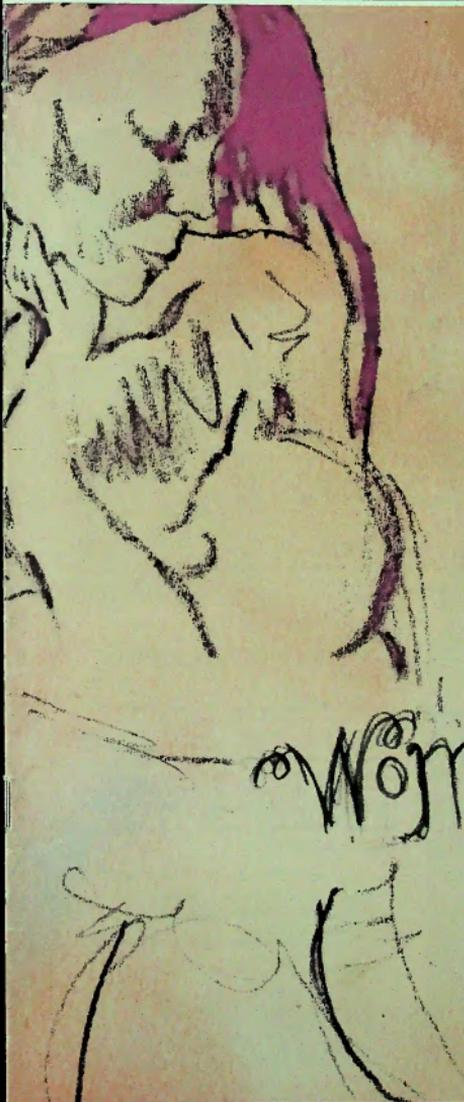




10.03.07/£4.25

In this week's issue: Publishing chief discusses new job. Aim looks to heal rift. Plus: the charts in full

MUSICWEEK



Indiana Gregg

Woman at Work

April 2nd 2007

Indiana Gregg

Woman at Work



Utterly irresistible and dazzlingly vibrant, Indiana Gregg's debut album *Woman at Work* skilfully fuses infectious soulful pop with sweeping rock to create out-and-out the most refreshing sound of 2007.

Indiana Gregg has a story to tell. A story best heard through this album. Produced by Ian Morrow (Seal, Wet Wet Wet, Rod Stewart, Lisa Sturgis, etc) the album was recorded in Glasgow through brand new Scottish indie label Gr8pop.

Gr8pop who are funded by Ingenious, amongst others, have so far pledged over £1 million to the marketing spend on this project.

Releases

The debut single "Sweet Things" is released on March 26th.

The album "Woman at Work" follows April 2nd.

Campaign

A major launch campaign across TV, Radio, Outdoor and Print.

The 4-week launch TV campaign commences with National TV advertising across ITV, Channel 5, GMTV, and Satellite.

The TV ad features the video for "Sweet Things" and opens with a 30" spot in the Dancing On Ice Final on national ITV on Saturday March 24th.

Order from Pinnacle - Gr8S01 (Sweet Things), Gr8CD01 (Woman at Work)

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MUSICWEEK



Crucial week for indies, as Aim board meets for judgement day

Decision day for indies

Indies

By Robert Ashton & Martin Talbot
Aim's efforts to see off a damaging revolt will arrive at judgement day tomorrow (Tuesday), when its board will decide whether to back Impala's agreement to support a Warner takeover of EMI.

The UK indie group's board convenes at 2.30pm tomorrow. By the time the meeting ends around 6.30pm, it is likely to have either voted on the confidential – and controversial – indie/major pact or at least delivered a clear position to Aim chairman and chief executive Alison Wenham.

The majority of the organisation's 18 board members were given sight of the confidential agreement at an emergency meeting last Wednesday. Those contacted by *Music Week* refused to be drawn on their positions before this week's meeting, with the mood among the Aim board appearing to be mixed.

The UK indie body had looked vulnerable following the shock decision of Ministry of Sound and Gut Recordings to quit in protest at the Impala-negotiated deal to help Warner traverse the EC competition authorities in return for a package of remedies.

While no additional indies have yet followed Ministry and Gut, tem-

peratures continued to be raised, with one senior executive describing some of the barbs as being "particularly nasty".

Another leading indie says, "While only two labels have resigned, there are more members who are very concerned over the way this has all been handled."

Both MoS managing director Lohan Presencer and Aim's Alison Wenham refused to predict how tomorrow's meeting will go. A quorum of five board members are necessary for the meeting to make a decision, which will go to a vote only if the board is significantly split.

Impala issued a new statement last Friday, setting out its refusal to release details of the Impala deal. Regretting the position of "certain labels in the UK", the statement added that Impala was continuing consulting with local associations and accepts that this may mean that some of them "may not be able to confirm their position until full disclosure is possible".

EMI Group announced on Friday it had received a non-binding proposal from Warner Music Group, which indicated it may make a 250p-per-share cash offer for the UK major, but this had been dismissed by the board as "inadequate".

robert@musicweek.com
See news, p5



Friday Night Project duo to host MW Awards

The Friday Night Project's Justin Lee Collins and Alan Carr are set to take the Grosvenor House Hotel by storm next week, as presenters for the Music Week Awards 2007.

The pair are currently among the hottest duos on television through the Channel Four show.

Their debut appearance at the awards will come in a year of change at the annual event, which will include the inauguration of two new live industry awards.

The awards, for concert promoter of the year and booking agent of the year, are introduced this year as part of a renewed focus on the live sector by *MW*. This is underlined this week by the launch of a regular live industry news focus, starting in this issue (p8-9).

The new awards see Metropolis's Bob Angus, Eat Your

Own Ears' Tom Baker, Live Nation's Jon Dunn, S.A.M.'s Simon Moran and 3A's Pete Wilson shortlisted this week for concert promoter of the year. In turn, CAA's Emma Banks, Free Trade's Paul Boswell, Solo's John Giddings, CAA's Mike Greek and X-Ray's Ian Huffam are shortlisted as booking agent of the year.

The show will take place at the Grosvenor House Hotel in London's Park Lane next Thursday (March 15). To book tables, contact Kirsty Barker on Kirsty@musicweek.com.

EMI boss plans publishing coup

MW examines potential changes to publishing, as top boss makes moves in the shadow of the EMI-Warner merger p3

Michael Eavis talks to MW

The Glastonbury founder reveals how this year's event is shaping up, with help from a nifty, anti-tout ticketing system p8



Insiders buzzing off MW event

All the news and pictures from Making It In America conference p10-11 and p17

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Your guide to the latest news from the music industry

Bottom line

Virgin to revamp online service

● **Virgin Retail** is to radically revamp its online offering, virgin-megastores.co.uk. Improvements to the new site, which will be live by late summer 2007, will include better search and navigation engines and a new design.



The Killers, V Festival 2007 headliners

● **The Killers, Snow Patrol and Foo Fighters** have been announced as headliners for this year's V Festival.

● **HMV** is looking to open more stores this year, rather than close dozens, contrary to press reports.

● **The Spice Girls** are to reunite and perform a world tour within the next 18 months, according to former manager Simon Fuller.

● **Live Nation** has reported increased revenues in its first full year since being spun off from Clear Channel, but still finished the period in the red.

● **Apple** is predicting that more than 10m people will buy an iPhone when the product launches this year, despite the device's retail price of \$499 (£257).

● **Universal France** has started trailblazing the sale of DRM-free downloads in MP3 format, with the launch of a live album by Emilie Simon. Simon's live A l'Olympia album is available to purchase in unprotected MP3 format on the artist's website. The site is also available to French residents, in DRM-protected WMA format.

