

MUSICWEEK



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Impala's Warner deal sparks revolt, as MoS and Gut quit Aim in protest

Aim hit by Warner fallout

Companies

By Paul Williams

Indies organisation Aim is facing a potential crisis after two of its leading members resigned over Impala's decision to back a Warner takeover of EMI.

Ministry of Sound and Gut both quit the organisation at the end of last week, angry not only over the link-up by the European indie group with Warner, but citing a lack of consultation about the move.

"The Impala announcement was a complete surprise to us," says MoS managing director Lohan Presencer. "We weren't even aware the conversations were going on. As the largest member of Aim and one of the largest members of Impala, we would at least have expected to have been consulted." As head of Europe's largest independent record company, Presencer believes the deal announced last week between Impala and Warner will worsen the position of the indie sector.

"It's difficult enough to compete with two 'super' majors, but having a third 'super' major with Warner and EMI is going to make it even harder for us," he says.

Gut founder Guy Holmes was unavailable for comment last Friday. Under the Warner and Impala agreement, the independent group has agreed to provide "complete

and full support" for an acquisition of EMI by Warner which, if its takeover is successful, will meet three concessions for the indies:

- Provide funding for new indie digital rights licensing platform Merlin
- Ensure the divestiture of certain recorded music assets
- Pursue various other 'behavioural' commitments to benefit the market as a whole.

Presencer, though, questions how these concessions would work. "The key point here is whatever deal has been done between Warner and Impala, the reality is that it will be practically impossible for these concessions to be implemented on a day-to-day basis," he says.

Alison Wenham, the chairperson/CEO of Aim – a member of the European society Impala – says the indie group is such a "huge community that it has always had differences of opinion. "We've learnt to live with different points of view," she adds.

She further notes Aim had kept members fully informed in its membership bulletins about its position on major record company mergers, which continues to be "no remedies, no mergers".

"The purpose of our organisation is to improve the market for indies, which means improving the behaviour of the majors," she adds.

aim@musicweek.com
@ News, p2-3



How do you make it in America?

The US campaigns for Corinne Bailey Rae, Imogen Heap and Franz Ferdinand are among those which will come under the microscope at *Music Week's Making It In America* conference, taking place at the Rich Mix Cultural Foundation in London tomorrow (Tuesday).

The one-day event aims to demystify the typically tough

American market with a series of focused case studies and panel sessions.

US guests including Marty Diamond from the Little Big Man Agency, Sony BMG's David Massey, Patrick Moxey from Ultra Records and Larry Rosin from Edison Media Research, will join UK names such as KT Tunstall's manager Simon Banks, Mike Allen and Kevin Brown from EMI and Lady Sovereign's manager Zak Bieda.

The day's sessions include a look at getting started in the US;

the changing landscape of the radio market; alternative pathways into the media; and a group session with the American guests examining the long-term viability of various British artists currently focusing their efforts on the US market. These will be interspersed with case studies on Corinne Bailey Rae, Imogen Heap and Franz Ferdinand.

Limited places are still available. To secure a seat, contact Imelda Bamford on 020 79213300 or email imelda@musicweek.com.

Channel 4 to plug music TV gap

Channel Four initiative aims to underline its commitment to new music, with a raft of new shows planned in March

p4



MW unveils awards shortlist

Music insiders gather at London's 24 club, as the industry gears up for the Music Week Awards on March 15

p8-9

High times for soundtracks

MW investigates how the Oscars are reinventing music sales, as labels find the best ways to push soundtracks

p10

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The merger match-up

Warner edges ahead in merger battle with a little help from Impala

Match point finally for Warner

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By Robert Ashton
Impala is looking to redress the balance of power in the music industry, after giving the seven-year struggle between EMI and Warner Music to gain control of each other a surprising – and radical – new spin by joining forces with the US major.

As Warner removes a huge regulatory obstacle in its quest to acquire EMI by getting Impala on its side, the independent group is eyeing a huge "pay-back" for its support that it hopes will ultimately result in a stronger independent sector that can compete on an equal footing with the majors. Impala's preferred blueprint seems to be for three "strong majors" – Universal and (pending clearance) Sony BMG and Warner EMI – and a redress of the industry's balance of power, which it believes presently rests outside of it with groups like Apple and its iTunes service.

But, for all the altruistic talk, one fact remains: Warner boss Edgar Bronfman seems determined to capture EMI.

Warner made its initial, private approach to EMI on January 26. However, this time it had the indie group in its pocket. Bronfman has spent the past couple of months hammering out what Impala chairman Martin Mills calls a "pretty comprehensive" and binding agreement to deliver some fairly significant "remedies" or concessions to buy that support in the EC. It is also a landmark move.

"It's the first time one of the parties [who want to merge] has come to us and accepted that remedies are necessary and accepted that a healthy indie sector is good for the industry," adds Mills. "Three strong majors and a strong indie sector are best."

The remedies agreed include Warner selling some recorded music assets and helping to fund the independents' digital platform, Merlin. Neither WMG nor Impala will amplify exactly what those assets are or who they will be sold to, although it is understood to relate to promises about sales, revenues and market shares rather than "an agreement to sell Atlantic UK". It is understood that Impala will negotiate alongside Warner and EMI with the EC competition authorities about which recorded assets will need to be disposed of.

Mills says any sales to indie groups will be completely "transparent". He adds, "We need to get [Merlin] off the ground and Warner is committed to giving support to that." Exactly how much financial support is also not being revealed at this stage, although it is thought that it is likely to run into many millions, effectively helping to bankroll the fledgling service.

Three strong majors and a strong indie sector are best

Martin Mills, Impala

If Warner is successful in acquiring EMI it has also promised certain "behavioural undertakings". The president, Patrick Zelnik says these mean it will not act "illegally" but have done in the past – namely by blocking access to online platforms or negotiating preferred

EMI

May 3 2006: EMI makes initial bid to buy Warner Music Group, at \$28.5 a share

June 23: EMI makes revised proposal for Warner, up to \$31 per share

July 13: Both majors left off balance. Impala wins Court First Instance by overturning Sony/BMG merger

January 11 2007: Eric Nicoli bids to shape EMI up, joining Alain Levy and David Munn and taking on CEO role

EMI is warned by Norah Jones album, 2007's biggest seller so far

MATCH POINT ?

digital deals. "The clever majors know their catalogue is not self sufficient," says Zelnik, adding that record companies are "weak" in front of Apple.

"The online situation is a big mess; let's break walls down together."

Despite the initial appearance that Impala has performed an about turn in jumping into bed with Warner, Zelnik also strenuously denies the indie group has ever been opposed to mergers – and specifically two majors combining. "This is not a change of heart. We

Impala: the ace in the pack, as EMI and Warner mull merger options

by Robert Ashton
As Edgar Bronfman and Eric Nicoli put on their best poker faces to play another round of deal or no deal, it turns out Impala holds the ace.

And that ace could complete a winning hand. The cards that could pave the way for a merger between the two majors after seven years of attempts and – with the EC expected to push the Sony/BMG deal into a phase II examination this week – no success.

And if Warner can engineer an acquisition of EMI, it will also prove to be the second time Bronfman has got the better of Nicoli – after stealing Warner from under the UK major's nose in 2003.

Bronfman, it seems, is the first major boss who has realised the European indie group may hold the balance of power at the EC competition office, headed by commissioner Neelie Kroes.

Impala's surprise victory in reversing the Sony/BMG merger at the Court of First Instance last

summer will have cemented that view and persuaded Bronfman to approach Impala to see if they could broker a deal.

It is understood that Impala president Patrick Zelnik started talking seriously to Bronfman in December. Zelnik himself is surprised that it has taken this long for one of the majors to realise Impala may hold the key to power and approach them. Until now, the majors have acted with complete indifference to the indie community and attempted to

railroad their merger deals through before coming unstuck in the competition minefield. "We've been consistently saying 'we want remedies'. But they don't come," he explains.

Insiders suggest that Impala may have also spoken to EMI; indeed Impala chairman Martin Mills accepts that there are "always conversations between everyone". EMI would not comment.

But it was Bronfman who took the initiative and the timing has played into his hands. Since Warner offered 320p a share to buy EMI last year, EMI has gone through painful changes, including the losses of Alain Levy and David Munn. At EMI Music Publishing, chairman and co-CEO Marty Bandier is set to leave in April after 17 years.

... is this the final rally?

IMPALA

Empire: Patrick Zelnik

WARNER

June 14: Warner returns with the first of its offers for EMI, 315p a share

June 29: Warner makes a 320p per share offer

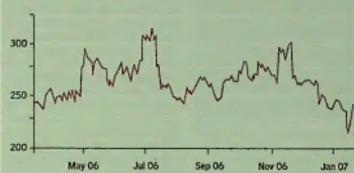
July 27: In light of CFI decision, EMI calls off its pursuit of Warner

February 14: Warner is boosted by EMI profit warning, that revenues in March 31 will be down 15%

February 20: Warner makes EMI approach - with the crucial backing of Impala

The highs and lows of EMI's share price

EMI SHARE PRICE



SOURCE: HANCO

ever, the profits warning that EMI issued on February 14 - along with a share price now hovering around 240p - means many analysts are expecting Warner's next offer to be cut price. One is expecting a bid around the 270p mark. However, there are no clues yet to when a formal offer will come.

One source suggests Warner, which is insisting on due diligence before making its cash offer, is hav-

ing Zelnik, expects that investigation to be extended.

Sources also suggest that, with Impala outside, Warner is now preparing its groundwork by talking to EMI's institutional investors to leverage support for its offer.

In the meantime, EMI is examining options to defend itself, while it is also reported to have written to Warner spelling out that it would consider any bid in terms of the price offered and the likelihood of European regulatory approval. One other possible scenario for EMI is that it could raise funds by securitising its publishing assets. An EMI spokeswoman confirms that the group often looks at its financing options, but would not elaborate on this. Also, it has been reported that EMI has entered discussions with several private equity groups, including US outfit One Equity Partners. EMI has already explored a private equity deal with UK group Perrina.

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We are not opposed to mergers - as long as there are strong remedies

Patrick Zelnik, Impala

are not opposed to mergers - as long as there are strong remedies," he says. "In this case, the remedies are strong enough to reverse the trends of the market."

Both Zelnik and Mills vehemently reject any suggestions that they have effectively blackmailed

Warner in return for not raising objections. "I've never blackmailed anyone in my life," says Zelnik.

Sources suggest that Warner was offering a price of around 300p per share on January 24, 20p less than the offer it made last summer, which was rejected by EMI. How-

ing problems getting accurate data from EMI. This is thought to be slowing down its offer. "Their numbers keep changing," he says. Another suggests that Warner might want to wait until after the EC makes a decision on Sony/BMG this Thursday, although everyone,

do better business with a US group. And again Zelnik does his best to show that the indies will work with anyone who is prepared to "wake up... and come up with vision and optimism and battle". In a dig at EMI and the UK he adds, "You can drink excellent American wine now."

Zelnik is obviously hoping that Zelnik and his colleagues can use their undoubted influence in Brussels to smooth a merger with EMI. Zelnik started that process last Friday when he met with Kroes. It was his first chance to discuss this development and also be brought up to speed with the Sony/BMG and Universal/BMG Music Publishing cases currently being examined by Kroes' competition office.

Insiders suggest that the regulatory climate has changed

since Kroes took over from former competition commissioner Mario Monti. "There is more flexibility in the approach," says one. This suggests a certain amount of horse trading - that Bronfman is relying on - may be possible.

But it is by no means certain that just because the Warner offer comes Impala-endorsed that it will be waved through.

And Bronfman still needs to convince EMI. It offered 320p last summer, but a renewed bid is expected to be well below 300p. Bronfman must also be hoping that if Sony/BMG is finally cleared, it will be after the group has conceded some pretty spectacular remedies of its own. Otherwise, he might rue the day he promised to give a leg-up to the indie sector.

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Impala: indie champs to kingmakers

The journey from obscure European indie trade organisation to potential kingmaker in one of the biggest music deals in history has taken Impala just seven years.

It can be traced from the formation of the association in April 2000, just a few months after Time Warner and EMI reached their \$20bn joint venture deal to fold EMI's music business into Warner Music. This was the first of the proposed super mergers, with the majors exploring ways to move from five to four.

Immediately, Impala spotted that one of its key purposes would be as a guardian of anti-trust issues. Fearing the Warner/EMI merger would put the squeeze on independent and, due to a lack of cultural diversity - something the indie group sets great store by - it challenged the merger.

Its complaints led to the EC competition commissioner Mario Monti helped scupper the deal, although over 2003 EMI and Warner continued to examine ways of merging before Edgar Bronfman bought Warner that November.

Impala also played a huge role in providing the EC competition authorities with evidence that the music market would be adversely affected when Sony and Bertelsmann announced, in November 2003, their plans to merge their music businesses. To the surprise of many, the new Sony/BMG group was given the green light in August 2004.

However, Impala did not give up. European indies clubbed together to raise a fighting fund to challenge the EC's decision to allow the merger. The case dragged on, with few offering Impala any hope of reversing the move.

But last July the European Union's Court of First Instance sensationally overturned the EC's ruling. That is now being appealed with a decision on whether the process should enter a more in-depth 30-day, phase II investigation expected on March 1.

Impala also objected to Universal Music's plans to buy BMG Music Publishing for about \$2.1bn (£1.2bn) and that merger went into an antitrust inquiry last December. A decision is likely in April.

At the time, Impala chairman and Bertelsmann group chairman Martin Mills said, "One of our main concerns is the strength of the majors to leverage resources and publishing as well as the crucial online market."

And the successful double act that Mills enjoys with his president Patrick Zelnik, the chief of French indie Naive, has been credited with ensuring the group is taken seriously by the competition office.

Then, after its latest proposal, made on January 24, EMI shocked the City by posting a profits warning, estimating revenues would be down 15% in the year to March 31. That fact itself may allow Warner to field a much reduced bid.

Impala also believed Bronfman was a better bet. He is not the chief of a public company, currently embattled by angry shareholders. The management of Warner is also, arguably, more equipped to lead a merged group following the departures of the experienced execs.

Zelnik and Warner also paint a picture of an executive who does not subscribe to the divisive, but seemingly entrenched battle between majors and indies. He is, they say, open to new ideas and willing to form a partnership.

Zelnik is clearly a fan. He describes the Warner chief as "special" and a "risk-taker", who understands the needs of the indies and problems confronting the wider market very quickly.

Zelnik is keen to push the view that Warner and the indies can bandy up to solve the problems affecting all the industry. "When markets shrink, everyone blames others. We want to move from the vicious circle to start a virtuous circle so we all work for recovery," he adds. The Warner chief backs him: "Bronfman believes in music and in America has shown great sympathy for independents. He is not in the same position as executives like Nicolli; this is why it is possible," he says.

Interestingly, the European indie group appears to be able to

Channel 4 launches bid to fill music programming gap

New C4 shows target music TV audience

Music TV

by Ben Cardew

Channel 4 is attempting to position itself as television's home of new music with the launch in March of its first New Music Month.

The initiative will see a raft of new music shows across Channel 4, E4 and Channel 4 Radio, as well as a number of one-off specials and devoted online activity.

"We have spotted a gap for all music in the market. As the other channels seem to have stepped back out, we have stepped in," says Channel 4 head of music, youth and T4 Jules Oldroyd. "With Top Of The Pops going and no replacement for CD:UK, Channel 4 becomes increasingly important to reach a wide audience."

New music programming for the month includes a fresh run of the 4Music Presents shows, a second series of Transmission with T-Mobile and two new reality series Musicool and Search For A New Pussycat Doll.

The channel will also screen one-off shows including waves NME Awards 2007 and Corinne Bailey Rae: Live In New York.

In addition, a number of video exclusives and exciting Channel 4 music programmes will also pick up the New Music thread. Freshly Squeezed, the channel's daily morning music show, will feature acts from unsigned, the channel's web space for unsigned artists; Popworld will screen exclusive performances of new singles from Christina Aguilera and Jess Stone, and Live From Abbey Road will feature new tracks from artists including Ray LaMontagne and Natasha Bedingfield.

Sister channel E4 will also support New Music Month, starting with a week's programming from March 3 under the umbrella 2007 - The Story So Far.

At the same time, E4 Music will devote the whole of its playlist and the majority of airtime to music from 2007.

In the meantime, internet radio station Channel

4 Radio will unveil a third series of SlashMusic, hosted by Tom Ravenscroft, and Channel 4's online music site will be revamped, becoming Channel4.com/4music, with features around New Music Month including interviews and its selection of the best new music.

Finally, the station will promote New Music Month with TV idents featuring British female acts, including Lady Sovereign and Corinne Bailey Rae, and new acts such as The Horrors and Bat For Lashes.

"For terrestrial broadcasters - but even with MTV, who have gone to a non-music front - increasingly with the range of shows that we have, we are absolutely one of the first points of contacts for a lot of music companies to get exposure for their artists," says Oldroyd.

She also hints that this may be the first of many such initiatives. "The level of interest we have had from the labels has been very interesting, with video exclusives and deals for longer format programming around artists," she says.

"We will see how it goes, but it helps when we have something specific. We will think long and hard about the future and there may be other things that we do.

"We are really pleased with the way that labels have embraced it," ben@musicweek.com

DEVENDRA BANHART
CAST LIST
Management: Elliot Roberts, Lookat Music
Management, A&R: Ben Beardsworth,

XL Recordings
Marketing: Stewart Green, XL Beggars Group, TV: Craig McNeil, XL/Beggar's Group, National Press: Kamah

Coiff, XL/Beggars Group Regional press/online: Richard Onslow, XL Publishing: Jeremy Lazenby, Chrystal,

DEVENDRA BANHART

XL artist Devendra Banhart is currently holed up in an LA mansion recording the follow-up to 2005's Cripple Crow, but a track placed from a previous album in the latest European-wide Orange television campaign is serving to re-engage audiences with his music.

Banhart has sold almost 200,000 copies of his breakthrough set, and XL is confident about building on that foundation with the new album, currently scheduled for a summer release.

New management in the shape of famed Neil Young and Ann Mitchell curator Elliot Robert is also its first step at taking the artist to wider audiences.

The current Orange campaign draws on a track entitled Little Yellow Spider,

lifted from Banhart's 2004 studio album Nino Rojo, and is airing intermittently across Europe for a six-month period.

XL managing director Ben Beardsworth says the tie-up was an attractive opportunity for the label to advance any new music from Banhart. "We've turned down a lot of ads for Devendra, but in this case we felt that the timing of having such a distinctive song and voice getting exposure during the run-in to a new album campaign could only be helpful."

Material from Banhart's as-yet-untilled new album will receive its first airing at the Topanga Canyon community centre in LA, with similarly intimate gigs to be held in other markets.

