC MATTERS) (PETE HELLER) (REVEAL)
8. CARLA BRILLON VS. 2 DIVINE BLACK IS THE COLOR (KALANJA)
9. JOHN YOF FLEMING & WIZZY MOOSE (OTONA) (FINETS)
10. DOUBLE CROSSBARS (WAY THAT YOU MADE) (LUCY) (LUCY) (REDDO) (DELICIOUS) (GROOVER)

Faithless are going to rock it thanks to Pete Heller's great take on Music Matters. The same vibe is working for Coco's mix of Carla Dillon and newcomer Mi. There's a great electro vocal feel to Kleerp feat. Bobmy, and there's no doubt that Michael Gray is going to be back at the top with his latest offering. Sax turns into sex with the constantly evolving Eric Gaudin, and there are some serious uplifting grooves from John O' and DTDC. And let's not forget the massive Hold Me Tight (ED) spot the shameless big up."

arrangements, beats and textures enhancing another very strong collection of songs. It's up there with her best work."

Atrium In Love With You (Kativa)

KEAT WONG, PRODUCER, RADIO ONE

"This track has been a club hit for some time, so it's great to see its first release on Paul Harris and Steve Mack's production is subtle and totally suited for the sublime vocals, which have no trouble taking you back to sunnier climes. There are also some very decent

Music Recommenders: Pure Groove, London

Simon Singleton from *Pure Groove* is one of over 30 tastemakers contributing monthly to www.musicrecommenders.com

Surkin: Fireworks Refired (Intellibuds)

"Reworkings of Surkin's robotfunk classic *Radio Fireworks* by Australian noiseisks Riot. In Belgium and the man himself, adding to an already ridiculously good vinyl package are the immense Kios N Horns and a DJ Slugo remix of And You Too."

Late Of The Pier: Space And The Woods (Way Out West)

"With a slightly synth line pinched from Gary Numan while he had his back turned, this is as good a debut as we've heard from one of the unsigned sensations of 2005. The band's live shows are frenetic and with songs as wonderful as this they'll be everywhere soon."

Simian Mobile Disco: It's The Best (Wichita)

"Simian Mobile Disco have arguably

been more acclaimed for their remixes than their own work, with Huxter & Tits and Acid notable exceptions. But their May-released debut album will show why they're the most influential dance producers working today, and its first single is a Pump Up The Jam for its generation."

Scroobius Pip: Thou Shalt Always Kill (Lex)

"A song that leapt to the fore thanks to downloading for a while on XM (becoming the most requested song ever on John Kennedy's show) is now getting a release on the excellent Lex records. More spoken rant than hip-hop narrative, it is underpinned by a joyous party bluesgroove. A winner."

Electric Spoon: You (Marquis Cha Cha)

"A departure for the label with this lovely blues-folk moment from the lovely-yet-fretful Electric Spoon. A song that waltzers you at the beats after a bar, it could well become this year's anthem for lovers. With good taste."

Music Recommenders: discover a world of new music

A network of the world's best independent record stores, Music Recommenders filters expert insights into selections based on your tastes. Tell us the styles you're into and we'll deliver a personalised email of monthly recommendations highlighting both breaking bands and new global trends. Browse by genre or store to delve deeper into the catalogue and read interviews with breaking acts, alongside recommendations from Music Recommenders' 'guffaher', David Bowie.

Pure Groove Records

From your premises in North London, Pure Groove makes a big noise. With in-store label Marquis Cha Cha releasing music from Bromheads Jacket, We Start Behind and Whitey and shop staff behind events like East London Future It's On Live. Don't know, they're perfectly placed to report from the frontlines of the UK's scene.



ALSO OUT THIS WEEK

SINGLES
Class 'n' Roll EP (Warp); Enter Shikari; Anything Can Happen In The Next Half Hour

(Although Really!) Good Charlotte; Keep Your Hoods Off My Girl (Columbia); Good Wonderful (Grooves)

ALBUMS
Mary Chapin Carpenter; The Calling (See Mr. Hudson & The Library A Tale Of Two Cities (Mercury)

Records released 05.03.07

SINGLE OF THE WEEK

Ben Mills
Beside You

Spyo 8869707772

The third-placed X-Factor finalist caused quite a stir during the competition; indeed, for many weeks he was favourite to win. The luscious-voiced and gravelly-voiced Mills finally delivers on his initial promise – and what a monster. Coming on like a 21st Century yodeler from Bryan Adams, this pumping, female-backed rocker is a taster from his debut album *Picture Of You*, released March 12, and was written largely by Mills himself. Excellent.



pushes the ever-reliable Akoustik Anarkity to the next level.

Ry Cooder

My Name Is Buddy (Nonesuch/Perry Verdes 7559799612)
While Cooder's previous album Chavez Ravine was a thing of beauty, it is in the burnished gems on *My Name Is Buddy* that his early voice is once again heard. His obvious enjoyment from playing with the likes of Mike and Pete Seeger, Van Dyke Parks, Flaco Jimenez and the Chiefes' Paddy Maloney makes this a standout in his considerable canon. This is wonderful.

Grinderman

Grinderman (Mute CDSTUMM272)
Nick Cave and a selection of Bad Seeds pull their sleeves up and get down to it with this pounding, howling and hysterical rock beast. Demonstrating noticeably less reverence than they give their other outfit, Grinderman concentrates more on the physical than spiritual, and is a fantastic romp that does indeed grind.

Charlotte Hatherley

The Deep Blue (Little Sister LSR0080)
This is Charlotte Hatherley's second album since leaving Ash. A similar low-key offering as her 2004 debut *Grey Will Fade*, this *The Deep Blue* sees Hatherley combining pop/rock with her distinctive 'kin-wide-meets-PJ Harvey' vocals in a more sombre manner. Delicate in places, raucous in others.

The Horrors

Strange House (Long 1724178)
The Horrors' debut blasts in riding a wave of expectation. The band have already impressed with their haircuts and taste in promo directors, but whether they can maintain interest over an album remains to be seen. Fortunately, *Strange House* is a riot of psych organs and fuzzed-up guitars, resulting in one of the most startling debuts in quite some time.

RJD2

The Third Hand (XL XLDD263)
The Third Hand seems to be a hip hop producer RJD2 took an unlikely sidestep into sunshine

ALBUM OF THE WEEK
Willy Mason

If The Ocean Gets Rough

Redife CDV3029

After two years on the road, cult troubadour Mason returns with the highly-anticipated follow-up to his 2004 gold-selling debut. If The Ocean Gets Rough takes all the charm of his earlier work and builds on it splendidly, with fresh arrangements and light lyrics creating a charming blend of Americana folk best showcased on the supremely-catchy single *Save Myself*, which has been played by Capital and daytime-listed by Xfm.

pop and live instrumentation – a Californian Buddy Drums Boy if you will. Even more improbably, the results are brilliant; the songwriting is surprisingly strong and the production is sharp.

Jack Savoretti

Between The Minds (De Angels DARGD)
A classy selection of songs from the 23-year-old Anglo-Italian singer-songwriter that should help get his head above the parapet. Key cuts on this largely intimate album are the single *Dreamers*, the waltzing *No One's Aware* and the introspective, imaginative *Once Upon A Street*. In the current climate for all things singer-songwriter, things look very good indeed for Savoretti.

Angus & Julia Stone

Heart Full Of Wine (Independence ISOM6600D)
This mini-album is a beautiful re-packaging of the brothers' recent act's first EP *Chocolate & Cigarettes*, with six extra tracks on another EP – in essence, a gatefold CD. Musically it is a fragment and delicately affair; you almost feel that you have to hold your breath in case you break the magic of the moment.

The Stooges

The Weirdness (Virgin B64 6482)
Finally, a reunion album that lives up to expectations. Iggy Pop and the Asheton brothers created the template for visceral rock music and for their legacy. Produced by Steve Albini, tracks like *Green Auld People* and *Mexican Guy* are just what the world needs right now. No more touchy feely – let's have some feel-it-in-your-blood music.

Tracy Thorn

Out Of The Woods (Virgin CDV3030)
Thorn's first solo album for over 25 years finds her breaking no new significant ground but the songs here are strong and it is packed with potential singles. The standout moments are the first single *It's All True*, the quirky *A-Z* and the sublime *Pulling Off A Log*.

This week's reviews: Christopher Barrett, Adam Bellow, Jimmy Brown, Ben Carlin, Anli Deshay, David Knight, Owen Lawrence, Nick Tesco and Simon Ward.

Albums

Lily Allen

She Meets You/Atte (Regal CORDEL1)
The fourth single from Allen's critically lauded but Brit-snubbed debut sees the feisty star plucking two more shimmering pop songs on a double A-side billing. *She Meets You* is a laid-back ska stroller with real radio appeal, while *Atte* is a kitsch, childish homage to the singer's little brother. Allen plays a six-date UK tour next month.

Bricolage

Looking Takes The Waiting Out Of Waiting (Fantastic Plastic FP7072)
This is Bricolage's second single and is a one-off for Fantastic Plastic since the band inked an album deal with Memphis Industries. The catchy indie-pop of *Looking Takes The Waiting Out Of Waiting* is a bazy summer anthem in the making.

Nelly Furtado

Say It Right (Geffen xxx)
Fresh from scooping best international female at last week's Brits, Geffen releases a fourth single from Furtado's superb Timbaland-produced third album. *Say It Right* is another pop gem every inch as marvellous as *Maneater* or *Promiscuous* and is also one of the Top 20 download sales alone. Fourth singles are rarely this strong.