● **Radio One's Big Weekend** will be held in Preston this year. The event, which takes place on May 19 and 20, will be broadcast on Radio One and BBC3 and will also be available to view via the Radio One website.

● **The Divine Comedy** have won the **Chive Music Prize for Irish Album of the Year 2006**.

● **Tom Jones** is suing **Clanman** company CF International, claiming it illegally distributed sound recordings he made in 1968.

● **Justin Hawkins** is among the acts competing to represent the UK at this year's Eurovision Song Contest. Hawkins will compete with **Beverlei Brown** as Hawkins And Brown, going up against former Atomic Kitten singer Liz McClarnon, Scott, newcomer Oyd, Big Brumaz and former East 17 singer Brian Harvey.

Sign here

BBC and YouTube come together

● **YouTube** and the **BBC** are teaming up to offer internet users the chance to view the broadcaster's content through the online video site

● **XL Recordings** and parent company the Beggars Banquet Group are to participate in the launch of online broadcasting platform Joost.

Both companies will have their own web TV channels on Joost when the site launches - currently scheduled for the first half of 2007 - enabling them to screen artist videos, long-form artist documentaries and concerts.

Music video on demand service iVooners has also signed a deal with Joost.

● **Kobalt Music Group** has teamed up with financial banker The Royal Bank of Scotland to announce a new royalty advancing product for copyright holders.

Exposure

CGap Media bids for licence funds

● **CGap Media** has told the Government that the commercial radio sector should be entitled to a share of the licence fee in order to fund programme development. In its submission to a Department of Culture, Media and Sport consultation on public service broadcasting, CGap argues that a proportion of the cash raised through the licence fee should be used to create a new programme development fund.

● **Handeman** has moved to clarify reports that it is behind plans for

Warner is poised to win whichever way this unsightly mess is worked out' - Editorial, p16

Tesco to charge record labels £10,000 per year to stock their music. Records suggest that labels would be charged a non-refundable fee which is considered to have their material stocked in-store. However, Handeman says that this charging model, whereby it will provide administrative and IT services to small labels who want to trade with Tesco in exchange for a management fee, was just one supply chain route.

● **Music retailers** have welcomed Westminster Council plans to renew London's West End, including a strategy to reduce traffic congestion and enlarged pedestrianised areas.

● **Liverpool City Council** has awarded a £50,000 loan to help the refurbishment of Parr Street studios.

● **EMI** says that it continues to talk to its partners in the digital chain about interoperability, despite reports that it had halted talks with online music retailers over selling DRM-free tracks.

● **The BBC's Electric Proms** is to return to Camden this year, p8-9

● **Merger discussions** between Virgin Radio owner UTV and Talksport owner SMG have been called off, preempting a shake-up in the SMG boardroom. SMG chairman Chris Masters has stepped down and will be replaced by Richard Finlay.

Meanwhile directors David Dunn, Simon Lewis, Mervyn Smith, MT Rainey and Tim Gardam have all stepped down with immediate effect.

People

Longstanding MTV VP resigns

● **MTV Networks International** executive vice president and managing director **Michiel Bakker** is leaving the broadcaster after 20 years. Heather

Jones, senior vice president for music and comedy and Richard Tan, senior vice president for finance and operations, will assume his responsibilities until a successor is appointed. Meanwhile, MTV is to cut jobs in its London office as part of a restructuring of its global business, intended to improve its operating margin. The company intends to cut 250 positions from MTV Networks International, with offices in London, Budapest, Warsaw, Miami and Buenos Aires to be affected.



Jamiroquai: retirement rumours untrue

● **Jamiroquai** is not quitting music, despite press reports last week. A spokesman for the singer says he is exploring his future options after speculation from Sony BMG.

● **HMV UK & Ireland** product director **Simon Peck** has left the company. He will be replaced on a temporary basis by marketing director **Graham Sim** while a permanent replacement is found. An announcement regarding the position will be made in due course. Reporting to Sim on this interim basis will be the various heads of the HMV product department and their respective teams.

● **Napster** president **Brad Buea** has defended his decision to downsize the company's UK office, p8

● **CGap Media** has appointed **Pete Simmons** as group programme director for content/digital. Simmons was previously group head of programmes.

● **Seal** has been ordered to pay around £1m to his former manager **John Washlow**, after the High Court ruled that Washlow was entitled to commission on earnings from the singer's first two albums.

● **Legendary Northern Irish promoter Jim Aiken** has died, p9

● **Capital Radio** has confirmed that controversial ex-Kiss DJ **Bam Bam** will be joining the station to present a weekday show.

● **Monstercloak** chairman **Nicolas De Masi** and finance director **David Markshaw** have also unexpectedly resigned from the ringtone firm after investors backed a move by Spain's **Labnet** Zed to take a 52% stake in the company.

● **Gerald Corbett** is to step down as chairman of the Woolworths board following its AGM on June 6. He will be succeeded as chairman by Richard North.

● **Simon Heller** is to join Universal as general manager, music DVD and audio-visual formats. Heller, who joins on March 5 from Warner Music UK, will report to Universal Music UK commercial director Brian Rose.

● **Xfm Scotland** has appointed **Alan Gibson** as its new managing director.

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

Marty Bandier prepares to leave EMI Music Publishing after 17 years with the company

EMI veteran heads for Sony/ATV

Publishing

by Paul Williams

Marty Bandier could ultimately find himself part of a bidding war for EMI Music Publishing's assets, despite setting aside his long-time ambition to buy the company for a

These people wanted to grow their business and I shared their vision
Marty Bandier, EMI Music Publishing

switch to rival Sony/ATV.

Bandier, who in his 17-year tenure at EMI Music Publishing has transformed it from the world's fourth biggest music publisher to the undisputed number one, joins Sony/ATV on April 1 as global chairman and CEO.

Insiders were aware that the seasoned publisher's ultimate aim was to lead a buy-out of his present company. However, with no certainty to the conclusion of the long-running Warner-EMI saga and any potential asset-selling implications, Bandier has instead opted to take up one of the many opportunities that opened up to him after he announced last October he would be quitting as EMI Publishing chairman and co-CEO this March.

He says both Sony Corporation of America's chairman/CEO Howard Stringer and its CFO Rob Wiesenthal had spoken to him about a move to Sony/ATV on numerous occasions. In a reference to trying to buy EMI Publishing, he notes, "At first I was dismissive because I thought there might be bigger fish to fry, but it became apparent that these people wanted to grow their business and I shared their vision, including finding great catalogues and writer-artists." Bandier stresses that making acquisitions in his new role is "clearly on my agenda and one of Sony's agenda."

"If anything comes on the market that makes sense, we'll look at it. The bigger the better," says Bandier, who leaves EMI at the end of the month. Although he declines to discuss possible plans by Sony/ATV to buy his present company, he quickly asserts, "Everyone would want to own EMI Music Publishing."

Bandier will begin at Sony/ATV as a number of sizable publishing assets could potentially come on the market over the coming months. Any Warner-EMI tie-up could result in either the assets of EMI Music Publishing or Warner/Chappell being sold off, while Universal may have to dispose of

some assets to win regulatory approval for its takeover of BMG Music Publishing. If the takeover is not approved, Universal would be forced into disposing itself of BMG Publishing, which it paid Bertelsmann \$2.1bn for last autumn.

While it is understood that Warner Music Group CEO Edgar

Bronfman was among a number of executives trying to lure Bandier, it appears there were two factors that persuaded Bandier Sony/ATV was the right choice. One was the chance to take an investment in the company, the other to be part of a publishing operation which works entirely separately from a record

Publisher feels fine after securing Beatles catalogue

Marty Bandier's decision to join Sony/ATV means he finally gets his hands on the prestigious Northern Songs Beatles catalogue he lost out on buying more than two decades ago.