SNAP SHOT



Fopp to outline store plans

Fopp will this week meet with a number of major record companies to outline its plans, following the dramatic acquisition of 67 former Music Zone stores.

The retailer has reopened all 67 stores, which closed in January after administrator Deloitte & Touche announced it had initially failed to find a buyer for the defunct chain, with all but one still trading under the Music Zone brand.

While negotiations between Deloitte and suppliers over the ownership of existing Music Zone stock are believed to be nearing a conclusion, Fopp still faces a number of challenges in coming to terms with its vastly-expanded store portfolio; the purchase took the number of Fopp stores from 46 to 113, the majority of which are outside its traditional power base in Scotland.

"Everyone is working on stock issues and staff issues," a Fopp



Back to business: Fopp has re-opened 67 former Music Zone stores

spokesman says. "Sorting that will take a long, long time. It will be weeks before we get on to other things. It is a period of assessment over the next few weeks."

He adds that a number of former Music Zone employees have contacted the company in search of work, and many have now returned to employment.

Of Music Zone's 103 outlets, Deloitte closed 31 - resulting in 325 redundancies - with 67 stores acquired by Fopp. A spokesman for Deloitte says the lessees of the remaining five, including the London Bridge store, will now either be sold or revert to the landlord.

Fopp said in a statement that the new sites will take the company into markets that are in line with its expansion plans, "enabling us to take the Fopp brand to even more customer nationwide."

How Fopp will cope with the increase in size remains a key question. Nick Gladding, of retail analyst Verdict, says, "I am surprised they have taken so many stores. From their point of view it is a chance to build their estate and their business. But it is a big step. When stores change frequently, customers get confused and stores get a bad reputation. Fopp will need to convince people otherwise."

Hunt is on for new MCPS-PRS chief

The MCPS-PRS Alliance is looking to re-establish its top management structure by stepping up its bid to recruit a new chief executive officer.

The organisation is actively recruiting an executive to replace former CEO Adam Singer, who quit at the end of last year as it faced one of its toughest challenges in the Copyright Tribunal.

A number of "high-profile" candidates have applied for the vacant position and it is understood several are under consideration. According to a well-placed source, many who have made their names outside the music sector have already applied. There have also been several internal candidates for the post, believed to include current managing director Steve Porter. Following Singer's departure, MCPS and PRS announced that they would "allow the collection societies' current management team to continue to lead the organisation".

A MCPS-PRS spokesman refused to comment on the search, other than adding that it is not yet completed.

However, advertisements have already been placed with a brief

given to headhunters to find a candidate with "visionary planning skills" and a "strategic leader with presence, sensitivity, energy, focus and an engaging, charismatic style".

No mention of the Copyright Tribunal is made, although the role does call for a person who can "lead the negotiation of agreements with third parties ensuring that the group maximises revenues whilst containing costs".

Singer, the former CEO of Telewest and Flextech TV, joined the Alliance in February 2005 and helped grow its revenues to £530m. But his tenure will probably be best remembered for the battle waged between the publishing association, record labels and digital service providers over an online royalty rate.

And he surprised many in the music industry by announcing his decision to leave the association before the Copyright Tribunal sat. However, before he left - in mid-November - he did strike an out-of-court settlement with the recording sector. The Copyright Tribunal later sat to rule on a royalty rate between digital service providers, including Yahoo and AOL, and MCPS-PRS. A decision is expected by the beginning of April.



Independents shouldn't fear THE closure, says EUK

EUK has promised independent retailers that the closure of THE will not affect the service they receive.

The company announced last week that it is to axe the THE operation, only months after buying the rival distributor for £20m.

The move means that THE's distribution centre on the Lymedale industrial estate in Newcastle-under-Lyme, Staffordshire, will close, while its site on the nearby Rosevale estate will become an internet fulfilment site for EUK parent company Woolworths.

"THE's London buying office will be merged into EUK and the distribution of accessories and associated labels, including Vital's operations, will transfer to EUK.

For independent retailers, many of whom relied on THE for overnight "top-up" supplies of CDs, DVDs and books, the news was worrying.

"This is a concern. For top-ups for the weekends and special orders you could do that all through THE," says one retailer. "They have a great telesales team and they are a great back-up for all indies when they



Wigglesworth: 'Full support' for indies

need stuff quickly, and for the indies that don't have major accounts."

"I am not sure what they are going to do," he adds. "We have to trust that they are not going to throw away a big part of their business."

However, an EUK spokesman told *Music Week* that independent retailers had the full support of EUK managing director Lloyd Wigglesworth. "The plan is to bring the customers under EUK's wing at Hayes in West London," he says.

"Our intention is to replicate the

Our intention is to replicate the quality of service, even better it EUK spokesman

quality of service that they have enjoyed previously with THE and maybe even better it, but certainly not to see it decline. The only difference will be that they will be serviced from a location in West London rather than Staffordshire."

Yet doubts still remain. "EUK is getting very powerful," one indie retailer says. "They are owned by Woolworths and it is a concern that a competitor is one of our major suppliers."

THE's Lymedale and Rosevale sites employ 639 people and EUK says that where possible staff will be re-deployed within the group. Consultation with all THE staff is currently under way.

The Lymedale site is expected to close in September, although redundancies may begin to take effect from the summer. The conversion of Rosevale is expected to be completed by July.

Record labels buoyed by resurgence in compilations market as sales leap by 11.5%

Fine focus boosts compilation sales

Retail

by Ben Cardew

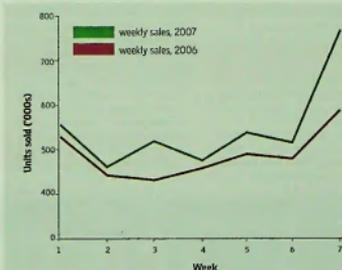
The compilations market could be on the verge of a revival after several years of decline, as labels learn to focus on key brands and releases.

Week-on-week compilation sales have been up every week since the start of December 2006, bringing the year-to-date total for 2007 to 3.60m units sold (to Sunday, February 18), an 11.5% increase on the same period of 2006.

This figure stands in stark contrast to last year's compilations market, which saw monthly sales to December down every single month, ending the year off 51%.

Virgin Retail head of music Rob Campkin believes labels are benefiting from abandoning their scattergun approach to the compilations sector, which often confused prospective customers.

"Less is more" is my take on compilations. The less you do the more focussed you can be," he says. "What has really helped compilations sales is that suppliers have whittled down the amount of compilations they do -



one for Valentine's Day and one for Mother's Day.

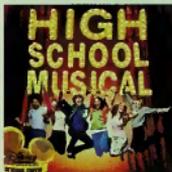
"At the end of the day, consumers would come in for Valentine's Day, asking for a compilation they have seen in an advert and you would show them 15 different things. They get confused."

HMV music manager Melanie Armstrong says the compilations market has also benefited from a number of one-off successes, including Sony BMG's Radio One Live Lounge set, currently the

highest-selling compilation of 2007.

"The strong performance of one or two recent titles, most notably Live Lounge and High School Musical, shows that releases can be successful where they avoid the tired old format and a bit of thought goes into them," she says.

"You have to find a way of making a release stand out and give people a reason to buy it. Live Lounge is a good example of this -



Thinking-man's compilation: Innovative thinking made High School Musical and Live Lounge strong performers in the compilations market



bringing together artists and songs that people were bound to want, and, importantly, which they couldn't really get any other way."

Other factors in the upturn, which comes despite the growing popularity of downloading, include the improved performance of the dance music sector - sales of dance compilations rose by 12.1% in 2006, according to OCC figures - as well as newspapers switching away from covermount CDs, in favour of DVDs.

However, Paul Quirk, of Quirk's Records in Ormskirk, says it is important not to get too carried away by recent gains. "Radio One

did very well for us and we did OK on some dance stuff," he says. "But if you look at the Now! albums, they are declining. And they are the flagship compilations."

His opinion is backed up by statistics for 2006's three Now! compilations - 63, 64 and 65 - which had sold only 2.19m units between them by the end of 2006, way down on 2005's trio, which notched up sales of 2.7m.

Quirk adds, "There are still some compilations that do very poorly. We used to order 15 copies of most things. Now we order five. And there aren't many compilations that we are re-ordering."

ber@musicweek.com

► 'Of all the allies that Warner might have chosen, who would have bet on the independent labels' association Impala?' – Editorial, p14

Your guide to the latest news from the music industry

Bottom line

Napster scales down UK office

► **Napster** is scaling down its UK operation as part of a reorganisation of its European activities. The company is centralising all European sales and marketing activities to offices in Frankfurt, meaning the London operation will exist primarily to provide programming services for the UK market. Ian Graves has been promoted to head of programming for Napster UK, following the decision of Jeff Smith to swap Napster for a new role as head of music at Radio 70.

► **Warner Music International** has made vice chairman John Reid the man responsible for the group's activities in Europe. Reid has been handed the European duties in addition to his current role and takes the title of vice chairman, WMi and president WM Continental Europe. He takes over the European job from WMi vice chairman and COO Gero Conrad, who recently

announced his decision to leave the company.

► **The Recording Industry Association of America** has reduced its efforts to crack down on illegal downloading at university campuses in the US. It sent out 15,000 complaints this academic year to 25 universities, a three-fold increase on total complaints last year.

► Former **CD Wow** director Philip Robinson has agreed to pay the BPI £50,000 in a court case against his former company for alleged parallel importing.

► **Academy Music Group** has bought the Brighton Hippodrome, taking its tally of venues around the country to 12. It is also to increase the capacity of Birmingham's Carrington Academy by 300 to 5,000.

► **HMV** has shortlisted four agencies – PHD, OMD, Starcom and MediaCom – to compete for its £24m media planning and buying account.

► **Digital service Indiestore.com**, which allows unsigned artists to sell music direct to fans online, officially launched last

week. The site will allow

independent artists to grow their fanbase, develop their own online community with blogs and sell more music via payment by SMS.

► **Fopp** is in discussions over the future of the revamped **Music Zone** stores. p4

► **EMI and Apple Corps** are suing a clearing company for throwing away a number of irreplaceable images of The Beatles. Crystal Services is being sued for a reported £700,000.

► **EUK** is to close its UK operation five months after acquiring the rival distributor for £20m. p5

People

ERA chairman to be unveiled

► A decision over the chairmanship of the **Entertainment Retailers Association** is expected to be made when the group's board next meets on March 13. Deputy chairman Paul Quirk assumed the role of chairman in January, following Steve Krottil's departure from HMV.

► Commercial radio trade body **RadioCentre** has appointed former Ofcom chief policy partner **Kip Meek** as non-executive director.

► The independent music publisher **Music Copyright Solutions** has made several changes to its board of directors, with John Sanderson stepping down as chairman. **Peter Koenig**, a non-executive director of the company, becomes chairman and executive director. **Guy Fletcher** becomes deputy chairman. **MCP's** chairman **Tom Bradley** has been appointed to the board as non-executive director.

► **Epic Records** has appointed former V2 Records president **Andy Dershowitz** as its executive vice president. Dershowitz will be in charge of expanding and diversifying Epic's roster.

► **Live Nation** has appointed **Tony Robinson** as SVP of international marketing partnerships. Robinson joins from MTV Networks.

► **Intertone**, where he is currently **Viacon** brand solutions vice president.

► **Primary Talent International** has recruited **James Morrison** from DF

Concerts to join its list. Morrison will take up his new position on March 9.

► **The MCP's-PRS** alliance is searching for a new CEO. p4

► **Discography songwriter and lyricist Ray Evans** has died aged 92. Best known for his 60-year musical partnership with Jay Livingston in which the pair wrote 26 songs, producing themes for film, TV and Broadway musicals.

► **Yahoo Music** in the US has reportedly promoted **Ian Rogers** to general manager. The move follows the departure earlier this month of David Goldberg and Robert Roback, former vice president and general manager of Yahoo Music respectively.

Exposure

Aerosmith to play Hyde Park

► **Aerosmith** (pictured left) are to play their first European tour in eight years this summer. The band will play the Hyde Park Calling festival, which takes place over June 23 and 24.

► **Capital Radio** is reported to be in negotiations with former Kiss 100 Breakfast DJ **Bam Bam** to host a new show on the station.

► **The compilations market** is enjoying a revival. p5

► **GMG Radio** has recruited **Graham Dean** as breakfast presenter of London's Smooth Radio ahead of the station's relaunch next month.

► The video for **Justin Timberlake's** *What Goes Around... Comes Around* has become the fastest-selling video on iTunes' Music Store, with more than 50,000 downloads in four days.

► **ITV** has denied reports that it has shelved a replacement for **CD:UK** after failing to find a sponsor for **ITV's** 15-part series after **O2** pulled out.

► **Arctic Monkeys, The Killers, Razorlight and Snow Patrol** are to headline the 2007 **T In The Park** festival, which will, for the first time, open on the Friday evening on July 6, making it a three-day event.

► **NME.com** is to exclusively stream **Arctic Monkeys'** new album **Neon Bible** one week before release.

► **Channel Four** is launching its first New Music Month. p4



Bedingfield: MTV gig in the pipeline

► **MTV** is to launch its fifth series of **Spanking New Music** gigs in March, with artists including **Natasha Bedingfield** (pictured above), **Kano** and **Fifi G'lyno** scheduled to perform.

► **Wembley Arena** was named best international arena and London's **Royal Albert Hall** won the best international theatre award at the 18th International Pollstar Concert Industry Awards in Los Angeles last week.

Sign here

Universal buys Octone Records

► **Universal Music Group's** Interscope Geffen A&M Records has acquired New York-based **Octone Records**, home to acts including **Maroon 5** and **Flyleaf**. As a result, the label will be rebranded **A&M/Octone**.

► **Glastonbury** organisers have selected **Carlsberg** to be the events official beer until 2011. Festival organisers are also reported to have applied for a licence to run the event for the next four years.

► **Sony/ATV Music Publishing** has signed a worldwide administration deal with **SBT Music**, the publishing division of esteemed reggae label **VP Records**, home to artists including **Sean Paul, TOK** and **Wayne Wonder**.

► **Apple Computers** and **Cisco Systems** have reached an agreement over the iPhone trademark, allowing each company to use the brand name for their respective products.

► **US** satellite radio giants **Sirius** and **XM** have agreed to a \$13bn (£6.7bn) merger. p10

THEPLAYLIST

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

Supported by MUSIC



MARK RONSON
FEAT. AMY WINEHOUSE
Valerie
(Columbia)
Winehouse has been performing this *Valerie* cover live. A highlight to Ronson's new album, from album, April 16



YOUNG LOVE
Discotheque
(Stolen Transmission)
A dancefloor-friendly indie pop tune that drops appeal. We first heard this more than a year ago and it still sounds fresh. (single, b2c)



UNDERGROUND HEROES
Chasing The Buzz
(unsigned)
Published by EMI and managed by Empire, UK deliver the kind of brass, jangly rock that has taken the View to the top of the charts. (demo)



BRIGHT EYES
Four Winds
(Polydor)
A captivating song which both lyrically and musically puts Conor Oberst at the top of his game. (single, April 2)



DRAGONETTE
Mercury
(Mercury)
Another highlight from their debut album. Martina Sarbara brings a sass and confidence all too often missing in pop. (from album, July 16)



JULIAN VELARD
JUL Interests
(unsigned)
Julian Velard is heating up with *Velard*, with a number of publishers and labels heading to New York to catch his talents live last week. (online stream)



SIOBHAN DONAGHY
Don't Give It Up
(Parlophone)
Played by Capital eight weeks upfront, Donaghy's new single has a strong production and identity. (single, April 9)



KINGS OF LEON
On Call
(Columbia)
Kings of Leon's new album marks a strong return for the brothers. Followed, and On Call is one of its finer moments. (single, March 26)



JOSH PYKE
Memories & Dust
(Island)
A world-class album from the Australian songwriter who signed to Island in March last year. A bright future. (album, June)



ENVELOPES
Smoke In The Desert
(Brill)
Effortlessly cool and packed with character. Envelopes sound like the bastard child of the blues and Talking Heads. (single, April 9)



MUSIC MEETS BRANDS

THE LANDMARK LONDON 18 07 07

Wednesday 18 July 2007

The Landmark Hotel, London, UK

Look out for the Early
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coming soon!

Last year's debut conference was a sell-out success, with speakers representing brands and artists alike, including T-Mobile, Sony BMG, Nokia, Coca-Cola, Vodafone, Channel 4, Robbie Williams, Michael Jackson and Linkin Park.

2007's event will be back at The Landmark and is shaping up to be bigger and even better. So **don't miss out** on your opportunity to meet the key players in this trail-blazing sector and learn from the best in the business.

INTERESTED?

Email your full contact details to Imelda@musicweek.com and we will send the conference programme once it's published.





It is just two weeks away, and last week the starting gun was fired on the Music Week Awards 2007. In full evidence (2) were the Street Gig Team for headline sponsors T-Mobile – whose William Martin is pictured here with MW's Ajax Scott – to whom denoting the new

Sony Ericsson W880i (2). It was a gathering of the great and good, including Amy Bell of Fall On Entertainment and Will Oresford of The Vortex venue (3), along with MW editor Martin Talbot, and awards organisers Kirsty Barker and Louiza Skinner (4) and Formula 10s Philippa

Rutt and friends (5). For some, the draw of a copy of Music Week was simply too much (6), while EMI's James Hopkins and T4 presenter George Lamb (7) chatted in one corner and PPL's Dominic McConigal, Sarah O'Brien, Ceri Wade and Jonathan Morrish quaffed elsewhere (8).