Get Cape. Wear Cape. Fly

Say It Right (Atlantic UKCD32CD)
Another dose of simple, acoustic melodic melancholy from Southside singer-songwriter *du jour*, *Say It Right* will do less get feet tapping while leaving ground safely unbroken. Released ahead of Sam Duckworth's SXSW appearance and US and UK tours in March, *Say It Right* is another cut from the 21-year-old's debut album *Chronicles Of A Bohemian Teenager* and is currently C-listed at Radio One.

The Howling Bells

Low Happening (Bella Union BELLAV136)
The opening gambit to a debut album destined to be the band's standout single *Setting Sun*, but is a nifty three minutes of gothic

indie pop nonetheless and is sure to appeal to disaffected Camden types, with its spooly chord changes and a nagging guitar riff.

Camille Jones Vs Felde Le Grand

The Creeps (Data DATA355CDS)
Hot on the heels of Le Grand's all-conquering 2006 single *Put Your Hands Up* For Detroit, this musical-hour stormer with vocals by Camille Jones is a former M1V/Upfront Club Chart number one and is receiving blanket support at radio. It can't fail to hit top five on release and will help kickstart a lacklustre dance market. Excellent.

John Legend

PDA (We Just Don't Care) (Columbia 8869707242)
Taken from Legend's Top 10 album *Once Again*, this pretty R'n'B ballad is pure quality and could evade the quadruple Grammy winner to A-list status in the UK. Following sell-out shows at London's Royal Albert Hall and Brixton Academy last month, the track is B-listed at Radio Two and is on the *Kiss 100*'s playlist.

New Young Pony Club

The Bomb (Modular/Island NYPCDD002)
The follow-up to *Ice Cream* is another slice of fine angular pop that sounds more New York than East London. Intelligent, groovy, twirling and so much more original than the hapless grim Northerners and their lardy-arsed rock.

Scissor Sisters

She's My Man (Polydor 1721313)
After a sterling performance at the Brits last winter, the Sisters got back to business with another Elton John pastiche – this time an absolute deadringer for *I'm Still Standing*. It is an energetic, fun pop smash which, coupled with their Brits performance, could reawaken interest in their quadruple-platinum *The Dah* album. It is A-listed at Radio One and Capital.

Lucie Silvas

Sinking In (Mercury 1707939)
The opening gambit to *Lucie Silvas'* March 12-released album *The Same Side* – the follow-up to the 400,000-selling *Breathe In* – is an

upbeat rock/pop driver with a sipscraping chorus which has "hit" written all over it. Produced by Danton Supple, the man behind Coldplay's *XXY*, the release is also supported by an excellent Phil Griffin-directed video.

Justin Timberlake

What Goes Around... Comes Around (UW 88697058012)
The third single from Timberlake's rather underperforming parent album is a good Timbaland R'n'B workout that has already propelled itself into the Top 40 on downloads sales. It may not, however, be dynamic enough to sustain the album. *PulseSex/ LoveSounds* back into orbit.

Albums

Myth Takes (*Warp WARPDD154*)

It's (aka *Chik Chik Chik*) supported Red Hot Chili Peppers on their UK arena tour last year and now add new levels of funkiness in attempting the consummate New York white-boy dance-junk album. There's good stuff here – the sweaty, sexy epic *Heart Of Hearts* is great – but it doesn't quite come off. Inspiration lingers behind all that perpetually.

Air

Pocket Symphony (Virgin CDV3032)
Air may no longer be the space-age trailblazers they were in the late Nineties, but as *Pocket Symphony* proves, few can match their delicate, beautifully structured MOR pop sound. With an Eastern influence and a guest from Jarvis Cocker among others, this Nigel Godrich-produced effort doesn't quite match previous set *Talkie Walkie's* high standards, but comes pretty close.

Autokat

Late Night Shopping (Akoustik Anarkity AA2W 025CD)
With *Late Night Shopping*, Autokat have delivered a classic Mancunian debuts: sonically exciting, fully realised and bursting with swagger. Such arresting and pop-punk deserves a wide audience and this release could well be the one that

TV Airplay Chart

Week	Week	Artist	Title	Label	Wk	Pos
1	1	Fergie Glamorous			324	
2	2	Kaiser Chiefs Ruby		BARCLAY/POLYDOR	300	
3	1	Take That Shine		POLYDOR	294	
4	4	Nelly Furtado Say It Right		GEFFEN	276	
5	3	Fall Out Boy This Ain't A Scene It's An Arms Race		MERCURY	272	
6	5	Mika Grace Kelly		CASARILANG/ISLAND	260	
7	6	Kelis Feat. Ce-Lo Lil Star		VERVO	253	
8	17	Red Hot Chili Peppers Desecration Smile		WARNER BROS.	238	
9	7	The Fray How To Save A Life		EPIC	237	
10	15	Lily Allen Alfie		REGAL	233	
11	27	Camille Jones Vs Fedde Le Grand The Creeps		DATA	231	
12	13	Gwen Stefani Feat. Akon The Sweet Escape		GEFFEN	228	
13	18	Cascada Miracle		THEE/ITM	229	
14	111	The Killers Read My Mind		VERVO	220	
15	9	Girls Aloud & Sugababes Walk This Way		POLYDOR	216	
16	13	Good Charlotte Keep Your Hands Off My Girl		EPIC/SONY/ATV	214	
17	14	Sophie Ellis-Bextor Catch You		WARRINGTON	212	
18	8	Beyoncé Listen		COLUMBIA	207	
19	19	Justin Timberlake What Goes Around... Comes Around		JIVE	190	
20	11	Just Jack Starz In Their Eyes		MERCURY	188	
21	21	All Saints Chick Fit		PARLOPHONE	181	
22	19	Akon Feat. Snoop Dogg I Wanna Love You		UNIVERSAL	180	
23	23	Mason Exceeder		DATA/SONS	179	
24	66	Gnarls Barkley Go-GO Gadget Gonna		WARNER BROS.	167	
25	10	Robbie Williams She's Madonna		CHRISTMAS	164	
26	108	Scissor Sisters She's My Man		POLYDOR	163	
26	30	Wi-Fi Feat. Melanie M Be Without You		ALL AROUND THE WORLD	163	
26	55	Joss Stone Tell Me 'Bout It		REPLENISH	163	
29	5	Omariion Ice Box		EPIC	161	
30	1	Snow Patrol Open Your Eyes		POLYDOR	159	
31	36	+44 When Your Heart Stops Beating		INTERSCOPE	158	
32	76	JoJo Too Little Too Late		MERCURY	151	
33	18	2Pac Feat. Ashanti & T.I. Pac's Life		INTERSCOPE	145	
34	20	Corinne Bailey Rae I'd Like To		GOOD/OLIVE/SONY	144	
35	107	P. Diddy Feat. Keyshia Cole Last Night		BAD BOY/ATLANTIC	141	
36	29	Bloc Party The Prayer		WISDOTY	139	
37	1	Klaxons Golden Skans		BLUP	135	
38	43	Freemasons Feat. Siedha Garrett Rain Down Love		150/219	134	
39	16	Simon Webbe My Soul Pleads For You		ANGEL	132	
40	28	Booby Luv Boogie 2Nite		RED GARD	131	

■ Highest Top 40 low entry
 ■ Highest Top 40 entry
 © Nielsen Music Control. Complete low-to-high gathered from 00:00 to 06:00 on Sat Feb 24, 2007. The TV Airplay chart is compiled weekly based on the following stations: The Top 40, Q&A, Q&A Show, TV Music, Rock TV, Kiss TV, MTV Base, MTV Dance, MTV2, MTV UK & Ireland, MTV2, The Scene, South UK, The Box, The Hits, The UK, The UK & W2.

Fergie makes an impressive chart start, moving 81 places to steal the top spot from Take That

MTV MOST PLAYED

Wk	Artist	Title	Label
1	9	Nelly Furtado Say It Right	GEFFEN
2	1	The Fray How To Save A Life	EPIC
3	4	Kaiser Chiefs Ruby	BARCLAY/POLYDOR
4	6	Mika Grace Kelly	CASARILANG/ISLAND
5	4	Take That Shine	POLYDOR
5	1	Fall Out Boy This Ain't A Scene It's An Arms Race	MERCURY
7	3	Klaxons Golden Skans	BLUP
8	8	Akon Feat. Snoop Dogg I Wanna Love You	UNIVERSAL
9	7	Snow Patrol Open Your Eyes	EPIC/1
9	17	Bloc Party The Prayer	WISDOTY

© Nielsen Music Control

THE BOX MOST PLAYED

Wk	Artist	Title	Label
1	45	Scissor Sisters She's My Man	POLYDOR
2	1	Take That Shine	POLYDOR
3	17	Kaiser Chiefs Ruby	BARCLAY/POLYDOR
4	6	Good Charlotte Keep Your Hands Off...	EPIC/SONY/ATV
4	44	P. Diddy Feat. Keyshia Cole Last Night	BAD BOY/ATLANTIC
6	3	Lily Allen Alfie	REGAL
7	8	Beyoncé Listen	COLUMBIA
8	5	Nelly Furtado Say It Right	GEFFEN
9	4	Girls Aloud & Sugababes Walk This Way	POLYDOR
10	19	Justin Timberlake What Goes Around...	JIVE