Back in 1985, Bandier and his then partner Charles Koppelman had been hopeful of striking a deal with Australian businessman Robert Holmes à Court to buy the ATV catalogue, which includes 251 Lennon-McCartney and George Harrison compositions. But instead, Michael Jackson

swooped in to win the deal in a \$47.5m deal.

"If you live long enough, everything turns into one restaurant," Bandier jokes about finally being put in charge of the prestigious catalogue. "It was the only deal that got away and that was devastating for me," he adds. "It was always the story to tell my kids. I was never more determined, thinking I was going to close on that transaction with my then partner Charles Koppelman - and Michael Jackson just drove in and scooped it

up. It was a pretty amazing event and honestly I was devastated."

Bandier now finds himself onside with Jackson who, a decade later, agreed a deal with Sony Music to merge music publishing assets. "Over the years, we've met one another," says Bandier. "I did not speak to Michael in this process at all, but what I gather from Sony is that he's excited. I'm extremely excited."

Bandier, whose arrival at Sony/ATV is neatly timed ahead of what is

expected to be The Beatles' download debut, says his link again with most of the Fab Four's song catalogue demonstrates there really are only six degrees of separation.

"I spoke to both of the representatives of Lennon and McCartney and we all laughed about how we are back on square one together and maybe a little greyer, but it's the same faces," he says.



I'm used to being a voice for the songwriters and music publishers
Marty Bandier, EMI Music Publishing

company. Previously, EMI Publishing had reported directly into the group chairman of EMI, but Eric Nicol's move from chairman to CEO, overseeing recorded music, in January, means the publishing company now feeds into the head of the record division.

"Sony/ATV being separate from Sony BMG is really a great thing for me, because I'm used to being an outspoken voice for the songwriters and music publishers."

"I think the positioning of Sony/ATV is one which I can fulfil without any direct or indirect interference and that is very important for me. I don't have to wake up and think about the recorded music business and declining CD sales. I only have to think about them in terms of how I could make that up in my business in other areas of revenue," he says.

Bandier, whose arrival in 1989 of SBK led him to EMI, says, while he could never complain how the company treated him in terms of remuneration, but notes, "I realised I had no stake in the company. I had built up over the years, so I decided I had to find a home where I could do that."

As such, he has made what he describes as "a modest investment" in Sony/ATV, but adds, "The significant part of it allows me to participate in the growth of the company."

patw@musicweek.com

THE PLAYLIST

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

Supported by MUSIC

<p>GROOVE ARMADA Song 4 Myda (Columbia) New material from ex-Sugababes who're coming soon. In the meantime, this collaboration fills the void. (album, May 7)</p>	<p>SCOUTING FOR GIRLS Elvis Ain't Dead (Epic) A new signing by Nick Raphael. Songs for Girls are currently in the studio with Andy Green. Like a love-up Supertramp (album, May 7)</p>	<p>KATE WALSH Year Song (Blueberry Pie) Album opener and a highlight from the Brighton native's debut album, currently number four on the iTunes folk chart in the US. (album, out now)</p>	<p>THE ACADEMY IS... We've Got A Big Mess On Our Hands (Fuelled By Ramesh/Atlantic) First single from their second album. More pop than punk, but enough to keep fans happy. (single, April 2)</p>	<p>BLACK REBEL MOTORCYCLE CLUB Weapon Of Choice (Island) A riotous, radio-friendly return. A driving beat and anthemic chorus will pay dividends for the trio. (single, April 23)</p>	<p>MALAKAI Fading World (Iwanda) British-born combo now signed to Island release their debut 12-inch on Geoff Bamber's Inside label. Very Bristol, very good. (single, April 23)</p>	<p>THE TEENAGERS Homecoming (Merko/XL) Having just signed to Mercury, in the UK with an EP scheduled for release in April, this trio specialise in lush, sardonic electro-pop. (EP, May 7)</p>	<p>CHARLIE & LOLA The Bestest In The Farm (Little Demon) The little lars will love this and its cartoon video from the TV favourite - a smash with kids and parents alike. (single, March 12)</p>	<p>BUJOK Earth Invaders (One Little Indian) Featuring a loop of African drumming riddims, and Bujok's fabulous squaring vox, this might be her biggest airplay hit for years. (album, May 7)</p>	<p>WORKING FOR A NUCLEAR FREE CITY Robot (Melodic) An expansive EP from the Manxman experimental outfit that arguably took their recent debut long player. (EP, out now)</p>

BJORK CAST LIST
ARIA GYK
 Project Co-ordinator, One Little Indie
MARKING MICHELLE
 Policy, One Little Indie
Press: William Sims/Carl Fyfe, Purple PR
Radio: Mike McEwan, C&L Promotion
TV: Caroline Poulton, Out Promotions
Regional Radio: Jo Hart, Hart Media
Regional Press: Ian Chapp, Press
Online media: bjork.com
Management: Quest Management
Agent: David Loy, William Morris

Agency: Distribution Partners

New group to offer support for songwriters

A powerful new political lobbying voice for songwriters will breathe into life this week when three computer organisations meet in Madrid to draw up the agenda for the European Composer and Songwriter Alliance (ECSA).

The new body – provisionally known as the European Music Writers Network, before a recent meeting between three trade bodies in Brussels voted the name-change – is designed to act as the lead lobbying group for all types of music writers, from pop to classical, throughout the continent.

The Madrid meeting started yesterday (Sunday) and runs until Wednesday. It is likely to see the three boards of the founding bodies, the Federation of Film and Audiovisual Composers in Europe (FFACE), European Composers Federation (ECF) and the Alliance of Popular Composers



We want to emerge with a complete European organisation
 David Ferguson, APSCOE

Organisations in Europe (APSCOE), vote to assign all the lobbying efforts and political work they currently pursue separately to the new umbrella organisation. It is

envisaged that the ECSA will work almost exclusively in Brussels campaigning for songwriters and composers on issues such as pan-European licensing and also the major mergers which are currently in train.

Other areas of its brief will be to establish links with national collector societies and provide more statistics and information on composers living and working within Europe. It is already talking to influential lobbyist Philippe Kern of Brussels-based KEA, which helped create the European indie body Impuls.

However, because the three founding bodies have widely differing agendas, they will not be completely folded into ECSA and will continue to function separately in all other aspects outside the political dimension. David Ferguson, chairman of the UK-based APSCOE and the

BJORK

One Little Indian is preparing for what it expects to become the biggest-selling Bjork album yet, thanks to a new Timbaland-inspired commercial direction and the promotion of an 18-month world tour.

The album, *Vulva*, is released on May 7 and Bjork is preparing to work it extensively. The tour will be announced this Friday and dates are already confirmed for Glasgow, Newcastle and Reading.

The album was written and produced by Bjork, who travelled around the world to work with a wide variety of collaborators, taking in Jamaica, the Democratic Republic of The Congo, Belgium, New York and Los Angeles.

Antony Hegarty from Antony & The Johnsons sings on two tracks. Timbaland provides beats on three, and contributions are also made by LFO's Mark Bell, hip-hop-influenced drummer and Sonic Youth collaborator Chris Corsano and Brian Chippendale, drummer with

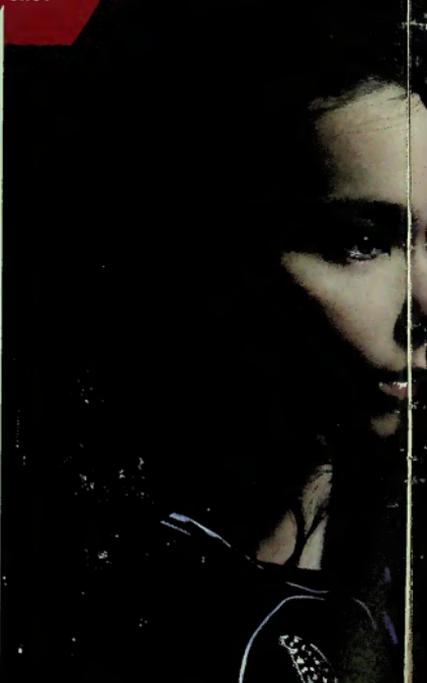
experimental heavy rock act Lightning Bolt. Two African acts also feature: Malian koto player Toumani Diabate and the experimental band Lounge Lizard.