Music Week Awards 2006: the shortlists

REGIONAL PROMOTIONS TEAM OF THE YEAR
(sponsored by Nielson Music Control)
Anglo Plugging
Intermedia Regional
Island Records
Polydor Regional
Warner Bros

NATIONAL PROMOTIONS TEAM OF THE YEAR
Island Records Group
Mercury Records
Polydor National
RCA Records
Warner Brothers UK

RADIO STATION OF THE YEAR (sponsored by PPL)
99.9 Radio Norwich
BBC Radio 1
BBC Radio 2
BBC Radio 6
Radio City 96.7
Radio Clyde 1

MUSIC PROGRAMMES OF THE YEAR
Gemma Ergatoudis, BBC Radio 1
Mark Findlay, The One Network
Colin Martin, BBC Radio 2
Emma Scrutton, Kerrang! Radio
Mike Walsh, Xfm

VENUE OF THE YEAR
(sponsored by Red Stripe)
Kentish Town Forum, London
King Tut's Wah Wah Hut, Glasgow
The Loadmill, Sheffield
The Luminaire, London
Wembley Arena, London

PRODUCER OF THE YEAR
Brian Higgins & Xenomania (Girls Aloud)
Flood & Moulder, (The Killers)
Future Cut, (Lily Allen, Lemar)
Jackie Lee (Snow Patrol, Blue Party)

PR CAMPAIGN OF THE YEAR
William Luff from EMI Records for Corinne Bailey Rae
Somraj Sreenivasan from Polydor for The Sound of Girls Aloud
Rachel Hendry from Mercury for The Killers
Richard Dawes from Polydor for Yale That
Laura Martin from Scruffy Bird for The Young Knives

INTERNATIONAL MARKETING CAMPAIGN OF THE YEAR
Mike Allen and Kayle Brown from EMI for Corinne Bailey Rae
Hassan Choudhury, Alex Myers and Greg Sambrook from Universal for Snow Patrol
Nassan Choudhury, Alex Myers and Greg Sambrook from Universal for Scissor Sisters

CATALOGUE MARKETING CAMPAIGN OF THE YEAR
Dan Whitney from Sony BMG for Alan Simons
Haydn Williams from Sony BMG for Radio 1's Live Lounge
Chris Chandler from Union Square Music for 'Slide Remastered'
Julian Fernandez from Universal Music for Do You Remember The First Time?
Pulp re-issues
Will Wood from Sony BMG for The Clash

UK MARKETING CAMPAIGN OF THE YEAR
(sponsored by Yahoo! Music)
Katherine Parrot and Dan

Doncombe from Parlophone for Lily Allen
Karen Meekings and Jo Kalli from Gut Active for Lazy Town
Lee Janson & Cliris Scott from Island for The Fratellis
Clive Cowley from Mercury Records for The Killers
Ian Dutt from Integral/Vital for Jose Gonzalez

DISTRIBUTOR OF THE YEAR
EMI
Pinnacle
Arvato
TEN
Universal

MUSIC SALES FORCE OF THE YEAR
EMI
Pinnacle
Sony BMG
Universal
Warner

MUSIC RETAIL CHAIN OF THE YEAR
Foop
HMV
Virgin

ROUGH TRADE RECORDS, LONDON (NOTTING HILL) SELECTADISC, NOTTINGHAM SISTER RAY, LONDON

DIGITAL MUSIC STORE OF THE YEAR
Beatport
Bleep
eMusic
iTunes
Napster

DIGITAL MUSIC SERVICE OF THE YEAR
3
AOL Music
Interoute/Share
Napster – Music on Demand

Other awards:
The Strat
The A&R Award (sponsored by MTV)
Record Label Of The Year (sponsored by T-Mobile)
Independent Record Label Of The Year (sponsored by ViZionze Digital Media)
Publisher Of The Year (sponsored by Sony Ericsson)
*Booking Agent Of The Year and Concert Promoter Of The Year
*shortlist unveiled next week

Music insiders gather Top talent Awards

The behind-the-scenes campaigns which helped lift Lily Allen, Girls Aloud, Snow Patrol, Corinne Bailey Rae and Scissor Sisters to success are among those competing for gongs at next month's Music Week Awards.

All the projects received recognitions in the shortlists which were unveiled last Tuesday night at an announcement event staged at the 24 club, in London's West End.

The awards show will take place at London's Grosvenor House Hotel on Thursday March 15.

One of the year's new categories will see Radio One's George Ergatoudis, Radio Two's Colin Martin, The One Network's Mark Findlay, Kerrang! Radio's Emma Scrutton and Xfm's Mike Walsh all compete for the title of music program-

Red Stripe



Sony Ericsson



MUSIC

Vodafone DIGITAL MEDIA

Nielsen Music Control



In turn, MW managing editor Paul Williams (right) rubbed shoulders with Snowdog Records' Brian Yates (9), Wiggins' Alexander Ross chatted with Ricall's Paul Lynton (10), Intermedia's Steve Tandy toasted nomination with Gut's Fraser Ealey (11) and Ajax Scott

hit the mike (12). Elsewhere, MW's Matt Slade chatted with UC's Donna Cass (13), 6Music's Julie Cullen and Rik Blaxill celebrated a nomination (14), Red Bull's Alice Dalton, Alice Milford Scott and Nicola Andreasen hooked up with MW's Matthew Tyrrell (15), the French Export

Bureau's Corinne Miccilli came along with Nathalie Pleissis of Use Your Ears (16), EMi's Erika Thomas and William Luff (17) enjoyed the evening and (18) iTunes Denzyl Feijelson brought along Athena, one of the artists he is championing.

er at London's 24-club, as the industry gears up for the Music Week Awards on March 15 nt rewarded as shortlists are unveiled

mer of the year.

In turn, Radio One, Radio Two, 6 Music, Radio City 96.7, Radio Clyde and 99.9 Radio Norwich will all compete to be named radio station of the year.

Of the other shortlists announced last week, Manchester's Piccadilly, Derby's Reveal Records, Nottingham's Selection, London's Sister Ray and Rough Trade (Notting Hill) were nominated as independent store of the year, with HMV, Virgin and Fopp nominated as retail chain of the year.

Beatport, Bleep, eMusic, iTunes and Napster were nominated in the digital music store category, with 3, AOL Music, Interzone/Share and Napster nominated as digital music services.

In the main marketing campaign category, the Lily Allen, Lazy Town, Fratellis, Killers and Jose Gonzalez projects were all recognised. In turn, international campaigns for Corinne Bailey

Rae, Snow Patrol and Scissor Sisters were also shortlisted. The PR work on Corinne Bailey Rae, Girls Aloud, The Killers, Take That and Young Knives was nominated, while catalogue projects for Nina Simone, Radio One's Live Lounge, Slade, Pulp and The Clash were also recognised.

The Music Week Awards 2007 is shaping up to be the biggest and best show in the show's history, with a string of sponsorship giveaways and other surprises on the night.

The list of sponsors is growing fast. Besides headline sponsor for the event, T-Mobile, which has signed up on a two-year deal and is also sponsoring the record label of the year award, category sponsors include MTV (A&R), Nielsen Music Control (regional promotion teams of the year), PPL (radio station), Red Stripe (venue), Vodafone Digital Services (indie record label) and Yahoo! Music (UK marketing campaign).

There is also more reason than ever to win a Music Week award this year, thanks to a partnership with sponsor Sony Ericsson, the mobile handset company which is backing the manager of the year category on the night.

A further partnership will also see every single winner at the awards also scooping an exclusive Sony Ericsson W860i handset, the company's brand new, start-of-the-art music phone.

The handset, which is only hitting the streets for the first time in March, is an ultra-thin music phone, which comes packaged with a 2 megapixel camera, Bluetooth and email capability and a 1GB memory card capable of storing up to 900 tracks.

The phone also offers track ID, a system which allows the user to record a snippet of a track on the phone and then identify the track via an over-the-air interface.

Each Music Week Awards

winner will be delivered with a W860i, which will be preloaded with a video clip of themselves receiving their award, as part of a MW Awards 'morning after kit' from Sony Ericsson, T-Mobile and Music Week.

The W860i was demonstrated by T-Mobile Street Gig team members at last week's launch event, where one of the devices was also up for grabs in a draw on the night. The winner of the phone was Reg Nash of Ocean Events.

Other deals are also adding value to the show. Red Bull is also sponsoring the show by staging its own Red Bull Fusion Bar as part of the night's aftershow party, offering free and exclusive Red Bull cocktails for attendees.

Red Stripe, which is sponsoring the best venue award, is also providing a bucket full of bottles of beer for every table.

Music Week editor Martin Talbot says, "The competition for

success in the modern music business is tougher than ever before - and the standard of entries this year was evidence of the extra effort which is going into achieving this.

"That, and the support of our growing list of sponsors, looks set to make this year's awards a night to remember."

Besides the categories shortlisted last week, other awards to be presented on the night include new gongs for booking agent of the year and concert promoter of the year, the shortlists for which will be unveiled next week. Other awards to be presented on the night will be the Street Award, The A&R Award, Record Label Of The Year, Independent Record Label Of The Year and Publisher of The Year.

© To reserve tickets for this year's awards, call Louisa Skinner on 020 7955 3754 or email Louisa@musicweek.com

LOWDOWN ON SATELLITE RADIO

1992: American Mobile Satellite Corp spins off an American Mobile Radio Corp to focus purely on radio

May 1997: American Mobile Radio Corp becomes XM Satellite Radio.
October 1997: Wins one of two satellite digital radio service licenses from the Federal

Communications Commission (FCC).
September 2001: XM launches, going live initially in San Diego and Dallas. It offers 71 music channels and 29 other channels covering sport, talk and children's shows.

December 2001: XM claims 27,733 subscribers.
February 2004: Services become entirely free from advertising.

January 2007: XM reaches 76m subscribers, 2m satellites and 170 digital channels, including 73 devoted to music.

SIRIUS
1992: While trading as CD Radio, Sirius successfully petitions FCC and Congress to allocate spectrum for satellite-based Digital Audio Radio Service in the US.

October 1997: Sirius wins one of two satellite digital radio service licenses from the FCC.
November 1999: Changes name to Sirius.
July 2002: Sirius

launches with 100,000 users in New York
December 2002: Has 30,000 subscribers
October 2004: Signs Howard Stern on five-year \$100m

per year deal
January 2007: Has 6m subscribers, three satellites and 120 channels, including 69 devoted to music

The potential merger between US radio's two satellite giants could revolutionise the sector in the States, and offer UK acts new inroads across the whole of America in one fell swoop

The growing orbit of influence



Bob Dylan: radio show produced by US satellite service XM, which syndicates the show to Radio Two and 6 Music

Tuesday, February 27

making it in america

by Jim Larkin

Radio in the US has always been a sector of great complexity, particularly to those looking in from outside and with ambitions to break into the market which was the birthplace of rock'n'roll.

The past decade has also seen radical changes, driven not least by the payola investigations driven by Elliot Spitzer. Another significant shift has been the rise of satellite radio – a sector which itself moved to the edge of revolution last week.

The US is dominated by just two satellite radio operators, XM Satellite Radio and Sirius Satellite Radio – and last week they announced an agreement to merge.

In a country where almost all media operates locally, XM and Sirius together run more than 300 radio stations broadcast right across the country and playing a range of music far greater than that found on traditional analogue services.

A merger would, arguably, make the combined company the most important commercial radio business on earth.

"It's a case of one plus one equals three," says Sirius CEO Mel Karmazin, who would be CEO of the new company. "As one company, we'll have the absolute best and most creative teams."

XM chairman Gary Parsons,

who would be chairman of the combined operation, insists the result of any merger will be a huge expansion in the amount of music offered. "Consumers will be the biggest winners from this. They'll be getting more of what they want, which is a significantly expanded channel capacity."

The planned merger comes a decade after licenses were issued to the two companies to broadcast via satellite, a move which changed the US radio landscape forever. Unlike the abundance of free content available on television and radio, satellite radio requires listeners to pay a monthly subscription fee, for which they receive ad-free programmes of a quality generally agreed to be higher than that of traditional commercial radio. The system is the closest the US has to a BBC-style licence fee, albeit a voluntary one.

The strength of XM and Sirius within music is their broad range of channels dedicated to specific genres. By casting their net for audi-

It's a case of one plus one equals three. As one company we'll have the most creative teams

Mel Karmazin, Sirius CEO

ence nationwide, the groups know they can find a big enough audience for a channel dedicated to, say, bluesgrass. In contrast, a local FM company, whose advertiser-led business model leads it to seek as high an audience as possible, is much less likely to find enough listeners to make such a service pay.

Their economies of scale also allow the satellite services to make considerable investment in content too. It is XM, for example, that produces the Bob Dylan radio show which is syndicated to BBC's Radio Two and 6 Music. And British music receives an airing, with Radio One broadcast as live on one of the Sirius channels.

Of the two satellite giants, XM is the bigger of the two, which between them boast 13.6m subscribers across a nation of 290m people. Growth of the two companies has been solid – deals with car giants General Motors and American Honda have done much to increase in-car listening – albeit not enough to prevent the two companies seeking a merger.

Clive Dickens, who runs the consultancy Absolute Radio, suggests that XM and Sirius desperately need to grow their subscriber base and sees the merger as a way to do this. By pooling resources such as programme and technology development, they believe they can protect satellite radio from the new competition in listening that has emerged in the past 10 years.

"We were granted licenses in 1997 and since then the change has been huge," says Parsons. "Now there's iPods and mobile streaming, internet radio and next generation wireless technology. You can't walk the halls at the Consumer Electronics Show without realising there's been an explosion in the number of devices now available."

However, any merger will face very close scrutiny from US competition authorities, as the combined

operation would have an absolute monopoly on the satellite radio market in the country. Their concern would be that, without a rival satellite radio provider to offer competition, the new company will be free to increase prices or cut back on programming investment. However, Parsons argues that competition with the other content

This is the closest you get to a European-type radio station operating across the country [US]

Clive Dickens, Absolute Radio

providers which broadcast via different technologies – such as the internet, cable and mobile – would prevent it doing this.

"The one thing we know is the combination of price and product determines how quickly you grow conversion rates," says Parsons. "There hasn't been a price increase in two years and the reason is we're competing with free radio. We're trying to grow more quickly and we do that by reaching out to the 50% of the population that hasn't subscribed."

A particular challenge for satellite radio is the fact that operators have to sell a radio set as well as the content. Indeed, a difficulty facing the merger is that sets sold by XM and Sirius are incapable of receiving each other's signals.

As a result, any merged company would inevitably be compelled to develop and market dual devices, before then having to instigate a huge upgrade programme on

behalf of their 16m customers.

But the biggest concern to the music industry is what impact the merger will have on content, and there are private fears at BBC Radio International, which licenses Radio One to Sirius, that a combined operation could cut back and consolidate their channel offerings. However, Parsons and Karmazin promise more channels and a wider range of content. "The company aims to provide more diverse programming for underserved subscribers," says Karmazin. And Dickens says this is not unrealistic, as the biggest cost in satellite radio is hardware, not the programmes themselves.

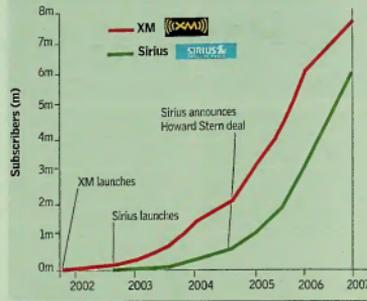
Dickens believes a merger will be great news for all talent looking to make a mark in the US. "It would be a massive content platform for British music," says Dickens. "There's no national media in America, whether it is radio, TV or print, and this is the closest you get to a European-type radio station operating across the country."

Sirius and XM expect the merger to be finalised by the end of this year, should it receive shareholder and regulatory approval. And, if Parsons and Karmazin are true to their word, it would create a company with a plethora of channels and a user base on its way up.

And a hugely powerful weapon for a UK music industry looking to break bands across the pond.

int@musicweek.com
MW's Making It In America conference takes place in London tomorrow. For tickets and information contact *frueda Bamford* on 020 7921 8300.

The rise of American satellite radio



SOURCE: MUSICWEEK.COM

Global smashes such as *High School Musical* suggest film and television soundtracks remain a going concern in the digital age, especially during the awards season, says *Ash Dosanjh*

Soundtracks: time to make a song and dance



High School Musical soundtrack, seen here in millions of units, globally

When Dame Helen Mirren picked up the best actress gong for her performance in *The Queen* at this year's *Baftas*, it was a triumph for British cinema and no doubt put her in good stead for the Academy Awards, where even the film's soundtrack was nominated for best original score.

In a time when all eyes are on Hollywood, now is the prime time for the film industry to cash in on the publicity by pushing DVDs - and for the music sector to bring attention to their soundtrack albums. Certainly, the potential for building incremental business is significant.

Considering soundtracks are an integral part of the movie making process, it would seem that the awards season is a perfect time to ensure the category's potential is being met.

The out-of-the-box success of Walt Disney's *High School Musical*, which sold around 600,000 units for EMI Music last year, provided evidence that soundtracks are capable of generating huge sales. It is a result that has seen retailers sit up and take notice, with both HMV and Virgin Megastore capitalising on the Oscars to further the category.

"We've got an ongoing promotion for soundtracks," says HMV specialities and classics

buyer Robert Rhodes. "We try and keep it down to 100 titles to keep it manageable for the HMV stores. We tend to find that soundtracks lift around this time of year, regardless of whether the music has actually been recognised by the Academy."

Similarly, Virgin has dedicated soundtrack departments within their larger stores. According to Virgin retail's head of music Rob Campkin, the retailer does very well with soundtrack sales throughout the year.

"We regularly put soundtracks into our campaigns, particularly the more classic films like *Apocalypse Now* or *GoodFellas*. We do well with soundtracks all year round," he says. "But just because the Oscars are here doesn't mean that we wouldn't give soundtracks focus any other time of year."

For some, however, giving greater prominence to the soundtrack genre is an unlikely fallout from Oscar-mania. For Woolworths product manager Keith Black, there are only certain types of soundtracks that have enduring appeal on the shop floor.

"We don't tend to stock the lower score-led soundtracks," admits Black, "because the sales just aren't there for us. It's the top blockbusters



It's still important to get music onto film. It's another source of income and it raises the profile of the artist

Miller Williams, Global Talent Publishing

or female-led romantic comedies like *Dirty Dancing* or *Grease* that tend to be the ones that sell for long periods. There are good sales to be had from old soundtracks, but I don't specifically see the Oscars bringing an uplift."

He may have a point. To date, RCA's *Dirty Dancing* and the Polydor-issued *Grease* have shifted over 800,000 units each - over decades rather than months, it is true. But, compared to the 8,000-odd sales of Sony BMG's soundtrack to the multi-Oscar-nominated *Dreamgirls*, it is apparent that Oscar acclaim does not guarantee immediate sales.

However, independent retailers such as Quirk Records store partner Paul Quirk believe there are gains to be made from the Oscars, despite soundtracks being a relatively niche genre.

"It's not a massive market," says Quirk, "because there are so many soundtracks out there and only certain ones are a hit. But, having said that, we are hoping to do a promotion around the Oscars this year and we'll do the same with the Grammys."

It is not only the retailers who can see the correlation between a film's acclaim and soundtrack sales. For music publishers such as Bug Music general manager Roberto Neri, placing bands and

MW explores the creative process behind making a hit soundtrack

A blood-thirsty pastiche of the perennially successful US buddy cop genre, *Hot Fuzz* finds the creative team behind *Shaun Of The Dead* and *Spaced* mixing gun-fueled drama with distinctly British humour and directing it at the heart of middle England.

With the music as fundamentally British as the wit writer/director Edgar Wright penned the film's screenplay while listening to a wealth of quintessentially home-grown musical talent and the result finds songs by The Kinks, The Fratellis, Supergrass, T Rex and The Troops interwoven with the action.

Nick Angel, the man responsible for orchestrating the soundtrack, inadvertently ended up providing more than just the music. As Working Title's music supervisor, Angel was approached by *Hot Fuzz*'s co-writer and leading man Simon Pegg, who asked Angel if he could use his name for the lead character: the result was Sergeant Nicholas Angel. "All

my life people have been telling me it's a perfect name for a private detective," he laughs. Having worked with Pegg and Wright on *Shaun Of The Dead*, Angel knew they would be heavily involved in selecting the music. "Simon and Edgar had a very clear idea about what they wanted and came to me with a CD's worth of material," says Angel.