© Nielsen Music Control

KERRANG! MOST PLAYED

Wk	Artist	Title	Label
1	1	+44 When Your Heart Stops Beating	INTERSCOPE
2	1	Good Charlotte Keep Your Hands Off...	EPIC/SONY/ATV
3	1	Rolling Stone Soup High School, Never Ends	AGG
4	4	Fall Out Boy This Ain't A Scene	MERCURY
5	1	My Chemical Romance The Black Parade	REPRISE
6	1	My Chemical Romance Famous Last Words	REPRISE
7	15	Madina Lake House of Cards	BRAND/NEW
8	18	Within Temptation What Have You Done	WARRINGTON
9	12	Billy Talent Fallen Leaves	ATLANTIC
10	16	Lost Prophets Can't Catch Tomorrow	VISIBLE MESS

© Nielsen Music Control

MTV2 MOST PLAYED

Wk	Artist	Title	Label
1	16	Buffy Clyno Saturday Superhero	150/219
2	1	Kaiser Chiefs Ruby	BARCLAY/POLYDOR
3	3	+44 When Your Heart Stops Beating	INTERSCOPE
4	2	Bloc Party The Prayer	WISDOTY
5	34	The Killers Read My Mind	VERVO
6	15	Red Hot Chili Peppers Desecration Smile	WARNER BROS.
7	17	Maximo Park Our Velocity	WASP
8	13	The Maccabees About Your Dress	POLYDOR
9	11	Gossip Standing In the Way of Control	BARCLAY
10	4	Klaxons Golden Skans	BLUP

© Nielsen Music Control

MTV BASE MOST PLAYED

Wk	Artist	Title	Label
1	2	Omariion Ice Box	EPIC
2	1	Akon Feat. Snoop Dogg I Wanna Love You	UNIVERSAL
3	5	Beyoncé Listen	COLUMBIA
3	29	2Pac Feat. Ashanti & T.I. Pac's Life	INTERSCOPE
5	8	Cherish Unappreciated	PARLOPHONE
6	3	Ludacris Feat. Mary J. Blige Runaway Love	MERCURY
6	11	Nelly Furtado Say It Right	EPIC/1
8	8	Kelis Feat. Ce-Lo Lil Star	VERVO
8	8	Mary J. Blige Da MVP	EPIC/1
10	10	Justin Timberlake What Goes Around...	JIVE

© Nielsen Music Control

ON THE BOX THIS WEEK

GMTV
Russell Watson
Mandi Peony
Wendie French
Nelly Furtado, Rod Stewart (Fr)

CHANNEL FOUR

Frankie Squelched (Mon-Fri)
Live From Abbey Road - Snow Patrol, Red Hot Chili Peppers, Matt Richard & July - Sophie Ellis-Bextor (Fri)
Album Chart Show - Gwen Stefani and Mi-Fly (Fri)
4Music - Kaiser Chiefs, Jet, Patrick Wolf (Fri)
Album Chart Show - The Feeling, Kaiser Chiefs, Jet, Patrick Wolf (Fri)
4Music - The View (Fri)
4Play - Taryn Simms (Sun)

MORE4

Live From Abbey Road - The Kooks, Wraymna Masons (Fri)
4Music - The View (Fri)

REGAL

Xosha Chicks, All Saints

POPWORLD

Take That, Scissor Sisters, Gwen Stefani, The Killers, Christina Aguilera, Lemar, Body Drawn By

E4

Go Gadget
 Fergie - Glamorous
 Justin - No More
 Pink - Love Me Alone
 Asia Casanovi - Destination Calabria
 James Morrison - Undiscovered
 Sade - Chasing

Find what you're looking for

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MUSICWEEK.com

While the Kaiser Chiefs rule the chart, there are three number one contenders bubbling under, as The Killers, Gwen Stefani and Justin Timberlake stride into the top 10

The UK Radio Air

RADIO ONE

Pos	Artist/Title	Weeks on Chart	Peak	Last	Genre
1	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE (GEMINI)	23	23	23	2083
2	MASON EXCEEDER	23	23	23	2572
3	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE (MERCURY)	22	22	22	2674
3	MIKA GRACE KELLY (CASA/BLANC&SLAVE)	25	22	2079	
3	THE FRAY HOW TO SAVE A LIFE (DGC)	17	22	1988	
3	KLAXONS GOLDEN SCANS (DGC)	25	22	1829	
7	GOSPIP STANDING IN THE WAY OF CONTROL (BLACKROD)	15	21	1915	
7	THE KILLERS READ MY MIND (VECTRA)	20	21	1870	
8	KAISER CHIEFS RUBY (MERCURY)	10	20	1745	
9	BLOC PARTY THE PRAYER (MOTHA)	18	20	1823	
9	JUST JACK STARZ IN THEIR EYES (MERCURY)	26	20	1569	
12	KELIS FEAT. CEE-LO LIL STAR (VERIGN)	7	19	1674	
16	THE VIEW SAME JEANS (DGC)	24	18	1595	
17	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU (UNIVERSAL)	7	18	1511	
14	SNOW PATROL OPEN YOUR EYES (FICTON)	15	18	1498	
15	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND (JIVE)	15	18	1264	
16	JOJO TOWELL TELL ME ABOUT IT (BELLEFUSE)	12	18	1337	
20	TAKE THAT SHINE (POLYDOR)	9	14	1389	
20	SCISSOR SISTERS SHE'S MY MAN (POLYDOR)	12	13	1084	
20	CALVIN HARRIS ACCEPTABLE IN THE BO'S (COLUMBIA)	8	13	842	
20	THE FRATELLI BABY FRATELLI (FALLOUT)	3	12	1074	
21	JUNIOR JACK DARE ME (STUDIOCAST) (DEFLECTED)	12	12	1019	
21	SOPHIE ELLIS-BEXTOR CATCH YOU BECOMING ME (MERCURY)	11	12	956	
24	RED HOT CHILI PEPPERS DESECRATION SMILE (WARNER BROS)	13	11	949	
24	NELLY FURTADO SAY IT RIGHT (GEMINI)	9	11	934	
24	RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT (VERTIGO)	4	10	862	
26	WIFT FEAT. MELANIE B BE WITHOUT YOU ALL AROUND THE WORLD (JIVE)	11	10	958	
29	KEANE A BAD DREAM (ISLAND)	13	10	836	
29	ARCANE FIRE KEEP THE CAR RUNNING (MERCURY)	4	10	852	
30	UNKLEAM LUV YA (VERIGN)	6	10	743	

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INDEPENDENT LOCAL RADIO

Pos	Artist/Title	Last	Weeks on Chart	
1	MIKA GRACE KELLY (CASA/BLANC&SLAVE)	200	226	3630
2	SNOW PATROL CHASING CARS (FICTON)	180	184	2495
3	TAKE THAT PATIENCE (POLYDOR)	173	168	2750
4	JUST JACK STARZ IN THEIR EYES (MERCURY)	150	154	1979
5	THE FRATELLI WHISTLE FOR THE CHOR (FALLOUT)	133	124	2043
6	BOOY LUV BOOGIE 2NITE (MERCURY)	123	128	2003
7	KAISER CHIEFS RUBY (MERCURY)	100	120	1726
8	KAISER CHIEFS RUBY (MERCURY)	115	120	1743
9	THE FEELING LOVE IT WHEN YOU CALL (ISLAND)	122	124	1823
10	THE KOOKS SHE MOVES IN HER OWN WAY (VERIGN)	128	124	1877
11	RAZORLIGHT BEFORE FALL TO PIECES (VERTIGO)	99	107	1420
12	TAKE THAT SHINE (POLYDOR)	62	106	1325
13	JAMES MORRISON WONDERFUL WORLD (POLYDOR)	97	104	1378
14	PINK U & I (HAND/FAZE)	78	104	1298
15	KELIS FEAT. CEE-LO LIL STAR (VERIGN)	83	104	1242
16	NELLY FURTADO ALL GOOD THINGS COME TO AN END (GEMINI)	75	104	1303
17	THE VIEW SAME JEANS (DGC)	67	104	1337
18	JOJO TOWELL TELL ME ABOUT IT (MERCURY)	104	105	1268
19	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND (JIVE)	70	105	1272
20	SOPHIE ELLIS-BEXTOR CATCH YOU BECOMING ME (MERCURY)	50	105	1401
21	SCISSOR SISTERS I DON'T FEEL LIKE DANCING (POLYDOR)	88	104	1366
22	THE ORDINARY BOYS I LUV YOU (BLACK/ROD)	73	104	1213
23	RED HOT CHILI PEPPERS DESECRATION SMILE (WARNER BROS)	67	104	1270
24	THE FRAY HOW TO SAVE A LIFE (DGC)	59	104	1370
25	THE FEELING NEVER BE LOVELY (ISLAND)	50	104	1203
26	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE (GEMINI)	46	105	1035
27	SCISSOR SISTERS SHE'S MY MAN (POLYDOR)	218	104	1284
28	PIKOR WHO KNOW LAZIE	66	104	1254
29	KEANE A BAD DREAM (ISLAND)	65	104	1275
30	THE VIEW IRREPLACEABLE (COLUMBIA)	64	105	1283