The album will be preceded by an 80-second single which will be released digitally on April 9. A physical version will not hit the shops until May 23, as new mixes are still being produced.

The online campaign, featuring new film footage, will go live on March 12. One Little Indian managing director Derek Birrett is hugely excited by the sales potential of the album. "It's probably the most commercial thing she's ever done," he says. "It's really up and happy and the collaborations are extraordinary."

Birrett is also surprised by the willingness of Bjork to tour so extensively, which will see her go round the world on a month-on-month-on basis. "If someone had told me six months ago, I wouldn't have believed it," he says. "The plans for the tour are mind-blowing – Bjork's devised her own set and will have 30 musicians on stage."

SNAP SHOT



Relocation, relocation, relocation: the move will centralise all marketing activities

Download service insists all is fine despite downsizing London offices

Napster: London is too expensive

Digital

By Adam Benzine
 Napster president Brad Duce has defended his decision to downsize the company's UK office, insisting that Napster is not in trouble and that the mobile market will offer an avenue for future revenue growth.

Napster announced two weeks ago that it was to centralise all European sales and marketing activities to offices in Frankfurt, resulting in the departure of UK general manager Leanne Sharman.

Yet Duce insists the downsizing is a matter of consolidation and not an indication that the company is in trouble. "The UK and German offices have been co-ordinating on programming and marketing for over a year and a half," he says. "This restructuring basically centralises the marketing offices."

"London is an expensive city. This will allow us to get on a path to profit in the UK. We will continue to have a local presence and will pursue the opportunities for partnership in that market. We are not shutting the UK office down."

Nevertheless, Duce concedes that, in the wake of iTunes' market dominance, digital retailers must look towards establishing alterna-

tive revenue streams to stay afloat. For Napster, he says, that will mean a sharper focus on mobile activities.

"Our main focus has always been on subscriptions and one of the pain points we've experienced is that the iPod doesn't work with our subscription model," says Duce. "But if you look at the progression of the phone as your iPod, we see that as the future. Mobile is strategic for us as a distribution model – we've secured Singular, the number-one carrier in the US, and NTT DoCoMo and KDDI, the number-one and two carriers in Japan, and in Europe we've launched with O2 in Ireland and TMN in Portugal."

However, other digital retailers question Napster's restructuring. "Digital managing director Ben Drury says, "Their subscription model really hasn't captured imaginations in the UK. Charging up to £15 a month is too expensive – right now all the digital businesses have to diversify as the margins are so slight."

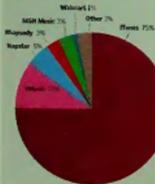
Yet Duce's recognition of the need to diversify beyond a la carte downloads is largely echoed by most of his peers. TuneTribe chief operating officer Ronnie Traynor says her company was quick to realise the need to diversify.

"There isn't a market to survive on downloads alone," he says. "You can't go above 79p. We give Sony BMG roughly 65p per track and Warner about 54p and on some tracks we only make 1p or 2p. That's why we diversified more into B2B solutions with TuneTribe Live, TuneTribe Recordings and TuneTribe Digital Solutions."

Napster's attempts at diversification come at a time when digital retailers are fighting over an increasingly small slice of a pie that is dominated by Apple's iTunes Music Store. As in the US (see chart), Apple has a stranglehold in the UK, with eMusic, 3 Mobile, MSN Music and Napster all vying for second place.

adam@musicweek.com

Online retailer US market share



SOURCE: NPD GROUP, OCTOBER 2006

Songwriters

British Academy of Composers and Songwriters, compares the new body to the European Writers' Congress, a federation of 55 writer organisations, which represents more than 50,000 authors. He adds, "We want to emerge with a complete working European organisation, which will see all the political work of each body delegated up to it." Ferguson expects Unipol's acquisition of BMG Music Publishing and the issue of cultural diversity will be high on ESA's agenda at the European Commission.

It is also expected that the Madrid launch conference will agree a fully-formed executive structure with a chief to head the new body. Ferguson says currently two options are being considered - to elect a chairman or president or to create a presidium, consisting of a representative from the three different founding bodies.

THE AIM BOARD
Bob Bloom,
Concept Music;
Richard Brown,
Sons Records;
Rozie Bryant,
Private Records;
Russ Coulart,
Automatic Records;

Doug D'Arcy,
Songlines; Martin
Goldsmith,
Cooking Vinyl; Nick
Hartley; Plas
Jenny Lascelles,
The Gino Latini;
Harry Martin,
Domino Recording

Co. Kevin McKay,
Bassified; Iain
McNay, Cherry Red
Records; Martin
Mills, Biggars
Group; Peter Quicke,
High Tone; Andy
Mardonald,
Independent;

Henry Semmerice,
Absolute Marketing
and Distribution;
Francis Swanley;
David Steele, V2;
Geoff Travis, Rough
Trade Records;
Company Secretary:
Michael Foley.

Chairman/CEO:
Alison Werham,
Vice-Chairman:
Jenny Lascelles.

Row goes on as Warner deal leaves indies in turmoil

Mergers

By Robert Ashton & Martin Talbot

The battle for the heart of the independent sector continued last week, centring on a controversial Aim meeting which left indie still divided.

Aim chairman and CEO Alison Werham attempted to bring the various factions together at an emergency board meeting last Wednesday, in the wake of Ministry Of Sound and Gut Recordings' decisions to quit the association the previous week over European indie group Impala's decision to back a Warner takeover of EMI.

The meeting brought tensions to the fore, with board members turning up for an opportunity to read through the still-largely-secret Impala agreement.

Although he is no longer an Aim board member, Presencer was invited to last Wednesday's meeting and briefly attended. However, he refused to sign the non-disclosure agreement (NDA) required for him to read the terms of the Impala agreement, after which he says he was asked to leave the meeting.

The board members were not allowed to take the document away, and were instead shown the document, via an over-head projector.

Presencer says, "This is all about openness. The whole deal is clandestine and secretive. This is the most significant thing that Aim have ever had to take a vote on - whether to back or oppose a merger or not. All we would ask for is that the process be open."

Gut founder Guy Horne did not attend the two-hour meeting and has publicly kept his counsel on the Impala/Warner deal, but is also said to be "livid", insisting that funding for Merlin - which he believes is an irrelevance - is not enough to help the independent sector.

One indie dissenter says, "Guy is a founder of Aim and invested tens of thousands of pounds to help get it up and running. He feels very let down."

While some raised the prospect of a rebel group being formed, in opposition to Aim's position, this appeared to be dissipating last week. Even Presencer says, "We will be making our own representation on the Sony BMG case and on Warner EMI, if it gets to that level. We are not saying we will start a breakaway group. But we would welcome other labels joining us in supporting our argument."

"Trouble first flared on Friday, February 23 when it became clear



Impala's Martin Mills: bound by 'dreadfully strict' confidentiality agreements

that Ministry and Gut had quit the UK trade body in protest at the Impala-negotiated deal. Before the dust could settle, Presencer had instructed his lawyers to serve a tough-talking, three-page letter to Werham protesting about Impala's methods and motives.