"We would make endless soundtracks for the film while Simon and I were writing," says Wright. "We would not only make up big mixes of music by Lafo Schifrin and all the great Seventies cop movie music but, for some reason, the sound that kept coming into my head was glam rock. I've always been a big glam rock fan and loved the idea of using The Sweet, Marc Bolan and lots more obscure stuff like tracks from the compilation Velvet Timmie, which features loads of glam no-hit wonders. Maybe it's just the beat in glam rock, that Glitter Band stomp, the rhythm of it feels like the plod walking along."



Walking the line: Hot Fuzz in action

For Angel the biggest challenge wasn't sourcing the material, but working within the financial restraints and successfully balancing desire with budget.

"*Shaun Of The Dead* was successful but it wasn't, maybe,

as huge a success as everyone imagines," says Wright. "So sometimes we would have to say we really don't have as much money as you think. Nick did a great job with the publishers, encouraging them to get on board by explaining that it wouldn't be the biggest pay day you'll ever have, but it will be a cool thing for the song and it will be featured in both the film and the soundtrack itself."

David Arnold, a friend of Pegg and Wright and a collaborator with numerous British comedians, was a natural choice to create the *Hot Fuzz* score. Having composed music for a number of Bond films, Arnold was considered by Angel to be in the perfect position to create music for a fun action-adventure pastiche. "He got the idea that we were looking at *Bad Boys* and *Point Break* as much as anything else. He is a very safe pair of hands and was very much on the director's wavelength," says Angel.

Wright says the inclusion of original and younger material

was vital to the success of the soundtrack. "In this age of iTunes, it's a really good idea to give people something that isn't just a collection of songs, because nowadays when the kids see what music is in the film they can just make up their own soundtracks online," he says. "I've done that. I've just looked on *imdb.com* and seen what songs are in a film and made my own soundtrack. David Holmes is my favourite soundtrack producer: all of his soundtracks become more than just a selection of songs and that is what we tried to do with *Hot Fuzz*. You have a lot of famous songs, oddities, and exclusives from Robert Rodriguez, The Fratellis and Jon Spencer, and then there's David Arnold's score. It was really important for us to do that. If we had just done a bog-standard stick-all-the-hits-on-there, there would have been no reason to buy it."

artists on soundtracks is a key focus.

"It's important for Bug to land a placement on a music soundtrack," says Neri. For example, he suggests, Marie Antoinette allowed iconic songs like *Gang Of Four's Nativity* Not In It to reach a new audience, as well as gaining exposure for new talent such as Dustin O'Halloran.

"We have direct contact with music supervisors and directors and we regularly meet to discuss new projects. Bug has a fruitful back catalogue and the demand for the use of our compositions is constant," he adds.

Global Talent Publishing managing director Miller Williams is in agreement with Neri, but feels that publishers will always play second fiddle to the might of major labels.

"It's a tough time for everyone in the music business because it's never been so available," he says. "The soundtrack business isn't what it was five years ago, but it's still important to get your music onto film. It's another source of income and it raises the profile of the artist."

"One of our artists, Corinne Bailey Rae, is currently on the soundtrack for *Venus*. We wanted to get her on the soundtrack for *Grey's Anatomy*, but EMI and the people behind the programme's soundtrack couldn't come to an agreement. It ultimately comes down to the label," says Williams.

Despite a somewhat disturbing downturn in the sales of film soundtracks last year, EMI Publishing promotions manager Melanie Johnson remains optimistic about the genre's future.

"There's been a massive decline in people making soundtracks, but I know that Universal has a new initiative to do more, which is really refreshing," she says. "I think 90% of our songwriters would love to be in film soundtracks - although we do have an ongoing battle with film companies to have good music because often they don't have the budget. We as publishers have to be more creative about how we can fit in tracks, not just artistically but financially."

But while the sales of new movie soundtracks have fallen in recent years, 2006 saw four TV soundtracks in the Top 100 albums of the year.



Ninety per cent of our songwriters would love to be in film soundtracks
Melanie Johnson,
EMI Publishing

As High School Musical and the Silva Screen-released soundtrack to the BBC's *Dr Who* have demonstrated, sales of TV soundtracks are burgeoning. But for Silva Screen Records' commercial director David Stoner, the gains made by *Dr Who* is attributable to successful branding.

"*Dr Who* is the successful reinvention of a brand by the BBC," says Stoner, "and in effect that's what people are buying into. Although the content of the album is relevant to an extent, it's not what the customer is buying into. With films, I think sales of soundtracks are largely affected by the popularity of the film. If the film does well the album will - providing it's properly representative of the film. If you've got one of those horrible 'music from and inspired by' collections, it can often do more harm than good."

Unlike Stoner, however, EMI CD product manager Hikaru Sasai believes that the success of soundtracks such as *High School Musical* and other Disney-owned releases is down to the emergence of a new 'teen market' with greater purchasing power and enthusiasm for the genre.

"Soundtracks like *High School Musical* are targeted towards a teen audience and they react instantly," she says. "They see something they want and it's an instant purchase, most probably a digital one."

"On the whole, I think the sales of big film soundtracks depend on the film. So if it's a chick-flick it will do well, if it's a classical score, like *Pirates Of The Caribbean*, it will only sell a couple of thousand, maximum."



But while younger music fans are able to cherry-pick and download individual tracks rather than purchase an album as a single entity, it looks likely that soundtracks will succumb to the same fate that has beset the general album market in recent years.

Universal head of film, TV and advertising Marc Robinson agrees with Sasaki's view that a film's success at the box office is inextricably responsible for healthy soundtrack sales. He also thinks that some blame must rest at new innovations in music purchasing - such as downloads - for slowing the growth of the soundtrack genre.

"As far as I'm concerned, the success of a soundtrack depends on the success of a film internationally. I think in this day and age, soundtracks are diminishing in sales due to technology moving on. This makes our job as a label more challenging. We need to start making soundtracks that are a souvenir for people when they leave a film."

"I think with everything being digitally available, we will see soundtracks go through a second life, especially for releases like *The Queen*, which is very score-heavy. But I definitely think that the profile of soundtracks is going to come back."

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Impala and Warner's amazing trade-off has many benefits, but also throws up many questions

All change on the merger front

EDITORIAL MARTIN TALBOT



This business never fails to surprise, does it?

Of all the allies that Warner might have chosen in its renewed bid to acquire EMI, who would have bet on the independent labels' association Impala?

This is, of course, the same Impala which has objected to an EMI-Warner conglomeration for the past seven years. And the same Impala which appealed against the Sony BMG merger decision, forcing a legal process that saw it thrown back to the EC for further scrutiny.

Some might suggest that Frenchman Patrick Zelnik – the architect of the Impala deal – could have invented the phrase "volte face" for such a sequence of events.

Although, to be fair to the indies, their objection to mergers has consistently been accompanied by the caveat "unless remedies are delivered". And Impala's Warner deal is all about delivering those remedies.

The key remedy is the major's agreement to sell parts of any merged EMI-Warner – and Impala's involvement in approving that process.

But the key benefit to the indies is Warner's agreement to fund Merlin, the collective licensing organisation designed to level the playing field for indies in

the new digital environment. Warner will bankroll a body which was always going to be costly to build. In doing so, it brings the dream one step closer to being reality.

And, in exchange for such involvement, Warner has warded off a potentially bloody and expensive legal battle, for a much lower cost.

The agreement raises many other questions though. How much cash will Warner actually plough into Merlin? How will the EMI-Warner asset sale be managed? How much say will Impala really have?

And, of course, what will be the ultimate cost to Impala – and its UK counterpart, Aim – of this controversial deal.

Ministry Of Sound and Gut have already resigned. And other indie labels have voiced serious discontent.

This week will be crucial, as Aim and Impala attempt to make the case to their members – many of whom insist they knew little (if anything) of the deal until it was announced.

But there is one particularly important issue to be resolved, of course.

For one thing, Warner needs to execute a successful bid for EMI. Until then, all this talk is academic.

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DOOLEY'S DIARY



Old rock down the Hard Rock

Remember where you heard it: His company may have quit Aim, but MD Lohan Presence has made it abundantly clear Mo's has no plans now to hook up with the BPL. Nothing like watching old men rock out to start the week with a bang. Cue Aerosmith and an intimate performance at London's Hard Rock Café on Monday. Dooley had trouble shaking recent pap shots of Steve Tyler in budgie snugglers from his mind, but a few hits in and it was just like the old days. In the crowd were Chris Moyles and "Comedy" Dave, which was jolly unprofessional of them given their early start the next day. X Factor runner-up Ray Quinn will perform at The Cavern on Mother's Day, and following a few numbers will be added to the venue's Wall of Fame. The

Beattles. Ray Quinn makes sense. Aim got its Independent Sessions up and running last week with the first of the showcase gigs at the Cobden Club. And, in one of the busiest weeks for live music yet this year, Popjustice also decided to launch its own night for live talent last Wednesday. Mettewer's managed act Stefy joined Mercury's Dragonette and Trademark for a night of popstastic tunes, while Siobhan Donaghy spun records into the early hours of Thursday. Our favourite bit were the flyers which featured the following: "Thank you for not going to see Nelly Furtado. Or Matt Willis". The Horrors performed a debauched secret show at the Metro last week, ahead of their official NME debut with The Automatic on Friday. A&R interest continues to heat up for LA talent Diane Birch who performed Gonglik last week, while Luke Pickett looks like a potential singer/songwriter to emerge from the slew of

screamo influenced bands currently lapping the country. Black Rebel Motorcycle Club have signed with Graeme Lowe's Drop The Gun label at Island, becoming the first signing to the label since The Fratellis. The View have had their applications for visas to the US hampered due to "previous convictions". Two interesting downloads with Top 40 aspirations hit the "shops" today (Monday). The first is from Peak FM presenter Becky Measures, who has teamed up with local act Oycast to record No Big Deal. In aid of the Hereditary Breast Cancer Helpline and Can Be Bought from www.pink-fm.net. The second comes from a band calling themselves Ugly Rumours (god!?) recording a version of War (What Is It Good For?) in aid of the Stop The War Coalition. You can check it out at www.uglyrumours.com. And hats off to RMV which is doing its bit for this year's Comic Relief by becoming a partner and stocking the official DVD.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "When considering EMI's current fortunes, it is worth bearing in mind the wise words of Paul Calif. In every sack of shit there's a spark of gold", he once observed. It may only be the wrapper off a Caracac, but it's there. And, unlike as it sounds, could EMI's Caracac wrapper turn out to be Babylshables?"

TUESDAY: "Two-Thirds of The Jam Reunions' sovam the headlines with the news that Bruce Foxton and Rick Buckler will be touring together for the first time in more than 25 years. Mathematically true, of course, but as George Orwell might have put it, when it comes to rock'n' roll reunions all band members are equal, but some band members are more equal than others."

FRIDAY: "T-Mobile's Street Gig series saw Dooley climbing the historic Royal Mile on Wednesday to take in The View at Edinburgh Castle. Clocking the dishevelled band at the airport the following morning, Dooley was amused to see they all properly had the same jeans on."

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



Rufus Wainwright wasn't going to let some Judy Garland tributes show get in the way of previewing his new album, so he joined a small gathering at Air Studios last week to play tracks from the new set. He was then last night (Sunday) due to perform Garland's 1961 Carnegie Hall performance at the London Palladium. Pictured (l-r) are: head of Polydor associated labels Joe Muma, Polydor general manager Karen Simmons, Wainwright, Polydor senior product manager Liz Goodwin, Polydor co-president Colin Barlow and Polydor international manager Karen Goodman.

Last week, we asked: Has going live breathed new life into the Brit Awards?

You said:
Yes 55%
No 45%

This week we ask:
Was Ingrid right to lay
herself to Warner Music??

Forum is edited by Jim Larkin

Visconti: From Marc to Morrissey

As a young man **Tony Visconti** swapped New York for London to make records. Forty years on he has finally got round to recording his account of a remarkable career

Quickfire

Bookshops are flooded with "prematore" autobiographies, but your tale is one of sex, drugs, groundbreaking rock'n'roll and some of the biggest names in music. Why wait so long to write it?

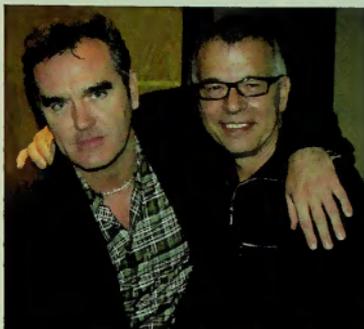
I first tried to do it about 20 years ago, but I started and decided I really wasn't ready to write. The internet wasn't invented and it took me until I started writing essays on my website that I realised I could write. I also needed a publisher to come along and say they were interested in putting it out to stop me from getting discouraged after two chapters.

Growing up in New York, you had access to some incredible musicians from a very early age. Do you think you would have had the career you had if you'd started off in some small Midwest town miles from anywhere?

I had this conversation with someone from the Midwest and the answer is no. I was so lucky. I didn't realise until I grew up that I lived in a culturally rich area and exposed to so much music. I was just a musician when I was 13 years old and I could take my bass on the subway and just go and jam with them. There's no way I'd have developed like I did if that wasn't an option.

Back in the Sixties, you thought the British had the edge when it came to production. When and how do you think that changed and the Americans overtook us?

I think the balance probably shifted in the Sixties with Nirvana, but back in the Sixties the studios in the States had a very different mentality where everything was very quick and very primitive. I was amazed to come here



and find just how different the whole approach was and I understood how records like Revolver got made. Looking back, do you think moving here was a brave decision? I'd just turned 23 and had no money. Trying to break into the industry in New York was really hard and over here it wasn't too different. When I moved here I was given £25 per week and my rent was £18, so it was a hard time.

Pretty early on you found yourself working with Marc Bolan, though... I was working with Donny Corleone, who brought me over here, and I was told to find a group of my own. The first group I found was T. Rex. Seriously, I was in Oxford Street and I found they were playing in a club round the corner in Tottenham Court Road. I just got so lucky. But then again, a lot of people had seen Marc play and passed him over, because they thought he was too quirky or

eccentric, and that attitude sadly persists about artists today. But he auditioned for me after saying he'd had load of producers interested in him - which was a lie - and we ended up working together for eight albums. The great thing was that we were both so unprofessional at the beginning that we learnt together. From Bolan you came to be working with Bowie. How did the two artists differ in the studio? David was far more into art and experimentation. Marc was essentially retro - he learned how Elvis did things in the studio and didn't progress much from there. Glam rock was a Fiftees sound. Chuck Berry could have written any of those T. Rex songs, but what set them apart was Marc's voice. Both he and David had very distinctive voices, actually, but the difference was that Marc always wanted to push on with work and get things finished, whereas David was usually looking for reasons

to put things off.

What was your favourite work from the Seventies? I love Heroes. Of the three Berlin Trilogy works, I think that's the one with the most warmth in it. You produced a Morrissey album last year. Were you apprehensive about that at all? Well he loved nearly everything I'd done, so that made it easier from the off. In the Seventies, but he was arrogant or difficult, but he'd already said he wanted to work with me if I was still alive, so I felt accepted. The only criteria he gave me was "Did I really love the songs?" He asked that that twice, and I did. I thought his writing took a quantum leap on that album. We really got on.

Do you think production standards have necessarily improved as technology has developed? Production nowadays is very slick. I love Pro Tools and would love to have had it in the Seventies, but the worry is that nowadays we're taking people into the studio who aren't very good and using technology to make them sound OK. You then see them live and they're awful. I wish the industry would stop supporting people like that, who are signed just because they're 19 and look good and all they want is to be rich and famous.

Which new producers do you really admire? I really like Nigel Godrich and the work he did with Radiohead and David Byrne's work with The Flaming Lips was incredible. You talk in the book about record company bosses as men in suits who chop cigars and count money. Are you still as suspicious about them? It's like we've gone back to the Sixties with the A&R men. Once again they're chopping cigars and thinking it's

original in some kind of post-modern way, when of course it isn't. It's said that they feel there are derivatives from high up to those certain people, but because they feel like they have to sign the same thing over and over again. What are they so scared of? I can't remember a worse time for music. Record sales are down because of the rules people are imposing and MySpace is proving everything. Record companies aren't dictating the game any more and inevitably people are going out and seeking things more interesting than the record companies are feeding them.

What did you make of the recent Whitby State Of Punk ruling? That must have consequences for producers whoinker with a song's composition?

Copyright is changing all the time. There are some groups who do acknowledge the role of the producer and will give them songwriter/producer credits, but it's different now. I feel sorry for Matthew Fisher - Procol Harum organist who won a 40% publishing royalty split on the song last year for having to take that action and I think he deserved to win by the way, but that's just how things were in the Sixties. It's a different world. Bands nowadays need to pay attention to royalty splits from day one.

What's next for you? There's a new Morrissey album somewhere down the line and I'd love to work on that. And I'm also working with an artist called Tom Yarrow, who is another one of those artists who record companies won't sign because they don't fit in. But she's Morrissey's darling at the moment - he's wanted her anyone else open for him on tour.

Tony Visconti, Bowie Bolan And The Becklyn Boy is published by HarperCollins.

Letters

RI defends Big Weekend claims

From Jason Carter

I write to address the points made by Peter Elliott ('Kaisers to kick off Radio One's biggest live year yet', *MW* 17.02.07) in regards to Radio One's live music activity. Radio One's Big Weekend exists to deliver on our public service remit, taking a major event to areas that are underserved by live music and providing opportunities for young people in those areas to see new and established acts. We work with the music industry across a wide range of genres, helping to promote their artists and support from the industry year-on-year is

fantastic, with almost everyone seeing its value, from labels to managers to promoters.

The major festival promoters support our event - both DF and Mean Fiddler worked in conjunction with Radio One on previous events to ensure our dates didn't clash or conflict with their festival shows, and we always consult with promoters ahead of confirming location and dates.

Far from "shortchanging" music fans, the Big Weekend is totally free for 30,000 people and provides value to millions more via coverage on BBC TV and Radio. I must stress that there is absolutely no question of "backlash" implied or otherwise when it comes to booking acts for the Big Weekend - the suggestion that acts will not get airplay if they do not perform is completely untrue. The event comes about

because of the healthy and mutual relationship Radio One has with the music industry. Editor, *Radio One live music and events*

BPI got it wrong with embargo

From Adam Sherwin

It is complete nonsense to suggest that keeping the Brits winners secret "heightened the sense of anticipation among the media". As Brits PR Bernard Doherty claims ('Brits dominates column inches', *MW* 24.02.07). The winners have never been released in advance, except to artists, PRs, managers and record company bosses. What has occurred is that newspapers with early deadlines have been treated with an

embargo list so that readers across Britain can have an opportunity to read an informed piece about the event. The Beatles and other awards ceremonies which welcome newspaper coverage understand that this information is kept to a handful of people and never communicated to guests inside the hall. Unfortunately, the telly-obsessed BPI just simply doesn't understand the concept of an embargo.