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Pos	Artist/Title	Weeks on Chart	Peak	Last	Genre	Label	Wk	Wks on Chart	Peak	Last	Genre	Label	Wk	Wks on Chart	Peak	Last	Genre	Label	
1	KAISER CHIEFS RUBY	10	1	1		MERCURY	1282	17	6546	30									
2	MIKA GRACE KELLY	1	2	11		CASA/BLANC&SLAVE	2348	4	6420	17									
3	TAKE THAT SHINE	9	2	11		POLYDOR	1053	62	4888	55									
4	KELIS FEAT. CEE-LO LIL STAR	4	2	6	13	VERIGN	971	3	4831	16									
5	THE KILLERS READ MY MIND	5	11	4	62	VERIGN	614	27	4514	62									
6	SOPHIE ELLIS-BEXTOR CATCH YOU	6	7	3	21	FALLOUT	871	38	4044	27									
7	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	7	26	3	9	GEMINI	694	23	3850	54									
8	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND	8	23	5	14	THE	882	12	3742	69									
9	JUST JACK STARZ IN THEIR EYES	9	4	7	4	MERCURY	1440	7	3950	21									
10	MASON EXCEEDER	10	8	10	6	DATA/SYS	583	38	3166	0									
11	THE FRAY HOW TO SAVE A LIFE	11	20	5	7	DGC	654	24	3080	25									
12	THE VIEW SAME JEANS	12	6	8	13	DGC	985	4	305	26									
13	SNOW PATROL CHASING CARS	13	11	34	12	FICTON	1570	9	2726	8									
14	BOOY LUV BOOGIE 2NITE	14	13	36	10	MID-KAID	1181	8	2644	-5									
15	FALL OUT BOY THIS AINT A SCENE IT'S AN ARMS RACE	15	21	5	5	MERCURY	422	12	2557	4									
16	SNOW PATROL OPEN YOUR EYES	16	18	4	26	FICTON	464	16	2542	2									
17	TAKE THAT PATIENCE	17	10	18	10	POLYDOR	1524	15	2537	-9									
18	KLAXONS GOLDEN SKANS	18	12	6	23	RENK	506	28	2492	18									
19	SCISSOR SISTERS SHE'S MY MAN	19	22	2	6	POLYDOR	670	22	2482	52									
20	GHOSTS STAY THE NIGHT	20	35	3	9	ATLANTIC	285	45	2423	31									
21	RAZORLIGHT AMERICA	21	15	25	34	VERTIGO	1109	-8	2403	10									
22	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	22	15	5	3	UNIVERSAL	444	15	2396	-11									
23	PAOLO NUTINI NEW SHOES	23	16	1	6	ATLANTIC	222	64	2325	256									
24	CORINNE BAILEY RAE TO LIKE TO	24	26	4	0	GOOD DROVE/EAR	581	7	2264	5									
25	KEANE A BAD DREAM	25	5	8	0	ISLAND	515	21	2232	-89									

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 Drop ■ Biggest increase in sales ■ Audience increase of 50% or more



5. The Killers When You Were Young and Bones – the first two singles from The Killers' current album, Sam's Town – peaked at 16 and 20, respectively, on the airplay chart, provide the vast majority of its audience. **19. 33. Scissor Sisters** surprised them both on last week's chart and

now surges 14-5. Some 614 spins on Music Control stations earned the track an audience of more than 45m last week, with 33 plays from Virgin Xtreme and 29 from Xfm. Scotland leading the way, although Xtreme and 29 from Radio Two and 21 from Radio One provide the vast majority of its audience. **19. 33. Scissor Sisters** surprised them both on last week's chart and

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popularity of I Don't Feel Like Dancer' is still apparent, as that track reaches 41-33 on its 40th

straight week on the Top 50, but the band's new single, She's My Man, overhauls it, jumping 42-19

this week, with 62 stations combining to provide it with an audience of nearly 25m.

CAPITAL

Pos	Artist/Title	Last
1	SNOW PATROL CHASING CARS	FICTON
2	MIKA GRACE KELLY	CASA/BLANC&SLAVE
3	RAZORLIGHT BEFORE I FALL TO PIECES	VERTIGO
4	KAISER CHIEFS RUBY	MERCURY
5	JUST JACK STARZ IN THEIR EYES	MERCURY
6	THE FRATELLI WHISTLE FOR THE CHOR	FALLOUT
7	RED HOT CHILI PEPPERS DESECRATION SMILE	WARNER BROS
8	TAKE THAT PATIENCE	POLYDOR
9	THE KOOKS SHE MOVES IN HER OWN WAY	VERIGN
10	KEANE A BAD DREAM	ISLAND

CHRYSALIS

Pos	Artist/Title	Last
1	MASON PERFECT (EXCEEDER)	DATA/SYS
2	BIG BASS VS MICHELLE NARINE WHAT YOU DO	ATLANTIC
3	BOOY LUV BOOGIE 2NITE	RENK
4	REYNOLDE IRREPLACEABLE	COLUMBIA
5	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY
6	MIKA GRACE KELLY	CASA/BLANC&SLAVE
7	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
8	SEANUS HAIT LAST NIGHT A DJ SAVED MY LIFE	ATLANTIC
9	JUST JACK STARZ IN THEIR EYES	MERCURY
10	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	DATA

airplay Chart

Nielsen
Music Control

Rank	Weeks on Chart	Label	Artist	Title	Album	Radio	Television	Download	Total	
26	48	2	37	GOSSIP	STANDING IN THE WAY OF CONTROL	INNOVATION	278	78	21,77	54
27	39	15	41	THE FRATELLI	WHISTLE FOR THE CHOIR	ISLAND	1263	-8	21,68	25
28	44	2	27	RED HOT CHILLI PEPPERS	DESECRATION SMILE	WARNER BROS.	703	4	21,59	-11
29	46	2	9	JOSS STONE	TELL ME 'BOUT IT	RED WHEELLESS	485	30	21,30	44
30	37	39	0	THE KOOKS	SHE MOVES IN HER OWN WAY	VERNON	1067	-37	21,17	-38
31	31	38	53	THE FEELING	LOVE IT WHEN YOU CALL	ISLAND	1073	-20	20,46	3
32	32	6	21	BLOC PARTY	THE PRAYER	WEA	1054	-30	20,39	6
33	41	30	23	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	REPUBLIC	798	-12	19,16	15
34	49	18	59	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	GEFFEN	992	13	17,62	28
35	40	13	43	RAZORLIGHT	BEFORE I FALL TO PIECES	VERTIGO	1046	1	17,39	1
36	37	4	45	SIMON WEBBE	MY SOUL PLEADS FOR YOU	ARISTA	449	2	17,27	-3
37	31	37	36	SHARAM PATIL	(PARTY ALL THE TIME)	DISCO	422	2	16,55	-4
38	29	8	9	JUDD TULL	TOO LITTLE TOO LATE	HICKY	887	-30	16,46	-25
39	29	4	0	JOSH GROBAN	FEBRUARY SONG	REPUBLIC	46	26	16,07	37
40	43	3	64	JUNIOR JACK	DARE ME (STUPIDISCO)	ELECTRA	354	4	15,83	-1
41	55	2	0	THE MAGIC NUMBERS	THIS IS A SONG	HOENESKY	280	32	15,09	26
42	38	1	0	THE REVELATIONS	IF I CALLED YOU ON THE TELEPHONE	CRASH DANCE	29	93	15,24	80
43	188	1	0	THE FRATELLI	BABY FRATELLI	ISLAND	278	68	14,94	27
44	135	1	0	SIMPLY RED	SO NOT OVER YOU	SHREVEPORT	224	46	14,63	205
45	59	1	35	NELLY FURTADO	SAV IT RIGHT	GEFFEN	347	-32	14,61	24
46	30	20	43	BEYONCÉ	IRREPLACEABLE	COLUMBIA	599	-13	14,52	-31
47	38	4	0	JACK SAVORETTI	DREAMERS	DE ANGELOS	91	17	14,51	-22
48	30	22	72	JAMES MORRISON	WONDERFUL WORLD	ISLAND	993	-7	13,96	-43
49	54	1	38	THE FEELING	ROSE	ISLAND	433	69	13,33	6
50	34	8	20	THE ORDINARY BOYS	I LUV YOU	BANDS-ON-PARADE	812	-1	12,91	-45

Nielsen Music Control. Compiled from data gathered from 3000+ radio stations on Sunday Feb. 11, 2007 and 34,000+ on Sat. Feb. 17, 2007. Stations coded by radio type in last two columns. No. of air dates.

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23.5m. Of 211 other plays, the top 10 titles come from 95.9 Capital FM (22), Xfm Scotland (17) and Wave 105.9 FM (13).

41. The Magic Numbers
Aiming to consolidate the success of their self-titled debut album, The Magic Numbers couldn't have wished for better support from Radio 2, whose 11 plays provide slightly more than half of the record's overall audience of



156,700. Some 10 plays on Radio 2 and six on Radio One stamp up 83.6% of its audience.