Presencer followed that with a further missive on March 1, which, like the first, reserved Ministry's right to take legal action over the issue. It is understood that Holmes also believes legal redress could be possible if the Aim board approves the Impala deal.

Concern about the nature of the deal appears to have been exacerbated by the process behind its announcement. Impala and Warner's timetable to go public on the deal was forced forward two weeks ago by a leak which is understood to have come from a third party, with some pointing to EMI.

Impala's negotiating team, including Impala chairman Martin Mills and Impala president Patrick Zelnik say they were bound by "dreadfully strict" confidentiality agreements that prevented them from briefing Aim fully on developments. The UK association had, in fact, planned to reveal the Impala deal to its board tomorrow (Tuesday).

Plus UK Group CEO Nick Hartley says, "The Impala merger committee was subject to extreme confidentiality with takeover codes and other rules and, therefore, there wasn't the option to keep everyone informed. But it was always the plan of the Aim board to be shown the agreement, it just wasn't expected to come into the public domain when it did."

Thus, even though Aim board members were aware Impala was

talking to Warner, all were caught by surprise by the deal.

Aim vice chairman and Chrysalis Music CEO Jenny Lascelles says the issue facing Aim, Impala and all indies is "extremely big and far reaching" and needs proper and full consideration. But he describes last week's opportunity to view the Impala deal as "very positive" and the actions of those companies who have quit as "regrettable".

He adds, "Certain companies have rushed to judgement before giving everyone involved the respect they deserve; it was a knee-jerk reaction."

Songlines managing director Doug D'Arcy suggests "There should be a level of confidence" from Aim members on what its staff and board are fighting for.

While Ministry Of Sound and Aim remain estranged on the issue of the Impala-Warner deal, however, they agreed on one thing last week - to back the EC's decision to send its reinvestigation of the Sony BMG merger to a second stage.

The EC, which revealed its decision last Thursday, can take up to four months to re-examine the merger and will focus on the market impact which an enlarged group may have. It will ask whether the merger has strengthened a dominant position or has created one.

In its statement, the EC says, "The in-depth inquiry will permit thorough analysis of the complex information required in order for the commission to ascertain whether or not the merger strengthens or creates a dominant position. The opening of an in-depth investigation does not prejudice its final result."

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What they said

"The independent sector should stick together. Pre-consultation or not, what's done is done. I've not seen the agreement myself, but I am informed that there are a lot of significant benefits. I don't know anything about the breakaway group. A pre-consultation probably should have been done. We have to move on. All this squabbling isn't going to help."
Saul Galperin, Nude Records

"Is Warner now part of Aim? No? Well they [Impala] shouldn't be supporting them, should they? I think they should all just merge into one slow elephant. The bigger they are, the more we can run around them and make our moves as independents. They can keep merging with each other, but it's not going to change the fact that, pound for a pound, they're just not hitting very hard."
Gil Goldberg, Back Yard Recordings

"The trouble is people rushed to judgement. You need to separate the process from the issues."
Jenny Lascelles, Chrysalis

"Impala were given a clear mandate [to do the deal]. But perhaps more should have been done to keep members informed. Some people feel railroaded. It could have been handled better."
Martin Goldsmith, Cooking Vinyl

"I don't know if I'm worried about Warner's takeover of EMI. They're all the same. Are you worried when Tesco takes over your local corner shop? You have to just do your thing really. I think that's what's really important. They are who they are and they do what they do. They're such super huge, large structures and we sit so outside of that. It's got so little to do with music."
Dave Cawley, Fat Cat

He may not be a famous face yet, but Mark Ronson – the man behind hits for Amy Winehouse and Robbie Williams among others – is poised for solo success in 2007

recognise this house? Id name?

by Stuart Clarke

Ask Mack Ronson the producer behind recent hits for Amy Winehouse, Lily Allen and Robbie Williams, why he chose to sign directly with Columbia UK for his forthcoming solo album and his sentiments go some way to explaining the increasing flow of American acts who have chosen to sign with a UK label over their US counterparts.

"There is a culture of excitement about music here that you hear when you turn on the radio or walk into a record shop," says Ronson, who is often wearing the example of acts such as Ozon, Scissor Sisters and The Killers with his solo deal. "I walk around and talk to people about records here and everyone has an opinion."

Born out of his enjoyment of a Radiohead cover he contributed to Napster's *Best Music* tribute album last year, Ronson's second album

I've always seen Mark as a kind of 21st century Quincy Jones

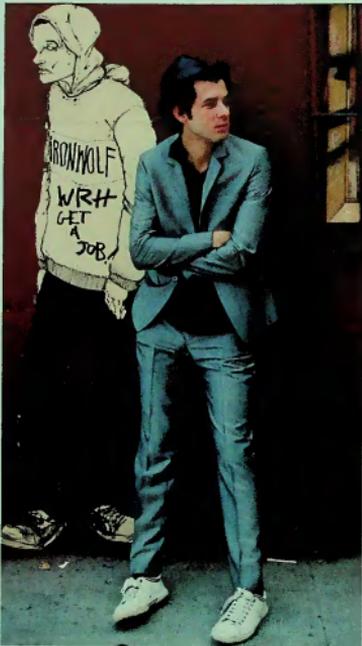
Mike Smith, Columbia Records

Version will be released on April 16 and is described by the artist himself as a work of fun first and foremost; it is made up entirely of reworked covers of his favourite songs. "I'm not sure that there's much more to it than just being some of my favourite songs of the past 15 years," he says. "When the Radiohead song started to get some radio play and do well over here I was in the interesting position of sitting on an album of seven finished songs in the style of something that was doing well, so I decided to come here and talk to a few labels."

Columbia was to be the final destination and it was managing director and former EMI Music Publishing A&R man Mike Smith who signed the EMI-published artist last year. A fan since Ronson's first album, Smith says the project was a no brainer. "It's an amazing record that works in many situations," he says. "I've always seen Mark as a kind of 21st century Quincy Jones. I love the fact that he's got such a deep love of hip-hop and soul, yet his knowledge of rock is equally strong."

Smith says Ronson was a vital cog in preventing Columbia from releasing his second album, *Version*. "The last thing I want in Columbia to be was an indie rock label and he was instrumental in that."

Tracks that enjoy the Ronson makeover on the album include Toxic (Britney Spears), God Put A



Smile On Your Face (Coldplay), Oh My God (Kaiser Chiefs), Apply Some Pressure (Maximo Park) and the aforementioned Radiohead cover. Just. Guest vocalists include Lily Allen, Amy Winehouse, Daniel Merriweather and the late Ot' Dirty Bastard.

"The main criteria was to take songs that didn't have that head-nod groove thing going on in the original. I wouldn't have covered Stone Rose's 'Fools Gold', because you're not going to beat that for a beat. But something like the Kaisers [song] just works in a different setting," he says.

Ronson says it is the cover of Toxic which has attracted much of the attention so far. "I would say most people are aware Toxic is an amazing pop song, but about 20% of people that listen to it and because it's Britney say 'Oh that's shit. People will tell me I never liked Toxic until I heard your version, which I don't think is much

of a compliment."

Although his first album *Here Comes The Fuzz* was released more than four years ago, it's over the past 12 months as a producer that Ronson's CV has been most significantly bolstered. He played a role in helping Amy Winehouse realise her ambitions with the now Brit Award-winning album *Back to Black* and for Allen's breakthrough set he contributed *Littlest Things*, while producing four songs apiece for Robbie Williams' *Rudebox* album and *Back To Basics* by Christina Aguilera.