In the end, sufficient results were leaked before the awards for stories to be written - thanks to the organisers for playing Justin Timberlake's recorded acceptance speech through the press room speakers at 5pm - and guests in the hall were, as usual, able to confirm winners before the show.

I would like the BPI to explain how it brightened anticipation for it to be correctly revealed a month

before the show that Lily Allen had won, nothing despite four nominations.

And take a look at the coverage - where was James Morrison's stunning win as Best Male in the papers? His win - as impressive as Amy Winehouse's - came too late for anything but a cursory mention. It is a coincidence that he was the only winner not to receive a sales bounce in the charts last week?

So the BPI only succeeded in preventing artists getting deserved credit and sales by taking an obstructive approach to the media. Unless the real purpose was to disguise the refusal of big winners Arctic Monkeys, happy to pick up the Mercury Prize last year, to attend an event they still considered too naïf.

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Club Charts 03.03.07

The Upfront Club Top 40

Rank	Weeks on Chart	Artist/Title	Label
1	1	HOOK & SLING & KID KENOBI: THE BLIMP	Mercury
2	4	SEANUS HALL FEAT. KAYDAN LAST NIGHT A DJ SAVED MY LIFE	Mercury
3	10	AUDIO/RADIO FEAT. PEXTON (SIDE LIKE THE WIND)	Mercury
4	1	HOUSECRUSHERS: TOUCH ME	Mercury
5	22	DE SOULA FEAT. SHEMA GUILTY	Mercury
6	1	FATHLESS: MUSIC MATTERS	Mercury
7	2	ALEX GAUDIO: DESTINATION CALABRIA	Mercury
8	5	K-KLASS: RHYTHM IS A MYSTERY	Mercury
9	13	ROBBIE WILLIAMS WITH PET SHOP BOYS: SHE'S MAD ABOUT YOU	Mercury
10	40	MASTERS AT WORK: WORK	Mercury
11	1	CALVIN HARRIS: ACCEPTABLE IN THE BOSS	Mercury
12	2	VARIOUS: 2007 SAMPLER	Mercury
13	7	THE STAR ALTITUDE FEAT. SHEILA FERSONSON HE'S A RUNNER	Mercury
14	14	VARIOUS: WINTERSPRING SAMPLER 2007	Mercury
15	1	GOSSIP: STANDING IN THE WAY OF CONTROL	Mercury
16	18	CAMILLE JONES VS. FEDEE LE GRAND: THE CREEPS	Mercury
17	4	JUSTIN TIMBERLAKE: WHAT GOES AROUND COMES AROUND	Mercury
18	4	DJ STEVE FOREST VS. THE KING: I CAN'T STOP	Mercury
19	1	LOVERUSH UK FEAT. BOY GEORGE: YOU'RE NOT THE ONE	Mercury
20	1	THE BROTHERS GUM: ARE U ON DRUGS	Mercury
21	1	ROQUE: TRADERS: WYV 10:50	Mercury
22	1	ANOTHER CHANCE EVERY TIME I SEE HER (SOUND OF ECHO)	Mercury
23	22	STONEBRIDGE: SIS	Mercury
24	18	DANCE NATION: MOVE YOUR LOVE	Mercury
25	18	ROBBIE BLIVERA FEAT. JUSTICE: SUSSAN FLIGHT AWAY	Mercury
26	2	MATTINE CLUB DISCOTHEQUE: HAUCANUS	Mercury
27	1	MASON BIG BOY: EXERCISES YOU MAKE ME WANNA DANCE	Mercury
28	1	SOPHIE ELLIS-BEXTOR: CATCH YOU	Mercury
29	22	MASON VS. PRINCESS SUPERSTAR: PERFECT (EXCEEDER)	Mercury
30	21	DTB: PROJECT: HOLD ME TILL THE END	Mercury
31	1	HI ON LIFE FEAT. JONICEE: GOODBYE	Mercury
32	2	ONE TWO KEVIN: ALISSA: MOBE	Mercury
33	1	FREEMASONS: SHANDOWN (ALBUM SAMPLER)	Mercury
34	1	JUNIOR JACK: DABE ME (STUDIOSSO)	Mercury
35	18	CAF: GROOVE: WHY U WANNA DO ME WRONG	Mercury
36	21	MARK PICCOLIOTTI: PRESENTS: DINO V NO MORE PAIN	Mercury
37	10	THE KNIFE: MABLE E HOUSE	Mercury
38	1	ERICK: THE BEAT IS ROCKIN'	Mercury
39	1	GIANNALUCA MORTA VS. SNAP & M3: DOORS UP	Mercury
40	1	NEWNESS: NUMBER ONE: IN HEAVEN	Mercury

Housecrushers Bumped off

by Alan Jones

Hook & Sling clinching to number one this week ahead of Seanus Hall's remake of Indeez's Last Night A DJ Saved My Life, which, in turn, is a minuscule 0.2% ahead of Audio/Radio's Ride Like The Wind.

To make up for its failure to top the Upfront chart, the latter disc is the new number one on the Commercial Pop Chart. As its title suggests, it's a cover of the 1980 Christopher Cross song, which was previously given a club makeover by Italian house combo East Side Beat, whose 1991 remake topped the club chart.

Audio/Fraud's remake features a vocal from Peyton – the American singer who is perhaps best known for A Higher Place, which topped the club charts in 2004 – and includes mixes from Moto Blanco, K. Klass, Sefzara and Audio/Fraud.

I Wanna Love You by Alton feat. Snop Dogg is number one on the Urban club chart for the fourth week in a row but, its days appear to be numbered. It triumphed by a slender 2% margin over Nathan's Do It Without My Love, which remains in the runner-up slot. Both Omonez's Ice Box (up 15.73 in the last fortnight) and Last Night by P Diddy (climbing 18.8-4 in the same period) are chasing hard, also in with a chance of providing the next number one.

The Game, who was number one with Let's Ride immediately before Alton and Snop Dogg, makes a huge first impression with Wouldn't Get Far, which debuts at number five, and also re-enters Kanye West.

The busiest week of the year – to date sees 22 records ranked between 41 and 100 on the untrampled section of the Upfront club chart, which qualify as breakers by dint of enjoying upwards momentum and their best week to date. The first 10 are listed elsewhere on these pages, and the next 10 are as follows: 11. Nic Chagall: What You Need; 12. Leana, Embrace Me; 13. Big Brovaz: Big Bro; 14. Sugababes Vs. Girls Aloud: Walk This Way; 15. Hilly Duff: With Love; 16. Freshman's: Hey Baby; 17. N'Dea Davenport: One Day My Love; 18. Hoxton Wirez: Choices Saturday Love; 19. Formatic: The State Of Play; 20. Jay Cost: Safe.



Music: Urban Chart number one

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist/Title	Label
1	HOOK & SLING: THE BLIMP	Mercury
2	SEANUS HALL FEAT. KAYDAN LAST NIGHT A DJ SAVED MY LIFE	Mercury
3	AUDIO/RADIO FEAT. PEXTON (SIDE LIKE THE WIND)	Mercury
4	HOUSECRUSHERS: TOUCH ME	Mercury
5	DE SOULA FEAT. SHEMA GUILTY	Mercury
6	FATHLESS: MUSIC MATTERS	Mercury
7	ALEX GAUDIO: DESTINATION CALABRIA	Mercury
8	K-KLASS: RHYTHM IS A MYSTERY	Mercury
9	ROBBIE WILLIAMS WITH PET SHOP BOYS: SHE'S MAD ABOUT YOU	Mercury
10	MASTERS AT WORK: WORK	Mercury

THE PLAYLIST

Rank	Artist/Title	Label
1	HOOK & SLING: THE BLIMP	Mercury
2	SEANUS HALL FEAT. KAYDAN LAST NIGHT A DJ SAVED MY LIFE	Mercury
3	AUDIO/RADIO FEAT. PEXTON (SIDE LIKE THE WIND)	Mercury
4	HOUSECRUSHERS: TOUCH ME	Mercury
5	DE SOULA FEAT. SHEMA GUILTY	Mercury
6	FATHLESS: MUSIC MATTERS	Mercury
7	ALEX GAUDIO: DESTINATION CALABRIA	Mercury
8	K-KLASS: RHYTHM IS A MYSTERY	Mercury
9	ROBBIE WILLIAMS WITH PET SHOP BOYS: SHE'S MAD ABOUT YOU	Mercury
10	MASTERS AT WORK: WORK	Mercury

COMMERCIAL POP TOP 30

Rank	Artist/Title	Label
1	HOOK & SLING: THE BLIMP	Mercury
2	SEANUS HALL FEAT. KAYDAN LAST NIGHT A DJ SAVED MY LIFE	Mercury
3	AUDIO/RADIO FEAT. PEXTON (SIDE LIKE THE WIND)	Mercury
4	HOUSECRUSHERS: TOUCH ME	Mercury
5	DE SOULA FEAT. SHEMA GUILTY	Mercury
6	FATHLESS: MUSIC MATTERS	Mercury
7	ALEX GAUDIO: DESTINATION CALABRIA	Mercury
8	K-KLASS: RHYTHM IS A MYSTERY	Mercury
9	ROBBIE WILLIAMS WITH PET SHOP BOYS: SHE'S MAD ABOUT YOU	Mercury
10	MASTERS AT WORK: WORK	Mercury



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

As used by Radio One

MUSICWEEK

The Official UK Charts 03.03.07

SINGLES

		Single/Album	Label
1	2	KAISER CHIEFS RUBY	Virgin
2	1	MIKA GRACE KELLY	Island
3	10	KELIS FEAT. OEE LO LIL STAR	Virgin
4	3	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	Universal
5	7	THE FRAY HOW TO SAVE A LIFE	Epic
6	4	JUST JACK STARZ IN THEIR EYES	Mercury
7	8	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
8	24	SOPHIE ELLIS-BEXTOR CATCH YOU	Recreation
9	5	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	Mercury
10	11	TAKE THAT SHINE	Polydor
11	14	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Jan
12	6	MASON EXCEEDER	BMG
13	17	GOSSIP STANDING IN THE WAY OF CONTROL	Real Gone Records
14	16	NELLY FURTADO SAY IT RIGHT	Polydor
15	10	TAKE THAT PATIENCE	Polydor
16	51	BEYONCÉ LISTEN	Columbia
17	9	JOJO 100 LITTLE TOO LATE	Mercury
18	22	AMY WINEHOUSE REHAB	Island
19	13	THE VIEW SAME JEANS	BMG
20	64	JUNIOR JACK FEAT. SHENA DARE ME (STUPIDISCO)	Interscope
21	12	SNOW PATROL CHASING CARS	Fiction
22	11	SNOW PATROL ICE BOY	Fiction

ALBUMS

		Album	Label
1	2	AMY WINEHOUSE BACK TO BLACK	Columbia/Sony
2	1	MIKA LIFE IN CARTOON MOTION	Capitol
3	3	SNOW PATROL EYES OPEN	Fiction
4	6	THE FRAY HOW TO SAVE A LIFE	Epic
5	5	TAKE THAT BEAUTIFUL WORLD	Polydor
6	13	THE KILLERS SAM'S TOWN	Vertigo
7	12	LILY ALLEN ALRIGHT, STILL	Royal
8	10	JAMES MORRISON UNDISCOVERED	Polydor
9	18	NELLY FURTADO LOOSE	Capitol
10	14	THE FRATELLIS COSTELLO MUSIC	Felbet
11	6	FALL OUT BOY INFINITY ON HIGH	Mercury
12	8	BLOC PARTY A WEEKEND IN THE CITY	Wichita
13	9	RAZORLIGHT RAZORLIGHT	Vertigo
14	11	THE VIEW HATS OFF TO THE BUSKERS	BMG
15	4	NORAH JONES NOT TOO LATE	Blue Note
16	16	THE FEELING TWELVE STOPS AND HOME	Island
17	32	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jan
18	23	SCISSOR SISTERS TA-DAH	Polydor
19	27	AKON KONVICTED	Universal
20	63	JOHNNY CASH AT SAN QUENTIN	Columbia
21	20	DAISY STOP THE CLOCKS	Columbia
22	17	AMY WINEHOUSE FANVAV	Capitol



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7. WESTIE, TINA, EDGEE & THE BEAT

8. BOB BIRDMAN VS. MILO HILLER

9. THE BIRD AND THE BEET: DANCING BOTTLED

10. ORIGINAL SOUNDTRACK: OCEANWAYS (ALBA) SVALTERI

11. ORIGINAL SOUNDTRACK: OCEANWAYS (ALBA) SVALTERI

12. ORIGINAL SOUNDTRACK: OCEANWAYS (ALBA) SVALTERI

13. ORIGINAL SOUNDTRACK: OCEANWAYS (ALBA) SVALTERI

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19. ORIGINAL SOUNDTRACK: OCEANWAYS (ALBA) SVALTERI

20. ORIGINAL SOUNDTRACK: OCEANWAYS (ALBA) SVALTERI

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Track	Label	
1	CHAMILLE	INDEX VS FUDGE LE GRAND: THE DEEPERS	Mercury	
2	1	COSBY STONE	IN THE WAY OF CONTROL	Redline
3	2	JASS STONE	TELL ME ABOUT IT	Redline
4	6	SCAMUS	DAVE LAST NIGHT A SAVED MY LIFE	Mercury
5	9	ROBBIE WILLIAMS	VERSUS MADONNA	Decca
6	5	ALEX GANDINO	JUSTIFICATION CALIFORNIA	Decca
7	7	MARK RONSON	SUPREMACY	Capitol
8	1	MANTANA	ON WITHOUT ANY LOVE	Capitol
9	10	PRODIGERS	TOUCH ME	Mercury
10	11	DANCE MATRONS	LOVE YOUR LOVE	Mercury
11	12	ETERNAL	FEEL THE RAIN	Decca
12	13	JAMIE T	SUNSHINE WAS THE BUILD UP	Virgin
13	14	ROBBIE WILLIAMS	ACE OF HEARTS	Decca
14	15	THE SHAG ALLEN	FEAT. SHIELA TEBBENS: HE'S A RINGER	Virgin
15	16	THE KNOT	WAGGLE THE DOG	Mercury
16	17	THE BROTHERS	FROM THE DOGS	Mercury
17	18	ETHEL SCOTT	WHY DO YOU LOVE ME	Mercury
18	19	KASSIANDRA	MY ANSWER	Mercury
19	20	MARK RONSON	FEAT. JESSIE J: ANSWER	Mercury
20	21	MARK RONSON	FEAT. JESSIE J: ANSWER	Mercury

These charts are also available online at musicweek.com



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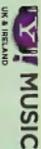
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#1 COOL CUTS:

GOSSIP 'STANDING IN THE WAY OF CONTROL' [BACK-YARD]

CONTACT: mash@music-house.co.uk
020 8563 3921



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

www.musicweek.com/playlist

COOL CUTS CHART

Rank	Artist	Track	Label
1	1	THE ALBUM FEAT. ARIANO BULLITT: LET THE BEATS SELL	AT
2	2	ALEX GANDINO: JUSTIFICATION CALIFORNIA	Decca
3	3	CAULY HAYES: ACE OF HEARTS	Decca
4	4	THE SHAG ALLEN FEAT. SHIELA TEBBENS: HE'S A RINGER	Virgin
5	5	THE SHAG ALLEN FEAT. SHIELA TEBBENS: HE'S A RINGER	Virgin
6	6	BACKSTREET MUSIC: THE GREAT	Capitol
7	7	THE BROTHERS: FROM THE DOGS	Mercury
8	8	MASTERS AT WORK: WORK	Mercury
9	9	THE BEAT MASTERS: ALL IN THE	AT
10	10	SLAM: ALIVE	Mercury
11	11	RYAN WAGGONER: FEAT. TASH DARTON: I'M ON CONTROL	Decca
12	12	HOPE OF MAN: WICKED TINA: JUMP! MARCH	Decca
13	13	METROVIBE: STREET ASSIDE	Mercury
14	14	SUNSHINE ANDERSON: I'M SOOTHY GENERAL BUSINESS	Decca
15	15	KY FLEET: ALICE (REVEALS) AT 10'N'W	Mercury
16	16	CLAYD: LOVE	Mercury
17	17	PEAKY & SUGARBABES: I'M A RINGER	Mercury
18	18	GOSSIP: STANDING IN THE WAY OF CONTROL	Mercury
19	19	FRANK & JACKSON: IT'S NOT TOO LATE	Mercury
20	20	FRANK & JACKSON: IT'S NOT TOO LATE	Mercury

URBAN TOP 20

Rank	Artist	Track	Label
1	1	MONA FEA: SINGAP	Mercury
2	2	MANTANA: ON WITHOUT ANY LOVE	Capitol
3	3	OMEGA: IN THE BOX	Mercury
4	4	ROBBIE WILLIAMS: VERSUS MADONNA	Decca
5	5	THE SHAG ALLEN FEAT. SHIELA TEBBENS: HE'S A RINGER	Virgin
6	6	THE BEAT MASTERS: ALL IN THE	AT
7	7	THE BROTHERS: FROM THE DOGS	Mercury
8	8	THE GAME: IT'S SORE	Mercury
9	9	THE BROTHERS: FROM THE DOGS	Mercury
10	10	THE BROTHERS: FROM THE DOGS	Mercury
11	11	THE BROTHERS: FROM THE DOGS	Mercury
12	12	THE BROTHERS: FROM THE DOGS	Mercury
13	13	THE BROTHERS: FROM THE DOGS	Mercury
14	14	THE BROTHERS: FROM THE DOGS	Mercury
15	15	THE BROTHERS: FROM THE DOGS	Mercury
16	16	THE BROTHERS: FROM THE DOGS	Mercury
17	17	THE BROTHERS: FROM THE DOGS	Mercury
18	18	THE BROTHERS: FROM THE DOGS	Mercury
19	19	THE BROTHERS: FROM THE DOGS	Mercury
20	20	THE BROTHERS: FROM THE DOGS	Mercury

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Datafile

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Week 08

Upfront p20 TV & radio airplay p23 New releases p26 Singles & albums p28

FAST CHART

SINGLES

NUMBER ONE
KAISER CHIEFS RUBY (B-Unique/Polydor)
Master by The Automatic remains the B-Unique label's biggest seller, but its highest charting hit – an honour previously held by 'The Ordinary Boys' Boys Will Be Boys – passes to the Kaiser Chiefs' Ruby, which climbs 2-1 this week.