PRE-RELEASE

Rank	Artist	Title	Label	Radio	Television	Download	Total
1	SCISSOR SISTERS	SHE'S MY MAN	REPUBLIC	2483			2483
2	GHOSTS	STAY THE NIGHT	ATLANTIC	2423			2423
3	PAOLO NUTINI	NEW SHOES	ARISTA	2325			2325
4	CORINNE BAILEY RAE	LIKE TO GO TO GOODBYE	WAT	2265			2265
5	JOSS STONE	TELL ME 'BOUT IT	RED WHEELLESS	2130			2130
6	JOSH GROBAN	FEBRUARY SONG	REPUBLIC	1607			1607
7	THE MAGIC NUMBERS	THIS IS A SONG	HOENESKY	1569			1569
8	THE REVELATIONS	IF I CALLED YOU ON THE TELEPHONE	CRASH DANCE	1524			1524
9	THE FRATELLI	BABY FRATELLI	ISLAND	1495			1495
10	SIMPLY RED	SO NOT OVER YOU	SHREVEPORT	1463			1463
11	JACK SAVORETTI	DREAMERS	DE ANGELOS	1450			1450
12	CAMILLE JONES	VS FEDDE LE GRAND	THE OKEEPS DATA	1268			1268
13	ROBBIE WILLIAMS	SHE'S MADONNA	CHRISLIPS	1233			1233
14	RAZORLIGHT	I CAN'T STOP THE FEELING	I'VE GOT	1204			1204
15	UNKLE	JAM LOU	WYBURN	1123			1123
16	ARCADE FIRE	KEEP THE CAR RUNNING	HIGHWAY	1120			1120
17	CAULON HAROLD	ACCEPTABLE	IN THE BOYS' CLOSET	1030			1030
18	GIRLS ALONE	& GARDENERS	WALK THIS WAY	1014			1014
19	WE'VE GOT	FEAT. MELANIE M	BE WITHOUT YOU	992			992
20	JAMES MORRISON	UNDISCOVERED	REPUBLIC	953			953

RADIO GROWERS

Rank	Artist	Title	Label	Radio	Television	Download	Total
1	TAKE THAT	SHINE	REPUBLIC	1053	40		1093
2	SCISSOR SISTERS	SHE'S MY MAN	REPUBLIC	670	348		1018
3	SOPHIE ELLIS-BEXTOR	CATCH YOU	REPUBLIC	871	28		899
4	KAISER CHIEFS	PURBY	REPUBLIC	1282	182		1464
5	THE FEELING	ROSE	ISLAND	433	177		610
6	JAMES MORRISON	UNDISCOVERED	REPUBLIC	208	152		360
7	THE KILLERS	READ MY MIND	REPUBLIC	634	130		764
8	GIVEN STEFANI	THE SWEET ESCAPE	GLITZER	694	128		822
9	RAZORLIGHT	I CAN'T STOP THE FEELING	I'VE GOT	169	127		296
10	THE FRAY	HOW TO SAVE ALIVE	REPUBLIC	654	125		779

RADIO TWO

Rank	Artist	Title	Label	Radio	Television	Download	Total
1	KAISER CHIEFS	PURBY	REPUBLIC	1053	40		1093
2	SOPHIE ELLIS-BEXTOR	CATCH YOU	REPUBLIC	871	28		899
3	THE KILLERS	READ MY MIND	REPUBLIC	634	130		764
4	TAKE THAT	SHINE	REPUBLIC	670	348		1018
5	GHOSTS	STAY THE NIGHT	ATLANTIC	2423			2423
6	KELEUS FEAT. CEE-LO	LIL STAR	VERNON	1067			1067
7	THE REVELATIONS	IF I CALLED YOU ON THE TELEPHONE	CRASH DANCE	1524			1524
8	JACK SAVORETTI	DREAMERS	DE ANGELOS	1450			1450
9	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE	1120			1120
10	JOSH GROBAN	FEBRUARY SONG	REPUBLIC	1607			1607
11	CORINNE BAILEY RAE	LIKE TO GO TO GOODBYE	WAT	2265			2265
12	PAOLO NUTINI	NEW SHOES	ARISTA	2325			2325
13	SIMPLY RED	SO NOT OVER YOU	SHREVEPORT	1463			1463
14	THE MAGIC NUMBERS	THIS IS A SONG	HOENESKY	1569			1569
15	JUSTIN MOZUKA	AFTER TONIGHT	STASCISSE	1014			1014
16	SIMON WEBBE	MY SOUL PLEADS FOR YOU	ARISTA	2130			2130
17	GIVEN STEFANI	FEAT. ALAN	THE SWEET ESCAPE	1204			1204
18	JIM LEGEND	POVA (WE JUST DON'T CARE)	SONY BMG	1014			1014
19	DONK	SPECIAL FREEWHEEL	V2	992			992
20	REGINA SPACTOR	FACILITY	SIRE	953			953

VIDEO STREAMING - WEB AND MOBILE PHONE VIDEO RESTORATION DVD-R/CD-R DUPLICATION VIDEO + FCP AUDIO EDITING IN-HOUSE DESIGN TEAM DIGITAL ARCHIVING (AUDIO AND VIDEO)



23. Paolo Nutini
Chasing his third straight Top 10 airplay hit, Paolo Nutini is off and running with New

Shores which marches briskly up the charts this week, moving 96-23. Its most impo- tant new

support to be Radio Two, whose 11 plays provide slightly more than half of the record's overall audience of

EMAP BIG CITY

Rank	Artist	Title	Label
1	MIKA	GRACE KELLY	CAP/WARNER BROS
2	THE FEELING	LOVE IT WHEN YOU CALL	ISLAND
3	THE FRATELLI	WHISTLE FOR THE CHOIR	REPUBLIC
4	BOOBY LU	SCOOGE ZONTE	REPUBLIC
5	TAKE THAT	SHINE	REPUBLIC
6	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	GEFFEN
7	JUDD TULL	TOO LITTLE TOO LATE	HICKY
8	TAKE THAT	PATIENCE	REPUBLIC
9	SNOW PATROL	CHASING CARS	REPUBLIC
10	JUST JACK	JARZ IN THEIR EYES	REPUBLIC

XFM

Rank	Artist	Title	Label
1	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	REPUBLIC
2	MUSE	KNIGHTS OF CYDONIA	HEAVENLY SWAMPERS BROS
3	KAISER CHIEFS	PURBY	REPUBLIC
4	KLAXONS	WALKSWRIGHT	REPUBLIC
5	SNOW PATROL	MIDNIGHTS SET THE FIRE	REPUBLIC
6	RAZORLIGHT	BEFORE I FALL TO PIECES	REPUBLIC
7	BLOC PARTY	THE PRAYER	WEA
8	THE KILLERS	BROS	REPUBLIC
9	SNOW PATROL	OPEN YOUR EYES	REPUBLIC
10	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	REPUBLIC

GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

Albums listed this week: 220

Year to date: 1778

Singles listed this week: 129

Year to date: 895

New releases information can be found in *Discs Later* on p. 202, 7921, 8327 or e-mailed to own@musicweek.com

3	SAMANTHA LOB	EP	Rock	12"	10/22
4	SCIENTIST	LP	Jazz	12"	10/22
5	SCIENTIST	LP	Jazz	12"	10/22
6	SCIENTIST	LP	Jazz	12"	10/22
7	SCIENTIST	LP	Jazz	12"	10/22
8	SCIENTIST	LP	Jazz	12"	10/22
9	SCIENTIST	LP	Jazz	12"	10/22
10	SCIENTIST	LP	Jazz	12"	10/22
11	SCIENTIST	LP	Jazz	12"	10/22
12	SCIENTIST	LP	Jazz	12"	10/22
13	SCIENTIST	LP	Jazz	12"	10/22
14	SCIENTIST	LP	Jazz	12"	10/22
15	SCIENTIST	LP	Jazz	12"	10/22
16	SCIENTIST	LP	Jazz	12"	10/22
17	SCIENTIST	LP	Jazz	12"	10/22
18	SCIENTIST	LP	Jazz	12"	10/22
19	SCIENTIST	LP	Jazz	12"	10/22
20	SCIENTIST	LP	Jazz	12"	10/22

21	WARHORN	LP	Rock	12"	10/22
22	WARHORN	LP	Rock	12"	10/22
23	WARHORN	LP	Rock	12"	10/22
24	WARHORN	LP	Rock	12"	10/22
25	WARHORN	LP	Rock	12"	10/22
26	WARHORN	LP	Rock	12"	10/22
27	WARHORN	LP	Rock	12"	10/22
28	WARHORN	LP	Rock	12"	10/22
29	WARHORN	LP	Rock	12"	10/22
30	WARHORN	LP	Rock	12"	10/22
31	WARHORN	LP	Rock	12"	10/22
32	WARHORN	LP	Rock	12"	10/22
33	WARHORN	LP	Rock	12"	10/22
34	WARHORN	LP	Rock	12"	10/22
35	WARHORN	LP	Rock	12"	10/22
36	WARHORN	LP	Rock	12"	10/22
37	WARHORN	LP	Rock	12"	10/22
38	WARHORN	LP	Rock	12"	10/22
39	WARHORN	LP	Rock	12"	10/22
40	WARHORN	LP	Rock	12"	10/22

41	WARHORN	LP	Rock	12"	10/22
42	WARHORN	LP	Rock	12"	10/22
43	WARHORN	LP	Rock	12"	10/22
44	WARHORN	LP	Rock	12"	10/22
45	WARHORN	LP	Rock	12"	10/22
46	WARHORN	LP	Rock	12"	10/22
47	WARHORN	LP	Rock	12"	10/22
48	WARHORN	LP	Rock	12"	10/22
49	WARHORN	LP	Rock	12"	10/22
50	WARHORN	LP	Rock	12"	10/22
51	WARHORN	LP	Rock	12"	10/22
52	WARHORN	LP	Rock	12"	10/22
53	WARHORN	LP	Rock	12"	10/22
54	WARHORN	LP	Rock	12"	10/22
55	WARHORN	LP	Rock	12"	10/22
56	WARHORN	LP	Rock	12"	10/22
57	WARHORN	LP	Rock	12"	10/22
58	WARHORN	LP	Rock	12"	10/22
59	WARHORN	LP	Rock	12"	10/22
60	WARHORN	LP	Rock	12"	10/22