Ronson, whose first foray into production came via Nikka Costa's 2001 album *Everybody Got Their Something*, says of all his recent collaborations, it is Winehouse who has proved the most rewarding, having produced half the record, including defining songs such as *Rehab* and *My Knew I'm No Good*. "Am I really proud of it? To help her make

...these people do. Ronson talks about his famous collaborators

Amy Winehouse



PRODUCER – REHAB. YOU KNOW I'M NO GOOD, BACK TO BLACK, LOVE IS A LOSING GAME, WAKE UP ALONE, HE CAN ONLY HOLD HER

"Amy may have been on the second album, but she was defining a new sound for herself. I think that's really fun, being with someone and going on that ride. You come out the other side and it's good, you feel like you've been on some kind of voyage. I don't like to work with any expectations and there was no expectation, there was no record company breathing down. We just got in a room and made records."

Robbie Williams



PRODUCER – LOVELIGHT, BONOBO BONO AND JE'NE TAIME PLUS, KEEP ON, GOOD DOCTOR

"We did four songs in four days and I had two weeks to finish it after that, to add everything else. I would get to the studio three hours before him, by the bare bones and a pitch reference – enough of a skeleton for him to sing over – and then he would leave and I would spend the rest of the night on it. The vocals he delivered were literally over a drum beat and a piano to keep pitch, it's kind of amazing."

Lily Allen



PRODUCER – LITTLEST THINGS, SMILE (VERSION REVISTED)

"I got amused how much they compare Lily and Amy in the media, because they are so different. They are both such strong personalities in their respective rights, the only thing they have in common is that they're quite opinionated London girls. Musically, Lily's thing was probably a bit more hip-hop/gang-bang-style, making beats, singing over it."

the record that she really wanted to make, it's a pretty incredible feeling when something like that works. It's gratifying and validating," he says. "It's a record I made because I didn't think anybody was listening, so it is an inspiration to keep doing that."

With bigger names such as Robbie Williams and Christina Aguilera it was a different experience, with the expected pressures of their schedules dictating a different studio method.

The thing about Robbie is, I was a little bit more aware of the pressure. You're aware that this is a superstar who is leaving you in two days after the session is over to go and play to 80,000 people. Even so, he is such a cool, funny dude to be around, especially in the studio where things can get quite boring. To have someone like that who is sharp and witty, who makes it fun and breaks the ice is really good."

Alongside long-time manager

Christina Aguilera



PRODUCER – WITHOUT YOU, SLOW DOWN BABY, WRITER – WELCOME, HURT

"Christina I didn't get to know as well, because I sent her the tracks, then she and Kara [Discourse] kind of wrote it, then I went to LA and we did the vocals together. They are the two biggest artists of that level that I've worked with."

Rick Kleiman, Ronson continues to run his own record label, Allido Records, a subsidiary of Sony BMG's J Records, and promises albums from Rhymentoff and Daniel Merriweather later this year. It is, he says, a home for those artists he is passionate about.

"The label is another opportunity to be involved. I've sat in meetings with people who're high up [in major labels] and they've got a BlackBerry, they've got their computer email, they've got that little screen on the top of the phone that tells them who's calling through from reception, they've got a TV playing MTV, they've got another TV playing something else and they're pretending that they're listening to your music in the background and it's kind of just repulses me a bit."

Music still excites me and that's why I make it and that's why I feel alive," he says.

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simply closer



The Nominees for "International Marketing Campaign of the Year Award" supported by T-Mobile

Mike Allen, Kevin Brown & Caitlin Gibbons
from EMI for Corinne Bailey Rae

Greg Sambrook from Universal for
Snow Patrol

Alex Myers from Universal for
Scissor Sisters

Many congratulations on your nomination
and we wish you good luck on the night

MUSICWEEK
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celebrating great people in music

T-Mobile

THIS YEAR'S UK FESTIVAL DATES
 May 19-20: Radio One Big Weekend (Capacity 30,000)
 June 22-24: Glastonbury (104,000)
 June 8-10: Isle Of

Wight (35,000)
 June 14-17: Wireless (35,000+)
 June 22-24: Glastonbury (104,000)
 June 23-24: Hyde

Park Calling (40,000+)
 July 1: Concert For Elton, Wembley (70,000)
 July 6-8: T In The Park (70,000)
 July 7: Live Earth

Wembley (70,000)
 July 12-15: Latitude (15,000)
 July 13-15: P!am (30,000)
 July 13-15: Guilfest (15,000)
 July 27-29

Worried (22,000)
 August 3-8: Big Cat (27,000)
 August 10-12: Summer Sundae (65,000)
 August 17-19: Green Man (55,000)

August 18-19: V (138,000)
 August 24-26: Reading/Leeds (140,000)
 September 7-9: Bestival (17,000)

300,000 photo ticket applications and counting

Michael Eavis talks to *Music Week* about his ongoing quest for a 100% tout-free festival in 2007

Quickfire

Ticket applications for this year's Glastonbury close at midnight tonight (Monday). Festival organiser Michael Eavis explains how a groundbreaking photo recognition ticket technology, in which holders have their faces printed onto the ticket, could help beat the eBay touts.

Why did you extend the deadline for supplying photos for ticket applications from last week? Because there's so many people still applying I thought I'd give them another four or five days. We've done 300,000 people so far and now we're doing 1,200 applications per hour, so it seemed fair to extend the deadline. **Have you settled on capacity yet?** We've got 144,000 tickets to sell plus another 33,000 people who'll be local people or site workers who won't be paying, so it's 23,000 more than last time. On March 26, we'll find out if we get the licence for that extra capacity and then the tickets will go on sale on April 1. Hopefully, we'll manage to convince the council.

We've got such lengths to cut down on touting? Glastonbury will get paid, either way. If you want to get into a community market that's fine, but I don't see myself as a commodity. I don't want any jiggery-pokery going on. It upsots



Michael Eavis will reveal the full Glastonbury line-up when tickets go on sale in April

problem when you get people buying tickets to put on eBay for £500, because ultimately our customers suffer. **Do you think the new system could set an industry standard?** I know T In The Park and V are looking at it. We market leaders in what we do - we were on our own when we started out, we're ahead of the game and we've got more experience. I've got high hopes for the system. Because of the necessity for a photo ID, then there's no way eBay can resell them.

Have you had assurances from eBay that it won't let people sell them? We've got a meeting with them shortly, but it should be absolutely obvious to them that it's illegal. It's a

problem the Government is doing nothing about - they've asked us to find our own solutions, so this is what we're doing. **Can you confirm any other names for the line-up?** The NME's got a list of everyone they can think of and they're about 85% right, but we're not announcing the full list until after tickets go on sale. I'm really looking forward to The Killers on Saturday night, though. They're doing what Coldplay did and graduating from Friday to Saturday night.

How much longer can you see yourself running the festival? Why should I stop? How did Rupert Murdoch? I think I've got at least another 10 years.

BBC festival to remain based around the R Electric Proms

Festivals

By Jim Larkin

The BBC's Electric Proms is to return to Camden in its second year, with organisers hoping to establish it as a proper festival rather than a series of high-profile one-off gigs.

The Electric Proms 07 will take place from October 24 to 28 at venues across Camden, with the Roundhouse acting as the central hub. Organisers are once again aiming to make it a platform for unique live performances that will not have been seen by audiences before, such as last year's exclusive album unveilings by The Good The Bad And The Queen and The Who, as well as one-off collaborations which included Kasabian performing with the BBC Concert Orchestra.

However, festival director Lorna Clarke says she hopes above all that this year's Electric Proms will be recognised as an all-round package, with dozens of smaller events taking place in the Roundhouse's less-spacious ground-floor rooms as well as venues including Koko, The Electric Ballroom, Jazz Cafe and Barfly.

"Last year, there were so many messages to get out because it was new and we had such a short timeframe to establish it," says Clarke. "But the ambition was always to make it a festival. It would be good to get more notice for the smaller events. Last year, we had 65 dif-



Collaborative spirit: The Good The Bad And The Queen at their recent artists' involved."