ARTIST ALBUMS

NUMBER ONE
AMY WINEHOUSE BACK TO BLACK (Island)
Back To Black's Brit success facilitates its return to pole position this week after a four-week gap.

COMPILATIONS

NUMBER ONE
VARIOUS BRIT HITS - THE ALBUM OF THE YEAR (UMTV)
With the Valentine's Day effect disappearing from the chart this week, there are shape decliners for the previously dominant love songs albums, none more than One Love, which was number one a week ago and now plummets to 17, with sales down by more than 90%. In its place, the Brits Hits album jumps 31, even though its sales are down 24.1% week-on-week at 21,100.

RADIO AIRPLAY

NUMBER ONE
MIKA GRACE KELLY (Casablanca/Island)
Mika and the Kaiser Chiefs trade places this week, with the latter's Ruby toppling the former's Grace Kelly from the sales summit, while Mika returns to the airplay apex at the expense of the Leeds band.

The Market

The Kaisers knock Mika off top spot

by Alan Jones
After a fortnight at number one simultaneously on both charts, Mika loses his grip on the singles chart summit and the album apex this week.

On the singles chart, his conquerors are the Kaiser Chiefs, whose Ruby takes advantage of Grace Kelly's understandable fatigue – its sales dipped 25.6% to just short of 32,000, bringing the curtain down on its five-week run at number one, a longer stint than 2000 of the 21st Century's previous 204 chart toppers.

Furthermore, Mika's Life In Cartoon Motion suffered a 53.5% dip to 38,000 sales, allowing the resurgence Amy Winehouse to reclaim pole position with her second album Back To Black, which registers a 29.7% dip in sales week-on-week, but is still well ahead with sales of 47,000.

With the Valentine's Day effect figuring its way out of the works, the fading of the Brits effect and most children returning to school after the half-term break, sales looked a little threadbare. Only four of the Top 40 artist albums increased their sales last week – quite a contrast to the previous week, when only six overall artists and compilation



Kaiser Chiefs: new kings of the singles chart

albums sales, at 2,362,944, were down 23.5% week-on-week but up by a tiny 0.93% over the same week last year. Singles were also down, but not so badly, falling 7% on the week to 1,394,814, while remaining a healthy 28.4% ahead of the same week in 2006.

One act who can't be blamed for the decline in either sector is the Gossip.

On its last week before being made available again in physical form, the American trio's single Standing In The Way Of Control increases sales for the eighth week in a row, and climbs 17-13. First released last October, the single has now sold 41,000 copies,

including 9,000 last week, and has been helped by substantial radio support and the use of the tune in TV promos for new drama Skins.

Their album, also called Standing In The Way Of Control, was released last July, and entered the Top 75 for the first time in January. It jumps 62-33 this week, on sales up 47.2% at 6,500, lifting its overall tally to 45,600. Like many American bands, including The Killers and the Scissor Sisters, the Gossip's UK success occurs ahead of recognition in their homeland, where they have yet to dent the singles or albums charts.

KEY INDICATORS

SINGLES

Sales versus last week: -23%
Year to date versus last year: +6.9%

MARKET SHARES

Universal	61.0%
Sony BMG	17.0%
EMI	7.9%
Warner	2.9%
Others	11.2%

ALBUMS

Sales versus last week: -39.8%
Year to date versus last year: -5.3%

MARKET SHARES

Universal	57.7%
Sony BMG	16.2%
EMI	13.9%
Warner	6.8%
Others	5.4%

COMPILATIONS

Sales versus last week: -34.5%
Year to date versus last year: +13.0%

MARKET SHARES

Universal	36.1%
Ministry Of Sound	29.1%
Sony BMG	16.3%
EMI	16.2%
Warner	2.3%

RADIO AIRPLAY

MARKET SHARES

Universal	57.4%
EMI	14.5%
Sony BMG	11.8%
Warner	3.6%
Others	13.2%

CHART SHARE

Origin of singles sales (Top 75): UK: 46.7% US: 44.0% Other: 9.3%
Origin of albums sales (Top 75): UK: 70.7% US: 26.7% Other: 2.6%

For fuller listings see musicweek.com

THE SCHEDULE

ALBUMS

THIS WEEK
Infernal From Paris To Berlin (Island); Herman Dune Giant (Source); Malcolm Middleton A Brighter Beat (Full Time Hobby); Kaiser Chiefs Years Truly Angry Mob (Polydor); Patrick Wolf The Magic Position (Polydor); Richard Swift Dressed Up For The Letdown (Polydor)

MARCH 5
Willy Mason If The Ocean Gets Rough (Virgin); Tracey Thorn Out Of The Woods (Virgin); Air Pocket Symphony (Virgin); Grinderman Grinderman (Mute); The Horrors Strange House (Polydor)

MARCH 12
LCD Soundsystem Sound Of Silver (EMI); Raymond Quinn My (RCA); Corinne Bailey Rae Live In London And New York (EMI); Simply Deep (Simple Company); Lucie Silvas Sinking In (Columbia)

MARCH 19
Aliens Acronomy For Dogs (EMI); Good Charlotte Good Morning Revival (Columbia); Modest Mouse We Were Dead Before The Ship Even Sank (Columbia); Enter Shikari Take To The Skies (Ambush Realty)

MARCH 26
The Bees Octopus (Virgin); Ross Copperman Welcome To Reality (RCA); Jennifer Lopez Como Ama Aca Maja (RCA); Goldplay Singles Box Set (Parlophone); Elton John Rocket Man (Rocket); Money Mark Brand New Tomorrow (Island); Brett Anderson Brett Anderson (Drowned In Sound); Macy Gray Big (Polydor)

APRIL 2
Shayne Ward The (RCA); Fields Everything Last Winter (Atlantic); Maximo Park Our Earthly Pleasures (War); Kings Of Leon Because Of The Times (Columbia)

NEW ADDITION



Hut/EMI is to release a David Gray hits album, The Best Of The Early Years, on March 26, featuring material spanning his first three albums. A second greatest hits set featuring material from his breakthrough set White Ladder onwards will follow later this year on 14th Floor/Warner.

SINGLES

THIS WEEK
The Killers Read My Mind (Polydor); All Saints Chick-Fit (Parlophone); CSS Off The Hook (Warner Bros); McFly Transylvania (Polydor); Gwen Stefani The Great Escape (Interscope); Take That Shade (Polydor)

MARCH 5
Lily Allen Shame For You (Regal); Robbie Williams She's Madona (Chrysalis); Scissor Sisters She's My Man (Polydor); Justin Timberlake What Goes Around (RCA); Joss Stone Tell Me Bout It (Rendezvous); Enter Shikari Anything Can Happen In The Next Half Hour (Ambush Realty); Nelly Furtado Say It Right (Interscope)

MARCH 12
Lucie Silvas The Same Side (Mercury); Westlife Total Eclipse Of The Heart (RCA); Pink Love Me Alone (RCA); Brett

Anderson Love Is Dead (Drowned In Sound); Sugababes Vs Girls Aloud Walk This Way (Polydor); The James Morrison Undiscovered (Polydor); The Fratellis Baby Fratelli (Island); Raymond Quinn My Way (RCA)

MARCH 19
The Bees Who Cares What The Question Is? (Virgin); Lemar Tick Tock (RCA); The Good, The Bad And The Queen The (Polydor); Myra Real Girl (Island); Fergie Glamorous (Polydor); Razorlight I Can't Stop This Feeling We Got (Virgin); Timbaland Give It To Me (Polydor); Janelle A More (Parlophone); Maximo Park Our Velocity (Virgin); The Twang While Awake (Polydor)

MARCH 26
Nora Jones The (Parlophone); Faithless Music Matters (Columbia); Jay-Z Hollywood Total Eclipse Of The Heart (Mercury); Groove Armada Get Down (Columbia)

Sterling Silver Soundsystem

The Plot

DFA and EMI to engage UK fanbase in advance of eagerly-awaited second album LCD SOUNDSYSTEM NORTH AMERICAN SOUND (DFA/EMI)

In a bid to motivate active online and in the independent retail sector, EMI is to offer LCD Soundsystem fans attending their UK tour the opportunity to win various prizes featuring in the act's new video.

To keep with the "space-lander" theme of the clip, DFA flags, similar to the one featured in the video, will be given away at the shows. Each features a unique code which, when entered into the band's official website, reveals a series of winners, who can then head to their local retailer to collect a prize.

"The DFA label works to a fanbase that likes to own product," says EMI Records senior product manager Matt Dixon, "and we're using our own records and they like to own merchandise; this promotion

is playing to that."

Additional retail activity will see free posters given away with the seven-inch and 12-inch formats of LCD Soundsystem's forthcoming single North American Scum, which is physically released on March 5.

The single, which will be followed by the band's second album *Sound Of Silver* a week later, is the first by the act to be played by Radio One. It has also received glowing press coverage.

"We're moving things up a gear this time around," says Dixon. "From day one, all we've ever tried to do is embellish what DFA already was, while helping them sell more records. This time around we are starting from a stronger position."

LCD Soundsystem's eponymous debut album sold 700,000 units in the UK and Dixon is anticipating a week-one ship of 40,000 units for the new set. "The foundations of that first album have given us a great start," he says. "To be on the Radio One Upfront list is a step in the right direction. We've been able to dive straight in with a record that people believe in."



The UK market will be the focus of EMI's efforts to launch the new album, ahead of the rest of the world. To this end, the first time fans and media will hear new material performed live will be at a sold-out gig at London's Cargo on March 5. Reflecting the campaign's fan-friendly approach, many of the tickets were given away for free, while the show will be recorded for future use online.

Meanwhile, the band's website has been relaunched complete with video archive and a rehearsal diary updated by frontman James Murphy. "Our goal is to take it to a wider audience than before, and then go beyond that," concludes Dixon. "It's just a great album."

CAMPAIGN SUMMARY

PRESS: James Hupkins, EMI Records
MARKETING: Matt Dixon, EMI Records
NATIONAL RADIO: Tina Sinner/Dave Dixon, EMI Records
REGIONAL PROMOTION: Adrian Tredraak/Andrew Thompson, EMI Records
ONLINE: FR, Stuart Freeman, EMI Records
COLLEGE: Dolly DeWit/Rob Clark, EMI Records
CLUB: James Pines/Lisa Rimmer, EMI Records

THE INSIDER

Galaxy network



In a bid to grow its dominant share of the influential 15- to 34-year-old demographic, the Galaxy radio network is to bolster its digital output with a new weekly show highlighting dance label Defected's catalogue.

Born out of the success of Defected's own podcasts – which have regularly attracted more than 70,000 downloads – the show will sit alongside existing specialist programmes on Galaxy digital from Pacha's Sarah Main, Hed Kandi, Andi Durrant and Ben Watt of Buzzin' Fly Records.

Galaxy network program director Mike Cass says the development of a regular slot with Defected was an obvious step forward. "The Defected show will help keep Galaxy's specialist output fresh, offering our sound up to potential new

listeners and keeping current listeners excited," he says. "For Defected, this gives them the opportunity to turn our audience on to their easy sound."

Currently, Galaxy's combined share of 15- to 34-year-olds makes it the most-listened-to commercial brand by the demographic and Cass says the Defected show was an opportunity to further strengthen their ties with this audience.

"Galaxy is always looking for new ways to freshen up our specialist output, making sure we stay on top of the latest offerings out there," he states. "This can be anything from presenters, tracks and musical genres. We have shows which vary in style from hip hop, dance, house, garage, R'n'B, and global Asian sounds."

With localised stations in Manchester, Birmingham, Yorkshire and North East England, the Galaxy group

RADIO PLAYLISTS

CAPITAL

Any Winhouse You
Knew I'm No Good
Aval Langre Girlfriend
Cassidy I'm Acceptable In The City
Camille Jones vs Fedde Le Grand
The Crows, Connie Bailey
Ray 10 Like The Frigle
Glasnost: Fratellis
Baby Franks
Ghosts Stay The Night
Gwen Stefani/Alkon
The Sweet Escape
Housework
Touch Me
Janelle Ho
More James Morrison
Unintended
Joss Stone
Tell Me 'Bout It
Junior Jack
Core Mc
Just Jack
Stars In Their Eyes
Justice
Tiebreaker
Whit Cons
Armand
Kaiser Chiefs
Roby
Kazuo
Me Plus
One
Keano
A Bad Dream
Katie feat.
One
Lo
Lara
Lenny
Tosk
Trey Allen
Shame
For Me
Mark Ronson
Stop Me
Mia
Love
Toby
Mr
Hudson
A The Library
You
Lulu
You
Lulu
Nelly
Fortado
Say It Right
Onavon
Ice
P
Diddy/Keyshia Cole
Last Night
Pato
Mafin
New Shoes
Pink
Leaves
Me
Aston
Razafindralandy
I Fall To Pieces
Red Hot Chili Peppers
Desecration
Smile
Bobbie Williams
She's Madonna
Scissor Sisters
She's My Man
Scott Matthews
Praising You
Simon Webber
My Soul
Pleads
For You
Stephan Dierckx
Don't Give Up
Saves
Patrol
Open Your Eyes
Sophie
Ella
Bontor
Cabin
You
Take That
Oh! The Feeling
Bass
The Fray
How To Save A Life
The Killers
Road
My Mind
The Tearing Wide Awake
Troy
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I'll Wait
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Usher
Jam Lee
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Save Me

CAPITAL

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The great cover-up with Audi's exclusively digital ad campaign

Ad focus

A slew of contemporary artists including X-Press 2, Amp Fiddler, The Motorettes and Apartment (pictured) will sit at the core of a new branded content campaign to promote the new Audi TT car.

The new initiative, entitled TT Remastered, brings together the car manufacturer, Leap Music and BBH and has resulted in 10 current acts recording cover versions of classic songs. These are being incorporated into a range of digital content and will be made available via the TT Remastered website, www.ttremastered.com.

The recordings will be included in podcasts, online games and music finding applications, all of which will serve to highlight the Audi TT model as a classic brand. Leap Music managing director Richard Kirstein, a pivotal member of the campaign's development, says, "The goal was to make the new Audi TT feel like an icon reinvented and one way to do that was through music."

All of the tracks featured will be streamed online and available to



purchase digitally and will include a version of Tainted Love by Coco Elektric and The Motorettes performing the Kim Wilde hit Kids In America. Kirstein says Audi have directed all their efforts to the digital campaign. Online content will include a downloadable game and a series of podcasts presented by Jo Wiley featuring behind-the-scenes footage of the recording process. In addition, U-Myx software is

featured on the site, allowing users to take track samples, remix them and upload their own versions. "Going forward, you are going to see brands moving into a space where they don't just make 30-second ads, and forward-thinking music people will find ways to embrace that and make it work," says Kirstein. "It's about finding ways to interact with your audience via the platforms in which they are spending the most time."

RPI AWARDS
ALBUMS
 Gonzo Slanting In
 The Way Of Control
 (Various) High
 (Various) Best
 Party A Weekend
 In The City (gold)
 The View: Hits Off

To The Buses
 (gold)
 Just Jack:
 Overtures (gold)
 Fall Out Boy:
 Infinity On High
 (gold);
 Tori Amos: Under
 The Pink (platinum)

Fall Out Boy: From
 Under (platinum);
 Alice: Life In
 Cartoon Motion
 (platinum);
 The Killers: Sam's
 Town (platinum);
 Westlife: The Love
 Album (platinum)

Galaxy Top 10

1. Director We Thrive On Big Cities (Atlantic)
1. Muse: The Resistance Part 2 (Epic) (Data)
3. Body Language Z100 (Hed Kandi)
4. Beyoncé: Impassioned (RCA)
5. Yelkings: Like The Wind (Universal)
6. Timberland: One To Me (Interscope)
7. Also Gaudin: Destination Calabria (Data)
8. Gwen Stefani: The Sweet Escape (Polygram)
9. Just Jack: Starz In Your Eyes (Mercury)
10. Clara Liza: A Boy (Jive)

boosted a combined audience of 2.6m in the Rajas for Q4 2006. Its digital footprint now spreads to North West England, West and East Midlands, Scotland and London, with additional reach via Sky and NTL.

Looking ahead, Cass says the Galaxy brand will continue to grow its association with external music events this year, hosting

For Defected, this gives them the opportunity to turn our audience on to their sexy sound

stages at Creamfields festival in Cheshire on August 25, the O2 Wireless Festival on June 21-25 and holding a weekly residency at Pacha in Ibiza, the only UK radio brand to do so.

Further to this, it will continue its association with the Mobes as exclusive broadcast partner and will have a strong presence at this year's Miami Winter Music.

"The key thing for us is to continue taking the brand forward, while offering the audience more value," says Cass. Address: Joseph's Well, Hanover Walk, Leeds, West Yorkshire, LS3 1AB Tel: 0113 213 0105 Fax: 0113 213 3054 Website: www.galaxyfm.co.uk

TASTEMAKERS TIPS

Robyn

Robyn (Konichiwa)

PETER ROBINSON, PUPPISTICE



"Robyn, the architect and performer of this distinctive and edgy mix of modern pop, is up there with Madonna. Highlights on this incredibly strong set – re-nosed for UK release – include two incendiary collaborations: with The Knife on 'Who's That Girl' and with Kleerup on the captivating future smash 'With Every Heartbeat'."

Friends Of The Bride

Buckle Up Sunshine (Young And Lost Club)

JIM LAHAT, HEAD OF MUSIC, BBC RADIO 94.9

"Swinging London is back with the unsigned Londoners Friends Of The Bride. They have some great tunes and, with a lead singer not afraid to wear towels crooning now and again, they are groomed to succeed. Another two unsigned London bands that deserve a mention are the south east trio Scouting For Girls, and Croydon's Mum, Klee, both are great tunes and, with a lead singer not afraid to wear towels crooning now and again, they are groomed to succeed. Another two unsigned London bands that deserve a mention are the south east trio Scouting For Girls, and Croydon's Mum, Klee, both are great tunes and, with a lead singer not afraid to wear towels crooning now and again, they are groomed to succeed with the big boys."

The Pierces

Thirteen Tales Of Love And Revenge (Lizard King Records)

JOE SHOOMAN, LIVE EDITOR, THE FLY



"Sisters Allison and Catherine Pierce ramp up the baroque gypsy fever on their intelligent, arch and skewit UK debut. Rooted in drunken red wine cabaret, Thirteen Tales is full of sharp-tongued, snappy festiveness. The fashion/like-hating Boring is the best song Madonna never wrote – via a pissed-off Ladytron – and, ironically, has been used in coolista fashion shows. Piercing always had a frisson about it, after all."