Singles

DANCE

1	TRAMPERS	7"	Dance	12"	10/22
2	TRAMPERS	7"	Dance	12"	10/22
3	TRAMPERS	7"	Dance	12"	10/22
4	TRAMPERS	7"	Dance	12"	10/22
5	TRAMPERS	7"	Dance	12"	10/22
6	TRAMPERS	7"	Dance	12"	10/22
7	TRAMPERS	7"	Dance	12"	10/22
8	TRAMPERS	7"	Dance	12"	10/22
9	TRAMPERS	7"	Dance	12"	10/22
10	TRAMPERS	7"	Dance	12"	10/22
11	TRAMPERS	7"	Dance	12"	10/22
12	TRAMPERS	7"	Dance	12"	10/22
13	TRAMPERS	7"	Dance	12"	10/22
14	TRAMPERS	7"	Dance	12"	10/22
15	TRAMPERS	7"	Dance	12"	10/22
16	TRAMPERS	7"	Dance	12"	10/22
17	TRAMPERS	7"	Dance	12"	10/22
18	TRAMPERS	7"	Dance	12"	10/22
19	TRAMPERS	7"	Dance	12"	10/22
20	TRAMPERS	7"	Dance	12"	10/22

OTHER

1	WARRIOR	LP	Rock	12"	10/22
2	WARRIOR	LP	Rock	12"	10/22
3	WARRIOR	LP	Rock	12"	10/22
4	WARRIOR	LP	Rock	12"	10/22
5	WARRIOR	LP	Rock	12"	10/22
6	WARRIOR	LP	Rock	12"	10/22
7	WARRIOR	LP	Rock	12"	10/22
8	WARRIOR	LP	Rock	12"	10/22
9	WARRIOR	LP	Rock	12"	10/22
10	WARRIOR	LP	Rock	12"	10/22
11	WARRIOR	LP	Rock	12"	10/22
12	WARRIOR	LP	Rock	12"	10/22
13	WARRIOR	LP	Rock	12"	10/22
14	WARRIOR	LP	Rock	12"	10/22
15	WARRIOR	LP	Rock	12"	10/22
16	WARRIOR	LP	Rock	12"	10/22
17	WARRIOR	LP	Rock	12"	10/22
18	WARRIOR	LP	Rock	12"	10/22
19	WARRIOR	LP	Rock	12"	10/22
20	WARRIOR	LP	Rock	12"	10/22

Various

1	Various	LP	Rock	12"	10/22
2	Various	LP	Rock	12"	10/22
3	Various	LP	Rock	12"	10/22
4	Various	LP	Rock	12"	10/22
5	Various	LP	Rock	12"	10/22
6	Various	LP	Rock	12"	10/22
7	Various	LP	Rock	12"	10/22
8	Various	LP	Rock	12"	10/22
9	Various	LP	Rock	12"	10/22
10	Various	LP	Rock	12"	10/22
11	Various	LP	Rock	12"	10/22
12	Various	LP	Rock	12"	10/22
13	Various	LP	Rock	12"	10/22
14	Various	LP	Rock	12"	10/22
15	Various	LP	Rock	12"	10/22
16	Various	LP	Rock	12"	10/22
17	Various	LP	Rock	12"	10/22
18	Various	LP	Rock	12"	10/22
19	Various	LP	Rock	12"	10/22
20	Various	LP	Rock	12"	10/22

21	TRAMPERS	7"	Dance	12"	10/22
22	TRAMPERS	7"	Dance	12"	10/22
23	TRAMPERS	7"	Dance	12"	10/22
24	TRAMPERS	7"	Dance	12"	10/22
25	TRAMPERS	7"	Dance	12"	10/22
26	TRAMPERS	7"	Dance	12"	10/22
27	TRAMPERS	7"	Dance	12"	10/22
28	TRAMPERS	7"	Dance	12"	10/22
29	TRAMPERS	7"	Dance	12"	10/22
30	TRAMPERS	7"	Dance	12"	10/22
31	TRAMPERS	7"	Dance	12"	10/22
32	TRAMPERS	7"	Dance	12"	10/22
33	TRAMPERS	7"	Dance	12"	10/22
34	TRAMPERS	7"	Dance	12"	10/22
35	TRAMPERS	7"	Dance	12"	10/22
36	TRAMPERS	7"	Dance	12"	10/22
37	TRAMPERS	7"	Dance	12"	10/22
38	TRAMPERS	7"	Dance	12"	10/22
39	TRAMPERS	7"	Dance	12"	10/22
40	TRAMPERS	7"	Dance	12"	10/22

41	WARRIOR	LP	Rock	12"	10/22
42	WARRIOR	LP	Rock	12"	10/22
43	WARRIOR	LP	Rock	12"	10/22
44	WARRIOR	LP	Rock	12"	10/22
45	WARRIOR	LP	Rock	12"	10/22
46	WARRIOR	LP	Rock	12"	10/22
47	WARRIOR	LP	Rock	12"	10/22
48	WARRIOR	LP	Rock	12"	10/22
49	WARRIOR	LP	Rock	12"	10/22
50	WARRIOR	LP	Rock	12"	10/22
51	WARRIOR	LP	Rock	12"	10/22
52	WARRIOR	LP	Rock	12"	10/22
53	WARRIOR	LP	Rock	12"	10/22
54	WARRIOR	LP	Rock	12"	10/22
55	WARRIOR	LP	Rock	12"	10/22
56	WARRIOR	LP	Rock	12"	10/22
57	WARRIOR	LP	Rock	12"	10/22
58	WARRIOR	LP	Rock	12"	10/22
59	WARRIOR	LP	Rock	12"	10/22
60	WARRIOR	LP	Rock	12"	10/22

Various

1	Various	LP	Rock	12"	10/22
2	Various	LP	Rock	12"	10/22
3	Various	LP	Rock	12"	10/22
4	Various	LP	Rock	12"	10/22
5	Various	LP	Rock	12"	10/22
6	Various	LP	Rock	12"	10/22
7	Various	LP	Rock	12"	10/22
8	Various	LP	Rock	12"	10/22
9	Various	LP	Rock	12"	10/22
10	Various	LP	Rock	12"	10/22
11	Various	LP	Rock	12"	10/22
12	Various	LP	Rock	12"	10/22
13	Various	LP	Rock	12"	10/22
14	Various	LP	Rock	12"	10/22
15	Various	LP	Rock	12"	10/22
16	Various	LP	Rock	12"	10/22
17	Various	LP	Rock	12"	10/22
18	Various	LP	Rock	12"	10/22
19	Various	LP	Rock	12"	10/22
20	Various	LP	Rock	12"	10/22

Singles

24.02.07
Top 75

RD 52

Mika reigns supreme at number one for the fifth week, while the Brits boosts Take That, who rebound up the chart to rest at numbers 10 and 11

The Official UK Singles Chart

TOP 20 DOWNLOADS

Wk	Artist Title	Label
1	MIKA GRACE KELLY Cavaliers/Atlantic	ATLANTIC
2	KAISER CHIEFS RUBY Blues/Universal	UNIVERSAL
3	JUST JACK STARRZ IN THEIR EYES Mercury	MERCURY
4	FALL OUT BOY THIS AINT A SCENE, IT'S AN ARMS RACE Mercury	MERCURY
5	THE FRAY HOW TO SAVE A LIFE Epic	EPIC
6	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU Universal	UNIVERSAL
7	MASON EXCEEDER Dun	DUN
8	THE VIEW SAME JEANS Mercury	MERCURY
9	JULIO TOO LITTLE TOO LATE Mercury	MERCURY
10	AKON THE SWEET ESCAPE Universal	UNIVERSAL
11	KELIS FEAT. CEE LO LIL STAR Yostan	YOSTAN
12	KLAXONS GOLDEN SKANS Roc-A-Fella	ROCA-FELLA
13	TAKE THAT SHINE Polydor	POLYDOR
14	SOPHIE ELLIS-BEXTOR CATCH YOU Epic/Sony	EPIC/SONY
15	NELLY FURTADO SAY IT RIGHT Geffen	GEFFEN
16	SNOW PATROL CHASING CARS Fiction	FICTION
17	THE ORDINARY BOYS I LUV U Mercury	MERCURY
18	BLOC PARTY THE PRAYER Mercury	MERCURY
19	GOSSIP STANDING IN THE WAY OF CONTROL Mercury	MERCURY
20	BOOTY LUV BOOGIE 2NITE Mercury	MERCURY