Clarke is to stage a briefing with record labels, pluggers and promoters tomorrow (Tuesday) to ask them to support the unique aims of the Electric Proms in order to make them even more innovative this year. While she praises the indus-

Profile

by Jim Larkin

The live music industry gathers at the annual ILMC conference in London this weekend as a new mood sweeps through the business. Following the arrivals earlier this decade of US talent like the Red Hot Chili Peppers in the UK market, the world's largest talent agency William Morris Agency has now set up shop in London with a new global agenda. The agency's arrival provides further evidence that what was once a sector renowned for its gloriously amateurism is being taken over by multi-billion-dollar corporations.

But, as the agency business enters a new era which some welcome as professionalism and others characterise as cold-hearted capitalism, WMA's arrival

in London is as much the result of a chance meeting as it is of a Macchiavellian plan for world domination.

As it transpires, Ed Bicknell, the general long-standing manager of Dire Straits, happened to be in the US with his American girlfriend last May, attending the memorial service of promoter Ian Copeland, and met actor Greg Kinnear and Brent Smith of the William Morris Agency. They agreed to get together for lunch a couple of days later and it was there that Bicknell asked the pair why they had no presence in Europe.

It was a question which struck a chord with them. The more they thought about it, the more it made sense, and they decided to push the button. They first approached Heltzer Skelter directors Emma Banks and Mike Greek and asked them to start a William Morris business in London, but the pair

had other ideas and ended up doing the same thing for rival American business Creative Artists Agency, which launched over here last year.

But, when Bicknell was at LAX waiting for a plane back to London last August, he received a call from Grogslight asking if he was interested in setting up a London office for the company.

Some may balk at the analogy, but there is no underestimating the scale of WMA's ambitions with the London office. It is being created not just to build the company's business in the UK or even in Europe, but across the world

excluding North America. And it is not just in music either: WMA is also a film and literary agency and sees music as the start of a global push of all its services, something that will offer avenues for additional exploitation for musicians on its roster.

Bicknell, who was an agent before becoming a manager, takes on the role of worldwide head of WMA's international music division, overseeing a team of 12 agents, eight of whom are based in the UK and the rest in LA. On his team is a handful of agents cherry-picked from the biggest agencies in the UK: David Levy, who joined from ITB; Adele Slater and Russell Warby from The Agency Group; Nick Parker from Sentis; and Simon Richardson from Sentis; Diana and Hamish Crombie, who was

already at William Morris. Such agents have brought with them acts including Take That, Girls Aloud, All Saints, Puddle of Mudd, Fatboy Slim, Goldfrapp, Massive Attack, Foo Fighters, The White Stripes, The Raconteurs and Joss Stone.

Bicknell's role is not to act as an agent, but to oversee the team and to grow business around the world. This will see WMA attempt to hoover up artists for worldwide representation, but Bicknell insists this will not be done with the ruthless efficiency that rival agents may fear.

"There'll be 1,000 music acts represented by the company in just about every genre," he says. "We've got a lot of acts for the world and some of parts of the world. We'd like, as far as possible, to represent as many of the acts worldwide as we can, although I understand that won't

Roundhouse venue for a second spell this autumn to return to Camden



The band unveiled their debut album live at the Roundhouse at last year's Electric Proms festival

of potential – however difficult to spot it may be this far in advance.

The news the event is returning to Camden comes as a relief to Roundhouse organisers, who had a strong hand in the development of the Electric Proms concept but feared the BBC could have moved the festival to another town for the second year.

I've got a dream list. If even some acts come off, it will better what we did last year
Lorna Clarke, festival director

Clarke says she has a number of big names already lined up for this year. "I've got a dream list. If even some come off, it will match and better what we did last year. But I'm a pragmatist; it takes a lot of work to bring in the major names, because they can't just turn up and play and it will require time and effort on their part, but it can also be difficult to plan ahead for new names who don't have a marketing plan and don't know where they'll be in October."

Although the BBC was the event's promoter and selected all the acts, it was Metropolis Music which handled the production and ticketing demands. "It was great to work with them because they run a very tight ship, as do we, and we didn't have a single serious problem," says Metropolis promoter Conal Dodds.

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and on headquarters

always be possible. Some acts will have particular loyalties in some territories, and I'm a great respecter of loyalty."

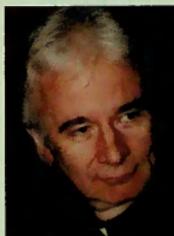
Nevertheless, the arrival of WMA along with CAA represents a further move by US giants to take charge of the UK live business, just as the likes of Live Nation and AEG have done in the venue and promoter sectors of the industry. It marks the corporate takeover of a business renowned for the way in which ambitious individuals without formal knowledge of the industry have been able to muddle their way to fortunes, making things up as they go along – just pop along to ILMC this weekend to hear the tales of the survivors.

But, says Bicknell, those days are gone for good. "Power counts and it comes from scale," he says. "The live sector has changed

beyond recognition with companies like Live Nation and AEG, and in five years you'll have the same thing with management companies.

"It's becoming increasingly difficult to run things out of your front room, which is why companies like Irving Azoff's team are becoming the model for other management businesses. It would be very romantic to think you could get away with running a band up the M1 in the back of a Transit van, but it's not like that any more."

For Bicknell, companies such as WMA are able to offer a better service than individual agents, as they are able to cross-promote artists in a way smaller operators may not have thought (WMA, for example, also represents Starbucks). But his overall approach is a simple one: "My objective is to provide people



Bicknell: chance meeting led to position

with the type of service I'd have expected as a manager."

Bicknell is a graduate of the live industry's old school, but he is conscious of the need for the industry to move on and act like an efficient, modern business, just as music has itself changed, for better or worse. He says, "Music has gone from being the music of social change and rebellion to something that's everywhere. It's

Obituary

Veteran promoter Aiken dies, aged 74

Jim Aiken, the legendary Irish concert promoter best known for bringing live events to Stormont Castle in Belfast and founding the ILMC (International Live Music Conference), has died aged 74 after suffering a short illness.

Founder of Aiken Promotions, he can be credited with attracting a number of huge artists to play in Ireland, among them Sir Elton John, Luciano Pavarotti and Garth Brooks.

Working closely with the late and former Northern Ireland Secretary Mo Mowlam, Aiken helped bring about a series of concerts in the grounds of Stormont, where the historic Good Friday Agreement was signed. Reeling in big-named acts such as Sir Elton John, who played the first-ever event in 1998, Aiken was soon recognised by politicians and the public alike for his exceptional music promotion work.

Paying tribute to Aiken's work, Sir Elton says, "He was a great promoter, an honourable man, and I am deeply saddened by this news. I will always remember him for making my concert at Stormont possible – it was such a historic moment."

Journalist and broadcaster Stuart Ballie also praises Aiken's long-standing relationship, dedication and impact on the music scene in Northern Ireland. "Essentially he's the man that held the entertainment business together in Northern Ireland in the Seventies, when everything



Aiken: attracted huge acts to Ireland was going up in smoke," says Ballie.

"He was putting on events in the Kings Hall and he couldn't get any insurance for it, so he mortgaged his house so that he could be a guarantor. Now if that hall had gone down he would have lost every penny that he had."

Along with his dedication to promoting music in Ireland, Aiken is also remembered for his charm and wit. ILMC chairman Martin Hopewell had known Aiken for more than 30 years. "When I first met Jim, I was a kid straight out of university and wet behind the ears. He was this big Irish promoter. A big character in the Irish music scene."