How To Cure Dyslexia

The Tempo Of Bicycles and Boats (Dyslexic Music)

REBECCA ROBINSON, NME

"I doubt there has ever been a more aptly-titled album than this sports-themed debut from London's How To Cure Dyslexia. Dreamy and whimsical, this warm, Stravinsky-inspired folk is the sound of balloons floating into the distance and kittens dazing in the sunshine. With the psychedelia-

My Top 10

JOE REEVES

Artist, Shidaze

1. DELLA KANAZIS & GAVIN RUSSOM: REVELEY EP (2)
2. SEBASTIAN ROSS: ROSS ROSS EP DANGER
3. MATT COOPER: (HUNTER AREA)
4. MATTY MICHOW: BIG GIRLS DON'T Cry (SOLAS GEM)
5. SPALLS: BALCONI EP
6. HANDED HOUSE: ESCOFF COACH
7. KELLY BOSSY (FEAT. ALAN BRAKE): REMO (WIRING)
8. GUY AGALANT: THE UNUSUALS ARE GAY (GADAMWADWAD MUSIC)
9. TO MY BOY: ELEGANT DUO
10. MESSING: EMERGENCY (WHITE LABEL)

Reveley is not brand new, but it's absolutely amazing, it's not typical DFA stuff but it has brilliant "coming up" feel like loads of old acid records with a build-up that lasts about five minutes. Sebastian is a much fiercer prospect; it's got this great glitchy feel to it. The Bossy remix is one of the best remixes ever by THE best remixers. It sounds so Miami, with its Mandrax style, synth and plastic-sounding UNUSUALS. Are Gay is hugely ironic and hugely entertaining. Guy Against You always play on the floor in either tennis skirts or wolf costumes and make really melodic Casio-core pop music. Great to twinged and break your nose to.

guitar of Syd Barrett and the whimsical charm of Graham Coxon, this is the most relaxing album you'll hear all year."

Happen In The Next Half Hour LCD Soundsystem North American Scene, Nathan D Without My Help: The Pigeon Detectives Romantic Type;

RADIO 2

ALIST
 Great! Say The Light, Jason Morrison
 Undiscovered Kasey Chambers: Kellys, feat. Ce-Lu-La Star, Paolo Nardini New Songs: Scissor Sisters: She's My Man: Spillers: She's Back: Cat You Talk That Shave: The Killers: She's My Mind

BLIST
 Ben Taylor: Rolling In Can, Don Owen: Stefan Ritter, Alan The Sweet Escape, Jack Savoretti: Dreamers, Jamila No More, Justin Nicksa: After Tonight, Justin Timberlake: What Goes Around... Comes Around, Lemar: Tick-Tock: Robbie: Frankie, Robbie Williams: She's Mad About Me, Simply Red: So Not Over You, Yusuf: Midst

CLIST
 Body Drive: Boy A, Journey: A To B, Brett Anderson: Love Is Dead: Bryan Ferry: They Times They Are A Changin', Carole James: Arrested, Razorlight: I Got She, The Feeling: I've Got, Scotti Myrr: Passing Stranger, The Fray: How To Save A Life (Album), The Magic Numbers: This Is A Song, The Who: It's Not Enough, The Darkness: I Will Wait For You

XFM

DAYTIME LIST
 Arcade Fire: Keep The Car Running, Billy Clyn: Saturday Superheroes, Bloc Party: The Present, Calvin Harris: Unacceptable In The 30s, Fall Out

FRINGE NETWORK

Sainsbury's

TESCO

Woolworths

Selects – Jesse Martin, DJ Shorkitt, Murder By Death, The Fall, Idlewild, Mojo – Tarnation, IV Thinner, High Llamas, Greg Ashley, Los, The Kamikazis, Hearts
Instore – Dolly Parton, Andrew Ross, Arcade Fire, Danny Ocasio, Will Mason, Idlewild, Tina Turner, Neil Diamond, Regina Spektor, The Horrors, Bryan Ferry, Patrizio, Air, Russell Watson, Marty Wilde, Cascadia, Mother's Day
Instore – Arcade Fire, Russell Watson, David Osmond, Idlewild, Dolly Parton, Patrizio, Marty Wilde, Andrew Ross, Will Mason, Air, Feeder, Jack Savoretti, Bryan Ferry, Tina Turner, A Taste Of Honey, Mother's Day, The Horrors, Bryan Ferry, Mr Hudson & The Library, CSS
Instore – Kiss: Booty House, The Horrors, Patrizio, Cascadia, Ry Cooder, Arcade Fire, Russell Watson, Marty Wilde, Idlewild, Notorious: BIG
Album of the week – Russell Watson: Instore – Kiss: Booty House, Dave Pearce: Dance Collins, Regina Spektor, Idlewild, Mother's Day, Phil Collins, Take That

Music Recommenders: Jazz Record Mart, Chicago

Chad Henderson from Jazz Record Mart is one of over 200 tastemakers contributing monthly to www.musicrecommenders.com

John McNeil: East Coast Cool (Omniwork)

John McNeil's East Coast Cool (Omniwork) is a second CD that deadlines trumpeter John McNeil and baritone saxophonist Allan Chase combine a West Coast aesthetic with an East Coast edge. Conceptually based on the early West Coast Cool sessions of Chet Baker and Gerry Mulligan, this quintet convenes for a modern approach to that groundbreaking sound.

Tyft: Meg Nem Sa (Skirri)

As the name implies, Led Tyftin is a slightly slower Led Zepplin-esque piece anchored by Jim Black's unwavering drumming alongside Hilmar Jensen's dissonant chord figures. Reedist Andrew D'Angelo weaves in and out of the form with agile, melodic lines that culminate in agile improvisation with rock intensity.

John Hollenbeck: Joys & Desires (Intuition)

The second of the three-part Joys & Desires suite, After A Dance Or Two... opens over a funky, 7/8 ostinato, moving seamlessly into its orchestral core before segueing into the third part to end the suite. It's a disc fully appreciated when heard as a whole.

Ari Hoernig: Inversions (Dryfus)



Although fairly new, drummer Ari Hoernig's Inversions has quickly become a firm favourite. Anthropology appily illustrates his melodic approach on the drum kit, with creative timekeeping and mind-boggling solos with polyrhythms.

Dafnis Prieto: Absolute Quintet (Zoho)

Absolute Quintet track the Stutterer is an energetic song with unique instrumentation and intricate form. Prieto's arranged drumming is at the forefront, blurring bar lines with extended phrasing, polyrhythmic figures and odd groupings while masterfully embodying the form with a tasteful, musical approach.

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 the best new albums, bands and new global trends. Browse by genre or search to delve deeper into the catalogue and read interviews with breaking acts, alongside recommendations from Music Recommenders' "godfather", David Bowie.

Jazz Record Mart

Bob Koester's 50-year-old Jazz Record Mart is a worldwide institution and undoubtedly the biggest jazz store in Chicago, if not the world. Musicians such as guitarist Mike Bloomfield and harpist Charlie McLeswhite both served behind the counter and it is home to Koester's label, Demark Records.

NOKIA Nseries

ALL ABOUT
THIS WEEK'S
SINGLES
Eagles Of Death
Metal Cherry Cola
(Columbia):
Air: Once Upon A
Time (Virgin)
Kings Of Leon: On

Call (Columbia)
Aliens - Astronomy
For The Dogs (EMI)
ALBUMS
B Ball & MJ - Ridin
High (Allied)
Crimin Baby Ron -
Live In London &
New York (Good
Grooves/EMI)

Records released 12.03.07

SINGLE OF THE WEEK
Sugababes Vs Girls Aloud
Walk This Way

Fascination/Island 1724331
There can be no more conceptually-amazing record released all year than this. It features the planet's two greatest girl bands going head-to-head and covering Run-DMC's 1985 classic - all in the name of charity. It is a credit to those involved that the reality doesn't disappoint, sounding sassy and fresh and, above all, fun. With all the exposure Comic Relief will give this, it is hard to see it not making it to the very top.



Singles

Brett Anderson
Love Is Dead (Drowned In Sound DIS0022021)
Following success with Suede and The Lovens, Anderson finally delivers solo material that defies his major talent. Driven by a dynamic string quartet arrangement, Anderson is never sounding better - his voice is as bewitching and potent as ever on this introspective emotional ballad. **C**

Clark
Ted EP (Warp WAP220CD)
With its title track lifted from Clark's recent album *Body Riddle*. Ted features a healthy dose of squelchy analogue noises, crunchy beats and plinky-plonky melodies. An amazing remix from Bibio adds an extra dimension to this great EP from electronic perennials Warp. **B**

DJ Kentaro feat Spank Rock
Free (Ninja Tune ZEN12194)
Baltimore smut pioneers Spank Rock sound curiously wooden on this single from Japanese DJ champion Kentaro, a man better known for his skills on the ones and twos than production chops. There's a lot going on in Free - none of it disagreeable - but the track fails to ignite. **C**

The Fratellis
Baby Fratelli (Island 1723831)
Fresh from an unexpected, but thoroughly deserved, British breakthrough award at the Brits, The Fratellis perfectly demonstrate their knack for foot-stomping, glam-rumping, sing-a-long tunes. This fourth single from the Scottish trio's double platinum debut *Costello Music* coincides with four sold-out nights at London's Brixton Academy in March. **B**

Calvin Harris
Acceptable In The Eighties (Fly Eye/Columbia 88697063933)
23-year-old Dumfries dancemeister Harris has created a unique new romantic/disco hybrid that is beguilingly melodic and naggingly hypnotic and is enjoying a B-listing at Radio One. Coupled with a Top 10 placing on

the *MW's* Upfront Club Chart, this is clearly chartbound.

Houzcrushers
Touch Me (Nebula SWLTD004)
A recent number one on *MW's* Upfront Club Chart, this busy, energetic pop-house track samples the much-used Salsoul classic *Touch And Go* by *Ecstasy Passion & Pain* and, with that familiarity, should kick it into the major league. With dance music enjoying a resurgence and with being playlisted by all the top dance stations, this should be a big hit. **A**

Duncan James
Amazed (Irresistible SINC80)
Following his previous and TV's *Dancing On Ice*, Duncan James returns to the pop fray with this reading of the *Lonestar* classic. A passionate, string-driven production by Steve Power, topped with James' soaring vocals make this a perfect for radio; indeed, it has been C-listed at Radio Two. A great opening gambit for his new album, released later this year. **B**

The Krees
Everyone I Went To School With is Dead (Long LOGG020)
The Krees may well be the first post-HorrorBands: the two acts share the same label, a love of silly names, the use of creepy organ noises and a modern gothic aesthetic. Everyone I Went To School With is Dead is enjoyable enough, but undoubtedly comes second to Southend's finest. **C**

Mastodon
Oxopus (Virgin CDV3024)
Mastodon are something of a thinking man's heavy metal band, a condition that has earned them praise from such unlikely quarters as the *Observer Music Monthly* and *The Sun*, as well as a Grammy nomination. *Colony Of Birchmen* is a fearsomely technical beast, with spinning riffs and tricky time signatures, but the end result sounds just a little bit tame. **C**

Scott Matthews
Passing Stranger (Island RB02001)
Following two sizeable airplay

hits, this third single from Matthews' acclaimed debut album is competing with a glut of singer-songwriter material out there and may find he has a fight on his hands. It's pleasingly melodic, but perhaps not special enough to push it chartwards. However a playlisting at Capital can only improve matters. **B**

James Morrison
Undiscovers (Polydor download)
In the wake of best British male win at *The Brits* earlier this month, Morrison releases the fourth single from the triple platinum *Undiscovered* album. A-listed at all the key stations and with the video getting heavy rotation on the pop channels, this should give him a top three placing on physical release. An excellent, rousing stirrer with a gospel flavour, this can only push the album past the million mark. **A**

Pink
Leave Me Alone (I'm Lonely)/Dear Me President (LaFace download)
Talk about working a campaign - this is the fifth release from current album *I'm Not Dead* and is a double A-side to boot. Leave Me Alone... will probably get the airplay but it is Dear Me President that justifies the release, as it manages to reveal a new, overtly political side to the Pink persona. **B**

Albums

The Bees
Octopus (Virgin CDV3024)
The Bees' third album is a long way off their eclectic, Mercury-nominated, debut album *Sunshine Hit Me*. *Octopus* has a stronger theme, being heavily influenced by Sixties British guitar pop and shiny West Coast hippy sounds. Recorded in their new basement studio on the Isle of Wight, the first single *Who Cares What? The Question Is?* is out on March 5. **B**

The High Llamas
Can Cladders (Drag City DC317CD)
When not providing lush arrangements for the likes of Stereolab, Saint Etienne and Super Furry Animals, Sean O'Hagan has been turning out

consistently exhilarating albums with his High Llamas cohorts. *Can Cladders* is no exception, being as it is a typically grandiose affair with a collage of orchestration banking the quietly whimsical and poignant songs. **B**

LCD Soundsystem
Sound Of Silver (DFA/EMI DFAEMI2164CD)
James Murphy has succeeded in doing what only Hot Chip have achieved in dance circles of late: come up with a second album far superior to their debut. The material is largely similar to their earlier work, but the production, energy, humour and sheer pop thrills make *Sound Of Silver* a very special album indeed. An early contender for dance album of the year. **A**

Ben Mills
Picture Of You (RCA 88697074822)
The third-placed X-Factor finalist, for most of the competition a favourite to win, delivers an album of penned tunes that best showcase his gruff emotional voice. Best cuts here are the opener and single *Beside You*, his most recent version of *Lonestar's* *Amazed* and the show-stopping *Diane Warren*-penned *Don't Wanna Miss A Thing*. **B**

MV & EE with the Bummer Road
Green Blues (Ecstatic Face ECST17005CD)
Signed to Thurston Moore's Ecstatic Face label, MV & EE with the Bummer Road have produced a collection of thought provoking 'break folk' songs, textured with jangly guitars and otherworldly sounds. Loud and deafening in places, frayed and delicate in others, this is avant folk rock at its best, but is certainly not for the faint of heart. **B**

Ray Quinn
Ray Quinn (Syco 88697068192)
The X-Factor 2006 runner-up who has become a household name, what he does best - renditions of classic American swing tunes. Recorded in Hollywood's famous Capitol Studios in January by Nigel Wright, all the songs he sang live on the show are here, including *My Way*, *Mac The Knife*

ALBUM OF THE WEEK
Arcade Fire
Neon Bible

Sonovox 1723674
Quebec's finest start with a sophomore set brimming with ideas and energy. From the thunderous church organ intro of *Intervention* to the upbeat bang strumalong of single *Keep The Car Running*, Neon Bible shows a developed maturity resulting in a more grandiose, but less immediate, album than 2005's debut *Fernert*, with the potential to rocket the band into the big league. The group play an eight-date UK tour in March. **A**

and Smile. Perfectly timed for Mothers Day, this is clearly a contender for Number One. **A**

Lucie Silvas
The Same Side (Mercury 1707300)
Produced by Coldplay collaborator Danny Supple, this follow-up to the 2005's 400,000-selling *Lucie* brads indicates Silvas has come on leaps and bounds as a writer. The choicest cuts are the enchanting, beautiful *Place To Hide* and the Fleetwood Mac-esque *Sinking In* with its huge chorus. **B**

Simply Red
Stay (Gimpyred.com SRA003CD)
This third self-released Simply Red album is mostly written and produced by Mick Hucknall and comes in the wake of a sold-out European tour. Highlights are a cover of *Ronnie Lane's* *Debris*, the dynamic title track and almost autobiographical *Good Times Have Done Me Wrong*. **B**

Joss Stone
Introducing... (Relentless CDRE113)
Despite her much-mocked exhibition at the Brits, there's little doubt that Stone is one of the most talented stars to emerge of late. This third album sees Stone fitting between the classic soul she covered so well on her 2003 debut and the more commercial *R&B of 2004's Mind, Body And Soul*, and - perhaps unsurprisingly - it is on *gorgeous*, *Supremes*-esque tracks like *Girl* that she really shines. **A**

Neil Young
Live At Massey Hall (Reprise 9362433272)
This live recording of a show Young performed in Toronto in 1971 will be an instant hit with his vast audience. Available as a CD/DVD package, this features classics including the first airing of the sentimental *A Man Needs A Maid* segued with the evergreen *Heart Of Gold*. Brilliantly performed by an artist in his prime and expertly captured by producer David Briggs, this is nothing less than stunning. **A**

This week's reviewers: Anita Anold, Christine Barrett, Adam Buxton, Jimmy Brown, Ben Cartmel, Ash Douraghi, Jim Larkin, Owen Lawson and Simon Ward.