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TOP 20 REALTONE

Wk	Artist Title	Label
1	MIKA GRACE KELLY Cavaliers/Atlantic	ATLANTIC
2	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU Universal	UNIVERSAL
3	JUST JACK STARRZ IN THEIR EYES Mercury	MERCURY
4	BOOTY LUV BOOGIE 2NITE Mercury	MERCURY
5	AKON FEAT. EMINEM SMACK THAT Universal	UNIVERSAL
6	FALL OUT BOY THIS AINT A SCENE Mercury	MERCURY
7	JULIO TOO LITTLE TOO LATE Mercury	MERCURY
8	MIKA VS PRINCESS SUPERSTAR EXCEEDER Dun	DUN
9	ERIC PRYDZ VS FLOYD PROPER EDUCATION Dun	DUN
10	SNOW PATROL CHASING CARS Fiction	FICTION
11	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' Mercury	MERCURY
12	SHARAM PARTI (PARTY ALL THE TIME) Mercury	MERCURY
13	FEDDIE LE GRAND PUT YOUR HANDS UP FOR DETROIT Mercury	MERCURY
14	P. DIDDY FEAT. CHRISTINA AGUILERA I TELL ME Mercury	MERCURY
15	LEONA LEWIS A MOMENT LIKE THIS Mercury	MERCURY
16	AMY WINEHOUSE REHAB Mercury	MERCURY
17	BEYONCÉ IRREPLACEABLE Columbia	COLUMBIA
18	BILL CONTI ROCKY (MOVIE THEME) Mercury	MERCURY
19	KELIS FEAT. CEE LO LIL STAR Mercury	MERCURY
20	TAKE THAT PATIENCE Polydor	POLYDOR

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TOP 20 EUROPEAN DOWNLOADS

Wk	Artist Title	Company
1	KAISER CHIEFS RUBY Blues/Universal	UNIVERSAL
2	MIKA GRACE KELLY Cavaliers/Atlantic	ATLANTIC
3	THE FRAY HOW TO SAVE A LIFE Epic	EPIC
4	FALL OUT BOY THIS AINT A SCENE, IT'S AN ARMS RACE Mercury	MERCURY
5	JUST JACK STARRZ IN THEIR EYES Mercury	MERCURY
6	OWEN STEFANI THE SWEET ESCAPE Universal	UNIVERSAL
7	NELLY FURTADO ALL GOOD THINGS COME TO AN END Geffen	GEFFEN
8	THE VIEW SAME JEANS Mercury	MERCURY
9	SNOW PATROL CHASING CARS Fiction	FICTION
10	NELLY FURTADO SAY IT RIGHT Geffen	GEFFEN
11	MASON EXCEEDER (RADIO EDIT) Dun	DUN
12	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU Universal	UNIVERSAL
13	JULIO TOO LITTLE TOO LATE Mercury	MERCURY
14	HERBERT GRONMEYER LIED T-STUCK VOM HIMMEL EMI	EMI
15	TAKE THAT PATIENCE Universal	UNIVERSAL
16	KLAXONS GOLDEN SKANS Roc-A-Fella	ROCA-FELLA
17	RAZORLIGHT AMERICA Universal	UNIVERSAL
18	TAKE THAT SHINE Polydor	POLYDOR
19	SOPHIE ELLIS-BEXTOR CATCH YOU Mercury	MERCURY
20	RED HOT CHILI PEPPERS STONE ISLAND (ALBUM VERSION) Mercury	MERCURY

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3. Akon
His first US number one hit. I Wanna Love You, falls short of becoming Akon's third here, climbing 9-3 following its physical release. A collaboration with Snoop Dogg, it sold 23,500 copies last week to take its cumulative sales to 65,500, while the Owen Stefani/Akon duet The Sweet Escape clocks 10-8 on sales of 11,000. I Wanna Love You is the second single from Akon's second album Konvicted, but the album surprisingly dips for the third week: in a row, falling 16-18-21-27.



10.11. Take That
Take That picked up their fourth best-selling ward at last week's charts, with comeback single Patience following in the footsteps of Coast Is Be. Music. Pray and Back For Good, they also performed Patience at the ceremony, helping to spark a 77% increase in its sales to 10,000, and a consequential 22-10 jump up the chart. With new single Shine also making progress – from 17 to 11 with sales up 52.2% to 10,000 – the band also have two singles in the top 20 for the first time in their career.

Wk	Artist Title	Label
1	MIKA GRACE KELLY Cavaliers/Atlantic	ATLANTIC
2	KAISER CHIEFS RUBY Blues/Universal	UNIVERSAL
3	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU Universal	UNIVERSAL
4	JUST JACK STARRZ IN THEIR EYES Mercury	MERCURY
5	FALL OUT BOY THIS AINT A SCENE, IT'S AN ARMS RACE Mercury	MERCURY
6	MIKA VS PRINCESS SUPERSTAR EXCEEDER Dun	DUN
7	THE FRAY HOW TO SAVE A LIFE Epic	EPIC
8	OWEN STEFANI FEAT. AKON THE SWEET ESCAPE Universal	UNIVERSAL
9	JULIO TOO LITTLE TOO LATE Mercury	MERCURY
10	TAKE THAT PATIENCE Polydor	POLYDOR
11	TAKE THAT SHINE Polydor	POLYDOR
12	SNOW PATROL CHASING CARS Fiction	FICTION
13	THE VIEW SAME JEANS Mercury	MERCURY
14	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND Mercury	MERCURY
15	KELIS FEAT. CEE LO LIL STAR Mercury	MERCURY
16	NELLY FURTADO SAY IT RIGHT Geffen	GEFFEN
17	GOSSIP STANDING IN THE WAY OF CONTROL Mercury	MERCURY
18	BOOTY LUV BOOGIE 2NITE Mercury	MERCURY
19	OMARION ICE BOX Mercury	MERCURY
20	THE ORDINARY BOYS I LUV U Mercury	MERCURY
21	BLOC PARTY THE PRAYER Mercury	MERCURY
22	AMY WINEHOUSE REHAB Mercury	MERCURY
23	KLAXONS GOLDEN SKANS Roc-A-Fella	ROCA-FELLA
24	SOPHIE ELLIS-BEXTOR CATCH YOU Mercury	MERCURY
25	ERIC PRYDZ VS FLOYD PROPER EDUCATION Dun	DUN
26	SNOW PATROL OPEN YOUR EYES Fiction	FICTION
27	RED HOT CHILI PEPPERS DESCERATION SMILE Mercury	MERCURY
28	CASCADA TRULY MADLY DEEPLY Mercury	MERCURY
29	LILY ALLEN ALFIE Mercury	MERCURY
30	AKON FEAT. EMINEM SMACK THAT Universal	UNIVERSAL
31	ERICKE THE BEAT IS ROCKIN' Mercury	MERCURY
32	LEONA LEWIS A MOMENT LIKE THIS Mercury	MERCURY
33	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' Mercury	MERCURY
34	RAZORLIGHT AMERICA Universal	UNIVERSAL
35	2PAC FEAT. TI & ASHANTI PAC'S LIFE Mercury	MERCURY
36	SHARAM PARTI (PARTY ALL THE TIME) Mercury	MERCURY
37	JESSICA SIMPSON A PUBLIC AFFAIR Mercury	MERCURY
38	THE FEELING ROSE Mercury	MERCURY

10.11. Take That
Take That picked up their fourth best-selling ward at last week's charts, with comeback single Patience following in the footsteps of Coast Is Be. Music. Pray and Back For Good, they also performed Patience at the ceremony, helping to spark a 77% increase in its sales to 10,000, and a consequential 22-10 jump up the chart. With new single Shine also making progress – from 17 to 11 with sales up 52.2% to 10,000 – the band also have two singles in the top 20 for the first time in their career.

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Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	14	THE FRATELLI	CHELSEA DAGGER	EMI
40	37	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	Capitol
41	43	THE FRATELLI	WHISTLE FOR THE CHOIR	Atlantic
42	47	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	Island
43	35	BEYONCÉ	IRREPLACEABLE	Columbia
44	NEW	CHIZP COWBOY		Sony
45	20	SIMON WEBBE	MY SOUL PLEADS FOR YOU	Parade
46	NEW	TOWERS OF LONDON	I'M A RAT	Parade
47	NEW	+44	WHEN YOUR HEART STOPS BEATING	Interscope
48	30	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	Reprise
49	17	FEDDÉ LE GRAND	PUR TUE HANDS UP FOR DETROIT	BMG
50	38	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	Geffin
51	31	BEYONCÉ	LISTEN	Columbia
52	66	LUDACRIS FEAT. MARY J BLIGE	RUNAWAY LOVE	Def Jam
53	14	THE FEELING	LOVE IT WHEN YOU CALL	Island
54	19	LADY SOVEREIGN	LOVE ME OR HATE ME	Island
55	45	FREEMANSONS FEAT. SIEDAH GARRETT	RAIN DOWN LOVE	Island
56	NEW	FERGIE	GLAMOROUS	ARM
57	54	FHM HIGH STREET HONKEYS I TOUCH MYSELF		All Around The World
58	15	JUSTIN TIMBERLAKE FEAT. TI	MY LOVE	BMG
59	42	MIKA	LULLABY	Columbia
60	NEW	EMMA BUNTON	ALL I NEED TO KNOW	Parade
61	72	JAMES MORRISON	YOU GIVE ME SOMETHING	Polygram
62	NEW	THE KILLERS	READ MY MIND	Mercury
63	10	RAZORLIGHT	BEFORE I FALL TO PIECES	Virgin
64	NEW	JUNIOR JACK FEAT. SHENA DARE	ME (STUPID) SO	Delicat
65	30	PAOLO NUTINI	LAST REQUEST	Atlantic
66	1	GNARLS BARKLEY	CRAZY	BMG
67	46	NAS FEAT. WILL.I.A.M	HIP HOP IS DEAD	Def Jam
68	12	RED HOT CHILI PEPPERS	NOV (HEY OH)	Warner
69	74	JUSTIN TIMBERLAKE	SEXYBACK	BMG
70	26	CASCADA	EVERY TIME WE TOUCH	All Around The World
71	1	JAMES MORRISON	WONDERFUL WORLD	Parade
72	57	BODYFOY FEAT. LUCIANA	YEAR YEAR	Eye Inducto
73	4	BOWLING FOR SOUP	HIGH SCHOOL NEVER ENDS	A & P
74	1	THE KILLERS	WHEN YOU WERE YOUNG	Mercury
75	1	KAISER CHIEFS	I PREDICT A RIOT/SINK THAT SHIP	Beverly Hills

■ Sales increase ■ Highest New Entry ■ Platinum (300,000) ■ Gold (100,000) ■ Silver (25,000) ■ New entry based on sales only
■ Sales increase +25% ■ Highest New Entry ■ Platinum (300,000) ■ Gold (100,000) ■ Silver (25,000) ■ New entry based on sales only

As used by Radio One
 Chart compiled from actual sales for Single in Saturday week, including those from 4:00 A.M. onwards. The Official UK Charts Company 2007. Includes UK BPI and USA equivalent.



12. 26. Snow Patrol
 Nominated for Brit awards in three categories. Snow Patrol won none, but their performance of Chasing Cars still pays dividends for the group. Their Eyes Open album increased its sales 12.2% week-on-week to 45,000, and jumps 6-3 as a result. In the Top 20 throughout its 41-week chart career, its sales to date are 1,660,000. Also notable: Chasing Cars itself rockets 23-12 with sales up 64.8% at 55,000, while Open Yours Eyes - the fourth single from Eyes Open - climbs 26-26 on sales up 107% at 31,000, following its physical release.



27. Red Hot Chili Peppers
 Performing at the Brits for the first time, the Chili Peppers provided a timely boost in the new single Desecration Smile and album Stadium Arcadium. The band's 21st Top 40 hit in all, Desecration Smile is the fourth from Stadium Arcadium, and debuts at number 27. Stadium Arcadium jumps 60-33 on sales of 111,000, achieving its highest chart placing for 27 weeks. The album has sold 734,000 copies to date.

HIT 40 UK

Pos	Weeks on Chart	Artist	Title	Label
1	1	MIKA	GRACE KELLY	Columbia
2	1	KAISER CHIEFS	I WANNA LOVE YOU	Capitol
3	9	ANON FEAT. SNOOP DOGG	I WANNA LOVE YOU	Universal
4	3	JUST JACK	STARE IN THEIR EYES	Mercury
5	4	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMAS RAGE	Mercury
6	5	MASON EXCEEDER		Island
7	6	THE GREAT HOW TO SAVE A LIFE		EMI
8	10	FRANK STEFAN FEAT. ANON	THE SWEET ESCAPE	Mercury
9	7	JOJO	TOO LITTLE TOO LATE	Mercury
10	11	TAKE THAT	PATIENCE	Mercury
11	12	SNOW PATROL	CHASING CARS	Island
12	18	TAKE THAT	SHINE	Mercury
13	8	THE VIEW	SAME JEANS	PG&G
14	13	BOOZY LUV	BOOGIE 2NITE	Just Kiddin'
15	30	JUSTIN TIMBERLAKE	WHAT GOES AROUND, COMES AROUND	BMG
16	17	RAZORLIGHT	AMERICA	Virgin
17	19	THE FRATELLI	WHISTLE FOR THE CHOIR	Atlantic
18	14	KELLS FEAT. CEE-LO	LIL STAR	Mercury
19	26	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Hybrid
20	17	THE FEELING	LOVE IT WHEN YOU CALL	Island
21	10	OMI	ON THE BOX	Mercury
22	31	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	Geffin
23	21	SOPHIE ELLIS-BEXTON	CATCH YOU	Facelift
24	28	NELLY FURTADO	SAY IT RIGHT	Mercury
25	24	BEYONCÉ	IRREPLACEABLE	Columbia
26	10	RED HOT CHILI PEPPERS	DESECRATION SMILE	Warner Bros
27	23	RAZORLIGHT	BEFORE I FALL TO PIECES	Virgin
28	19	THE KOOKS	She Moves In Her Own Way	Wras
29	16	THE ORDINARY BOYS	I LUV U	BMG
30	15	SNOW PATROL	OPEN YOUR EYES	Island
31	38	GOSIP	STANDIN' IN THE WAY OF CONTROL	Capitol
32	27	SHARBAR PAT (PRARY ALL THE TIME)		Mercury
33	17	JAMES MORRISON	WONDERFUL WORLD	Parade
34	15	KILLERS	GOLDEN SNAKS	Mercury
35	15	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	Capitol
36	10	AMY WINEHOUSE	REHAB	Island
37	12	ERIC PRYDZ	VS FLOYD PROPER EDUCATION	BMG
38	39	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	Island
39	34	ERIKOKE	THE BEAT IS ROCKIN'	Saba
40	25	2PAC FEAT. ASHANTI & TI	PACS LIFE	Interscope

TOP 30 PHYSICAL SINGLES

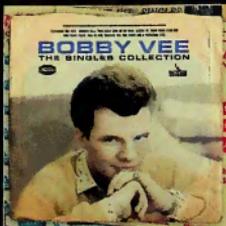
Pos	Weeks on Chart	Artist	Title	Label
1	1	MIKA	GRACE KELLY	COLUMBIA
2	1	ANON FEAT. SNOOP DOGG	I WANNA LOVE YOU	CAPITOL
3	3	JUST JACK	STARE IN THEIR EYES	MERCURY
4	4	FALL OUT BOY	THIS AIN'T A SCENE, IT'S AN ARMAS RAGE	MERCURY
5	4	JOJO	TOO LITTLE TOO LATE	MERCURY
6	5	MASON EXCEEDER		ISLAND
7	6	RED HOT CHILI PEPPERS	DESECRATION SMILE	WARNER BROS
8	10	CHIZP COWBOY		SONY
9	19	TAKE THAT	PATIENCE	REDFERRET
10	17	TOWERS OF LONDON	I'M A RAT	PARADE
11	17	ERIC PRYDZ VS FLOYD PROPER EDUCATION		BMG
12	12	BOOZY LUV	BOOGIE 2NITE	JUST KIDDIN'
13	14	LEONA LEWIS	A MOMENT LIKE THIS	PICTURE DISC
14	11	2PAC FEAT. ASHANTI & TI	PACS LIFE	INTERSCOPE
15	15	CASCADA	TRULY MADLY DEEPLY	ALL AROUND THE WORLD
16	18	THE ORDINARY BOYS	I LUV U	BANQUET PICTURES
17	44	+44 WHEN YOUR HEART STOPS BEATING		INTERSCOPE
18	10	SNOW PATROL	OPEN YOUR EYES	ISLAND
19	6	JESSICA SIMPSON	A PUBLIC AFFAIR	FX
20	10	SIMON WEBBE	MY SOUL PLEADS FOR YOU	NOCKLETS
21	9	BLOC PARTY	THE PRAYER	REDFERRET
22	20	ERIKOKE	THE BEAT IS ROCKIN'	DISCO
23	15	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	REDFERRET
24	10	THE FEELING	LOVE	ISLAND
25	10	EMMA BUNTON	ALL I NEED TO KNOW	TELSTAR
26	17	SHARBAR PAT (PRARY ALL THE TIME)		ISLAND
27	20	THE VIEW	SAME JEANS	PG&G
28	22	FHM HIGH STREET HONKEYS I TOUCH MYSELF		ALL AROUND THE WORLD
29	23	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	CAPITOL
30	8	THE LONG BLOODES	GIYDA APOSTROPHES	ROCKSTAR

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REACHED 100 WEEKS ON CHART
 THE FRATELLI (39)
 P DIDDY FEAT. CHRISTINA AGUILERA (40)
 THE FRATELLI (41)
 AMY WINEHOUSE (42)
 BEYONCÉ (43)
 CHIZP COWBOY (44)
 SIMON WEBBE (45)
 TOWERS OF LONDON (46)
 +44 WHEN YOUR HEART STOPS BEATING (47)
 MY CHEMICAL ROMANCE (48)
 FEDDÉ LE GRAND (49)
 NELLY FURTADO (50)
 BEYONCÉ (51)
 LUDACRIS FEAT. MARY J BLIGE (52)
 THE FEELING (53)
 LADY SOVEREIGN (54)
 FREEMANSONS FEAT. SIEDAH GARRETT (55)
 FERGIE (56)
 FHM HIGH STREET HONKEYS I TOUCH MYSELF (57)
 JUSTIN TIMBERLAKE FEAT. TI (58)
 MIKA (59)
 EMMA BUNTON (60)
 JAMES MORRISON (61)
 THE KILLERS (62)
 RAZORLIGHT (63)
 JUNIOR JACK FEAT. SHENA DARE (64)
 PAOLO NUTINI (65)
 GNARLS BARKLEY (66)
 NAS FEAT. WILL.I.A.M (67)
 RED HOT CHILI PEPPERS (68)
 JUSTIN TIMBERLAKE (69)
 CASCADA (70)
 JAMES MORRISON (71)
 BOYFOY FEAT. LUCIANA (72)
 BOWLING FOR SOUP (73)
 THE KILLERS (74)
 KAISER CHIEFS (75)

THE OFFICIAL UK SINGLES CHART
 is the UK's most authoritative chart, compiled by the Official UK Charts Company. It is based on a sample of more than 4,000 outlets, including 1,200 independent and CD single sales.
 All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

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