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TV Airplay Chart

Rank	Weeks on Chart	Title	Label	Score
1	3	TAKE THAT SHINE	POLYDOR	329
2	4	NELLY FURTADO SAY IT RIGHT	GETTEN	325
3	2	KAISER CHIEFS RUBY	BARCLAY/POLYDOR	322
4	14	THE KILLERS READ MY MIND	VEVO/30	317
5	9	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND	JIVE	306
6	5	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	HEAVY	303
7	1	FERGIE GLAMOROUS	J&M	295
7	11	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	DATA	295
9	9	THE FRAY HOW TO SAVE A LIFE	EPIC	285
10	17	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	GETTEN	280
11	7	KELIS FEAT. CEE-LO LIL STAR	VEVO/30	279
12	6	MIKA GRACE KELLY	CAROLAN/KAPLAN/30	278
13	15	GIRLS ALoud & SUGABABES WALK THIS WAY	POLYDOR	277
14	10	LILY ALLEN ALFIE	RECAL	273
15	18	BEYONCÉ LISTEN	COLUMBIA	256
16	25	SCISSOR SISTERS SHE'S MY MAN	POLYDOR	254
17	13	CASCADA MIRACLE	10CENTRE	251
18	7	JOSS STONE TELL ME 'BOU IT	REDLINE/50	227
19	16	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	EPIC/REDFORT	225
19	113	JAMES MORRISON UNDISCOVERED	POLYDOR	225
21	20	JUST JACK STARZ IN THEIR EYES	MERCURY	220
22	23	MASON EXCEEDER	DATA/DIGS	214
22	23	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	209
24	20	ROBBIE WILLIAMS SHE'S MADONNA	UNIVERSAL	193
24	47	CALVIN HARRIS ACCEPTABLE IN THE BOS	COLUMBIA	193
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■ Highest Top 40 Entry
■ Highest Top 40 Entry

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TV, MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100, MTV101, MTV102, MTV103, MTV104, MTV105, MTV106, MTV107, MTV108, MTV109, MTV110, MTV111, MTV112, MTV113, MTV114, MTV115, MTV116, MTV117, MTV118, MTV119, MTV120, MTV121, MTV122, MTV123, MTV124, MTV125, MTV126, MTV127, MTV128, MTV129, MTV130, MTV131, MTV132, MTV133, MTV134, MTV135, MTV136, MTV137, MTV138, 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While Mika moves to the top, there are some potential chart-toppers in the shape of James Morrison and Camille Jones Vs Fedde Le Grand, who move 71-10 and 51-13 respectively

The UK Radio Airplay

RADIO ONE

The Last	ARTIST/ARTIST LABEL	Page	Last	Audience
1	MIKA GRACE KELLY ORGANISATION	2208	2213	26173
2	TAKE THAT SHINE	3006	3001	25336
3	KAISER CHIEFS RUBY	3000	3115	24875
4	SNOW PATROL CHASING CARS	2546	2406	24113
5	TAKE THAT PATIENCE	1688	1526	20676
6	BOOTY LUV BOOGIE 2NITE	1187	1179	20118
7	JUST JACK STARZ IN THEIR EYES	1304	1102	17653
8	RAZORLIGHT BEFORE I FALL TO PIECES	1881	1081	18043
9	THE KOOKS SHE MOVES IN HER OWN WAY	1046	1046	16029
10	JAMES MORRISON WONDERFUL WORLD	966	1029	15623
11	THE FRATELLI WHISTLE FOR THE CHOR	1204	1013	15133
12	KELIS FEAT. CEE-LO LIL STAR	834	1002	14625
13	THE FEELING LOVE IT WHEN YOU CALL	1024	1011	13706
14	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND	795	1018	14228
15	RAZORLIGHT AMERICA	1093	1017	14071
16	SCISSOR SISTERS DON'T FEEL LIKE DANCIN'	781	925	14044
17	SOPHIE ELLIS-BEXTOR CATCH YOU	760	888	13214
18	PINK LO & MEAD JUNGLE	806	822	13413
19	THE VIEW SAME JEANS	818	845	12857
20	SCISSOR SISTERS SHE'S MY MAN	590	840	12042
21	OWEN STEFANI FEAT. AKON THE SWEET ESCAPE	625	828	11514
22	JUDY TOU LITTLE TOU LATE	855	792	10995
23	THE FRAY HOW TO SAVE A LIFE	630	721	10217
24	MELLY FURZADO ALL GOOD THINGS COME TO AN END	645	680	11816
25	AMY WINEHOUSE YOU KNOW I'M NO GOOD	540	684	10187
26	THE KILLERS READ MY MIND	549	688	10975
27	CORINE BAILEY RAE I DIVE	510	676	10611
28	SNOW PATROL OPEN YOUR EYES	470	671	10071
29	THE FEELING NEVER BE LOVELY	417	664	9921
30	JOSS STONE TELL ME 'BOUT IT	413	577	6448

The Last	ARTIST/ARTIST LABEL	Page	Last	Audience
1	MIKA GRACE KELLY ORGANISATION	2344	0	64,912
2	TAKE THAT SHINE	1569	49	62,127
3	KAISER CHIEFS RUBY	1569	30	61,38
4	KELIS FEAT. CEE-LO LIL STAR	1114	15	50,84
5	THE KILLERS READ MY MIND	805	31	49,65
6	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND	1063	21	45,07
7	SOPHIE ELLIS-BEXTOR CATCH YOU	926	12	44,34
8	OWEN STEFANI FEAT. AKON THE SWEET ESCAPE	625	19	40,14
9	SCISSOR SISTERS SHE'S MY MAN	599	40	40,11
10	JAMES MORRISON UNDISCOVERED	536	158	37,32
11	PAOLO NUTINI NEW SHOES	341	54	33,00
12	THE VIEW SAME JEANS	818	97	28,69
13	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	528	32	27,94
14	SNOW PATROL OPEN YOUR EYES	604	30	27,28
15	THE FRAY HOW TO SAVE A LIFE	742	13	25,27
16	BOOTY LUV BOOGIE 2NITE	1187	1	25,18
17	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	444	0	24,87
18	GOSPP STANDING IN THE WAY OF CONTROL	318	14	23,98
19	JUST JACK STARZ IN THEIR EYES	1292	-1	23,93
20	JOSS STONE TELL ME 'BOUT IT	631	30	23,44
21	SNOW PATROL CHASING CARS	1426	-40	22,62
22	KLAXONS GOLDEN SKANS	537	6	22,46
23	JACK SAVORETTI DREAMERS	101	11	22,23
24	TAKE THAT PATIENCE	1287	-18	21,87
25	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	599	15	21,75

INDEPENDENT LOCAL RADIO

The Last	ARTIST/ARTIST LABEL	Last	Audience	
1	MIKA GRACE KELLY ORGANISATION	2208	2213	26173
2	TAKE THAT SHINE	3006	3001	25336
3	KAISER CHIEFS RUBY	3000	3115	24875
4	SNOW PATROL CHASING CARS	2546	2406	24113
5	TAKE THAT PATIENCE	1688	1526	20676
6	BOOTY LUV BOOGIE 2NITE	1187	1179	20118
7	JUST JACK STARZ IN THEIR EYES	1304	1102	17653
8	RAZORLIGHT BEFORE I FALL TO PIECES	1881	1081	18043
9	THE KOOKS SHE MOVES IN HER OWN WAY	1046	1046	16029
10	JAMES MORRISON WONDERFUL WORLD	966	1029	15623
11	THE FRATELLI WHISTLE FOR THE CHOR	1204	1013	15133
12	KELIS FEAT. CEE-LO LIL STAR	834	1002	14625
13	THE FEELING LOVE IT WHEN YOU CALL	1024	1011	13706
14	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND	795	1018	14228
15	RAZORLIGHT AMERICA	1093	1017	14071
16	SCISSOR SISTERS DON'T FEEL LIKE DANCIN'	781	925	14044
17	SOPHIE ELLIS-BEXTOR CATCH YOU	760	888	13214
18	PINK LO & MEAD JUNGLE	806	822	13413
19	THE VIEW SAME JEANS	818	845	12857
20	SCISSOR SISTERS SHE'S MY MAN	590	840	12042
21	OWEN STEFANI FEAT. AKON THE SWEET ESCAPE	625	828	11514
22	JUDY TOU LITTLE TOU LATE	855	792	10995
23	THE FRAY HOW TO SAVE A LIFE	630	721	10217
24	MELLY FURZADO ALL GOOD THINGS COME TO AN END	645	680	11816
25	AMY WINEHOUSE YOU KNOW I'M NO GOOD	540	684	10187
26	THE KILLERS READ MY MIND	549	688	10975
27	CORINE BAILEY RAE I DIVE	510	676	10611
28	SNOW PATROL OPEN YOUR EYES	470	671	10071
29	THE FEELING NEVER BE LOVELY	417	664	9921
30	JOSS STONE TELL ME 'BOUT IT	413	577	6448



1. **MIKA** Knocked off the top of the singles chart by the Kaiser Chiefs. Mika gets a small measure of revenge by re-asserting his singles superiority over the group. His Grace Kelly hit reeled off number one before dipping to number two

last week, but now returns to the top spot, with a massive 2,344 plays earning it an audience of 64,920, nearly 30 more than new runners-up Take That's Shine. James Morrison returns to the Top 10 with Undiscovered, which reclaims 71-10



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10 this week. Some 16 plays on Radio Two and 12 on Radio One helped, but the song bogged a

Further 508 plays from 50 supporters with the top tally of 20 plays from Metro.



13. **Camille Jones Vs Fedde Le Grand** topped the sales chart with his

© 2007 Music Choice. *Data based on total number of plays on 66 UK terrestrial independent local stations from 01:00 on Sunday 18 Feb 2007 to Sat 24 Feb 2007

CAPITAL

The Last	ARTIST/ARTIST LABEL	Page	Last	Audience
1	KAISER CHIEFS RUBY	1569	30	61,38
2	RAZORLIGHT BEFORE I FALL TO PIECES	1881	1081	18043
3	MIKA GRACE KELLY ORGANISATION	2344	0	64,912
4	SNOW PATROL CHASING CARS	1569	30	61,38
5	TAKE THAT SHINE	1569	49	62,127
6	THE KOOKS SHE MOVES IN HER OWN WAY	1046	1046	16029
7	JUST JACK STARZ IN THEIR EYES	1304	1102	17653
8	SNOW PATROL OPEN YOUR EYES	1569	30	61,38
9	KEANE A BAD DREAM	1569	30	61,38
10	AMY WINEHOUSE YOU KNOW I'M NO GOOD	1569	30	61,38

CHRYSLIS

The Last	ARTIST/ARTIST LABEL	Page	Last	Audience
1	BOOTY LUV BOOGIE 2NITE	1187	1179	20118
2	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	444	0	24,87
3	MASON EXCEEDER	1187	1179	20118
4	BIG BASS VS MICHELLE NARINE WHAT YOU DO	1187	1179	20118
5	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	1187	1179	20118
6	BEYONCE RENAISSANCE	1187	1179	20118
7	JUST JACK STARZ IN THEIR EYES	1304	1102	17653
8	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	528	32	27,94
9	NE-10 BECAUSE OF YOU	1187	1179	20118
10	NELLY FURTADO SAY IT RIGHT	1187	1179	20118

03/03/07
Top 75

Barely two weeks after her Brits performance, Amy Winehouse climbs back to number one, knocking Mika off the top slot. The Fray have the highest new entry

The Official UK

TOP 20 MUSIC DVD

Pos	Last	ARTIST	TITLE	Label	Chart Week
1	2	JEFF BUCKLEY/OK ARKANA	TOUR 06 THE WAR OF THE WORLDS - LIVE ON STAGE	Universal	10
2	1	LIVE	CAST RECORDING LES MISERABLES IN CONCERT	Warner Music	10
3	4	VARIOUS	BRITS HITS 2007	Universal	10
4	5	BARRY MANILLOW	JUST AND FINESTELL	Warner Music	10
5	3	TAKE THAT	THE ULTIMATE TOUR	Virgin	10
6	6	DUSTY SPRINGFIELD	PEOPLE GET READY	Dot	10
7	9	VARIOUS	HON THAT'S WHAT I CALL A MUSIC QUIZ 2	BMG	10
8	7	PINK FLOYD	FULSE - 201094	EMI	10
9	5	IL DIVO	LIVE AT THE CREEK THEATRE	Sony Music	10
10	10	METALLICA	THE VIDEOS 1989-2004	Intrepid	10
11	8	ROBBIE WILLIAMS	AND THROUGH IT ALL - LIVE 1997-2006	Odeon	10
12	16	ELVIS PRESLEY/JOHNNY CASH	ROAD SHOW	WEA	10
13	15	KATHERINE JENKINS	LIVE AT LANGOLLEN	UCJ	10
14	14	DORIS DAY	THE DORIS DAY SPECIAL	Sony BMG	10
15	11	THE BEATLES	THE SONGS BEATLES	Universal	10
16	12	WEST LIFE	LIVE AT WARELEY	Mercury	10
17	13	LEO ZEPPELIN	SONS REMAINS THE SAME	Mercury	10
18	21	ORIS	DEFINITE MAYBE	Decca	10
19	20	ERIC CLAPTON & FRIENDS	LIVE 1985	TV Choice	10
20	28	THE WHO	LIVE AT THE ISLE OF WIGHT FESTIVAL 1970	Capitol	10

TOP 20 COMPILATIONS

Pos	Last	ARTIST	TITLE	Label	Chart Week
1	3	VARIOUS	BRITS HITS - THE ALBUM OF THE YEAR	Universal	10
2	5	VARIOUS	THE MASH UP MIX 2007	Mercury	10
3	5	VARIOUS	RADIO 1'S LIVE LOUNGE	Sony BMG	10
4	14	VARIOUS	CLASS 2007	UMV	10
5	12	OST	HIGH SCHOOL MUSICAL	Walt Disney	10
6	6	VARIOUS	DANCE	Mercury	10
7	6	VARIOUS	R&B CLASSICS	Sony BMG	10
8	2	VARIOUS	R&B LOVESONGS 2007	Sony BMG	10
9	7	VARIOUS	THE VERY BEST OF EUPHORIC DANCE	Mercury	10
10	13	VARIOUS	ELECTRO HOUSE SESSIONS	Mercury	10
11	11	ORIGINAL TV SOUNDTRACK	LIVE ON MARS	EMI	10
12	16	VARIOUS	HON THAT'S WHAT I CALL MUSIC '05	Dot	10
13	20	ORIGINAL TV SOUNDTRACK	HANNAH MONTANA	Walt Disney	10
14	18	VARIOUS	MASH-ED	EMI	10
15	17	VARIOUS	THE ESSENTIAL BANDS	Universal	10
16	1	VARIOUS	ONE LOVE	Universal	10
17	15	VARIOUS	ESSENTIAL SONGS	Universal	10
18	10	VARIOUS	HARDCORE NATION CLASSICS	WEA	10
19	19	VARIOUS	PUT YOUR HANDS UP	Mercury	10
20	10	OST	DREAMWORKS	Columbia	10

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Last	ARTIST	TITLE	Label	Chart Week
1	1	MIKA	GRACE KELLY	Casablanca	10
2	2	JUST JACK	STRAY IN THEIR EYES	Mercury	10
3	3	JOJO	TOO LITTLE TOO LATE	Mercury	10
4	4	LEONA LEWIS	A MOMENT LIKE THIS	Sony Music	10
5	5	ERIC PIPER	VS FLOYD PROPER EDUCATION	Capitol	10
6	7	FALL OUT BOY	THE WAY THAT I SEE IT'S AN ARM'S REACH	Capitol	10
7	6	THE VIEW	SAME JEANS	TSO	10
8	8	KAISER CHIEFS	ROLEY	BMG	10
9	9	MASON	EXCELSIOR	BMG	10
10	10	AKON	FATE SHOG DOOP (I WANNA LOVE YOU)	Def Jam	10
11	9	TAKE THAT	PREFERENCE	Polygram	10
12	11	BOOZY LUV	BOOGIE 2NITE	Red Bull	10
13	12	THE FRAY	HOW TO SAVE A LIFE	Capitol	10
14	12	THE ORDINARY BOYS	LUV U	Capitol	10
15	15	AKON	FATE SHOG DOOP (I WANNA LOVE YOU)	Capitol	10
16	15	KLAXONS	GOLDEN YEARS	Universal	10
17	16	SASCARA	TRILLY MATHS DEEPLY	All Around the World	10
18	17	SHAMANI	PART PARTY ALL THE TIME	Capitol	10
19	19	SNOW PATROL	CHASING CARS	Capitol	10
20	20	BUCK RAMSEY	THE PRAYER	WEA	10



4. The Fray
After reaching number 22 a fortnight ago on sales of imports and downloads alone, *How To Save A Life* - the introductory album by Colorado's midlife rock band The Fray - moved to full release this week, and explodes 105-4 on sales of 29,000. The title track continues to climb the singles chart, reaching number 7-5 this week, with a further 15,500 sales lifting its cumulative tally to 63,000. The album this number 14 peak in the US, where the single fared better, reaching number three.



9. Nelly Furtado
While fourth single *All Good Things* inches forward 10-14 to reach a new peak, Nelly Furtado's *Loose* album is in more of a hurry, and rebounds 18-9 to force a re-statement of its top 10 career after a gap of 22 weeks. The album sold 17,000 copies last week to lift its career tally to 527,000, and looks increasingly likely to overhaul the 647,000 debut of her 2001 debut *Whoa... Nelly* to become Furtado's biggest sell.

Her second album, *Loose*, *For a Reason*, was much less successful, selling 236,000 copies.

Pos	Last	ARTIST	TITLE	Label	Chart Week
1	17	AMY WINEHOUSE	BACK TO BLACK	Capitol	10
2	1	MIKA	LIFE IN CARTOON MOTION	Casablanca	10
3	3	SNOW PATROL	EYES OPEN	Capitol	10
4	15	THE FRAY	HOW TO SAVE A LIFE	Capitol	10
5	13	TAKE THAT	THE ULTIMATE WORLD	Virgin	10
6	13	THE KILLERS	SAM'S TOWN	Capitol	10
7	12	LILY ALLEN	ALRIGHT, STILL	Capitol	10
8	10	JAMES MORRISON	UNDISCOVERED	Capitol	10
9	18	NELLY FURTADO	LOOSE	Capitol	10
10	24	THE FRATELLI	COSTELLO MUSIC	Capitol	10
11	6	FALL OUT BOY	INFINITY ON HIGH	Capitol	10
12	8	BLOC PARTY	A WEEKEND IN THE CITY	Capitol	10
13	9	RAZORLIGHT	RAZORLIGHT	Capitol	10
14	11	THE VIEW	HATS OFF TO THE BUSKERS	Capitol	10
15	4	NORAH JONES	NOT TOO LATE	Capitol	10
16	16	THE FEELING	TWELVE STOPS AND HOME	Capitol	10
17	32	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS	Capitol	10
18	23	SCISSOR SISTERS	TA-DAH	Capitol	10
19	27	AKON	KONVICTED	Capitol	10
20	14	JOHNNY CASH	AT SAN QUENTIN	Capitol	10
21	24	OASIS	STOP THE CLOCKS	Capitol	10
22	29	AMY WINEHOUSE	FRANK & MARYAM	Capitol	10
23	16	DIANA ROSS	AND THE SUPREMES - THE NO 1'S	Capitol	10
24	17	VAN MORRISON	AT THE MOVIES - SOUNDTRACK HITS	Capitol	10
25	4	KLAXONS	MYTHS OF THE NEAR FUTURE	Capitol	10
26	37	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Capitol	10
27	3	LESLEY GARRETT	WHEN I FALL IN LOVE	Capitol	10
28	32	PAOLO NUTINI	THESE STREETS	Capitol	10
29	10	GWEN STEFANI	THE SWEET ESCAPE	Capitol	10
30	17	LUCIAN WILLIAMS	WAG	Capitol	10
31	34	CORINNE BAILEY RAE	CORINNE BAILEY RAE	Capitol	10
32	46	KAISER CHIEFS	EMPLOYMENT	Capitol	10
33	62	GOSPIP	STANDING IN THE WAY OF CONTROL	Capitol	10
34	9	JUST JACK	OVERTONES	Capitol	10
35	23	KEANE	UNDER THE IRON SEA	Capitol	10
36	38	MUSE	BLACK HOLES & REVELATIONS	Capitol	10
37	17	THE KILLERS	FOUR HITS	Capitol	10
38	7	PHIL COLLINS	LIVE SONGS	Capitol	10

Pos	Last	ARTIST	TITLE	Label	Chart Week
39	19	AKON	CONVICTED	Capitol	10
40	19	AKON	CONVICTED	Capitol	10
41	19	AKON	CONVICTED	Capitol	10
42	19	AKON	CONVICTED	Capitol	10
43	19	AKON	CONVICTED	Capitol	10
44	19	AKON	CONVICTED	Capitol	10
45	19	AKON	CONVICTED	Capitol	10
46	19	AKON	CONVICTED	Capitol	10
47	19	AKON	CONVICTED	Capitol	10
48	19	AKON	CONVICTED	Capitol	10
49	19	AKON	CONVICTED	Capitol	10
50	19	AKON	CONVICTED	Capitol	10

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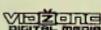


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