He adds, "Jim was a classic example of a generation of people in the live music business, the likes of whom we won't see again. He came from a time when he was a real pioneer. The notion of a live music industry didn't exist at all. He helped create a template. I'm not sure if that level of entrepreneurship will be possible now in the live industry."

From Chaplin to Eminem: WMA's history

Like the British designer and socialist of the same name, William Morris is a product of the 19th Century, but the connection ends there. WMA was founded in 1898 in New York by a German immigrant and it originally operated as a "vaudeville agent". However, it quickly expanded into film and music, with acts on its books such as

Charlie Chaplin and the Marx Brothers helping it establish a presence into Hollywood. In music, WMA was home to Elvis Presley and by the Sixties had the likes of the Rolling Stones, The Beach Boys and The Byrds on its books.

It now operates offices in New York, Los Angeles, Nashville and Shanghai, as well as the newly-opened

London HQ, which launched in January from the Centre Point building. It operates across music, television, theatre, book publishing, sports marketing and commercial endorsements. Current signings include Amy Winehouse, Rufus Wainwright, Björk, Eminem, Primal Scream and Goldfrapp.

industry leaders started they had to make up their own rules because the business was in its infancy. Now, however, live music in the UK is reaching the same level of maturity as the recorded side of the business and is considerably more profitable. As a result, WMA will not be the last newswar company to seek a piece of it.

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Experts outline how to make it in America



Corinne Bailey Rae: secrets of her success

What better example of making it in America can there be than EMI's Corinne Bailey Rae? The Leeds singer has quietly worked her way to sales of more than 1m units of her eponymous debut album across the pond, picking up a Grammy nomination on the way.

The secret to her success, according to EMI senior VP of international marketing Mike Allen, was simple: hard work.

"One of the messages here is that artists have to put the time in," Allen told the Making It In America audience. "There is very rarely any substitute for that."

This patient dedication was reflected in the artist spending around four months in the market last year, because of a packed touring schedule, coupled with the ability to "turn on a dime" and juggle busy schedules, according to Capitol UK international marketing VP Kevin Brown.

"I had wanted to make Corinne a You Dugita know artist. To exploit that we had to deliver Corinne to New York. The only time she could do that was when she was in Europe," he said.

However, underpinning this very traditional route to success was an innovative new business model that saw the repertoire owner – in this case EMI UK – give up a percentage of its margin on ex-UK sales in exchange for an increased marketing budget in the US.

"We gave up a chunk of margin coming back to the UK, but we got more than the correct amount of pay back. We got an increased top line," said Allen. "It created an incentive to turn real enthusiasm into real action."

Around 150 delegates gathered last week for *MW's* inaugural Making It In America conference, which examined the issues facing any artist or label aiming to crack the world's biggest music market. Touring, radio and sync deals were among the issues which were under scrutiny

International

by Paul Williams & Ben Cardew
Lily Allen was among a group of US-bound UK hopefuls who won the backing of a panel of top *MW's* executives at Music Week's Making It In America conference last week.

Around 150 delegates attended last Tuesday's inaugural event at the Rich Mix Cultural Foundation in London's Shoreditch, which examined how to crack the world's biggest music market. Sessions focussed on everything from touring and US radio to case studies on UK success stories Corinne Bailey Rae, Franz Ferdinand and Imogen Heap.

Sony Music Label Group US & R Records executive VP and David Massey, who was among a line-up of key industry speakers drawn from both sides of the Atlantic, underlined the feeling of optimism for UK artists' chances currently in the States.

"There is a huge opportunity for UK acts in the US. It has been coming for years," he said. "They are very original artists, eclectic and also very commercial. I am not feeling the same level of interest in new US artists."

Massey was among a panel of US industry players who ran the rule over the American campaign for Lily Allen and fellow UK acts The Fratellis, Paolo Nutini and Enter Shikari.

Little Big Man booking agency founder and president Marty Diamond was notably excited about Allen, predicting: "She has a huge career ahead of her. I saw two of

her shows in New York and LA. The song [Smile] is crossable and her live presentation is great. It's really refreshing and, although the audience had that hipster vibe to it, there were people there who had heard a song and I think there's more than one on the record."

David Massey was also helpful for Universal act The Fratellis, with Apple adopting their track Flat-head for an iPod TV campaign. This would speed up exposure for them in the market, he added, noting they would now have to justify and maximise that exposure.

The panel predicted Warner's Paolo Nutini, whose first album *These Streets* debuted at 48 on the *Billboard* 200 in February, would face a greater challenge as he is part of a crowded market of white male singer-songwriters.

"It just feels there's a lot of guys doing the same thing and we've got to see who muddles through," says Diamond. But he identified one of the act's key advantages: "It feels as though he's got a jump start on the [James] Morrison project, which is his main competition."

The wild card in the session was Enter Shikari, who are signed to their own Ambush Reality label in the UK, but have yet to finalise a US deal. Massey was convinced it could work at some level in the States.

"There's clearly a market in the US for Enter Shikari," he said. "How many records they sell depends on a number of factors, but they will have a shot in America, even if they just tour. They'll sell six figures in America; whether it's 200,000 or 800,000 depends if there's something in addition."

Taking the scenic route into the States

How to sign to Def Jam and pick up Grammy awards

While traditional label support, touring and media exposure continue to underpin US campaigns, Imogen Heap, Lady Sovereign and their management teams have demonstrated that a little imagination can open up alternative routes in.

In a session titled Taking The Scenic Route: Alternative Pathways Into The Media, Lady Sovereign's manager Zak Biddu explained that the US came into focus when an early single, 9 To 5, only made it to 33 on the UK singles chart.

"All things considered, this wasn't a successful return," said Biddu. "She had a bit of baggage in the UK so we decided to go to America."

Franz Ferdinand: having it so much better in the US

Franz Ferdinand's manager Cerne Canning told a case study panel that breaking the US and other overseas markets was part of the band's thinking from day one.

After putting out one single and with around only 20 UK shows completed, the band played their first overseas concert in Berlin, with dates in Paris and then New York quickly following.

"It was one date in New York at Plazo venue which proved to be a first significant turning point in the group's progress Stateside, as

Shows were set up for New York and Chicago, a publicity company called Biz 3 was employed and booking agent and fellow conference speaker Marty Diamond got involved, ahead of an EP being put out.

"We were hoping to sell a couple of thousand of those EPs and we ended up doing 40,000 and that got the attention of Def Jam and she was then signed," Biddu recalled.

Meanwhile, Imogen Heap explained that her own alternative route into the US market has been aided by a notable online presence, including writing a daily blog during the making of her album. She also started a MySpace page about two years ago and has staged online competitions, which have included prizes of a hot air balloon trip accompanied by the singer and another putting up a fan in a Lon-

It was there they met booking agent Marty Diamond, who had previously worked with UK bands such as Oasis.

"He was passionate about them. That's what we were looking for: people who shared our enthusiasm," said Canning.

Another notable US live date was at North Six in Brooklyn, New York, which coincided with the week Take Me Out sat at number three in the UK singles chart. What was meant to have been a gig for 500 fans turned into "an enormous A&R scrum",

Take a splash across the pond



Speaking parts: (left to right) Nick Detron, Larry Rosin, Zak Biddu, David Massey, Jay Quatrin, Marty Diamond, Mirelle Davis, Simon Banks, Cerne Canning, Patrick Moxey and Imogen Heap

don hotel with Heap cooking them dinner.

Meanwhile, KT Tunstall's US campaign, which saw Eye To The Telescope reaching platinum status, was helped by a link with what manager Simon Banks described as "a non-animal testing product company" called Origins.

Finding alternative routes into America

Viral videos, internet radio and sync deals get panel buzzing. British acts looking to break into the US market should consider alternative routes, away from the traditional cycle of radio, TV and touring.

The From Deal To Retail panel — which comprised Sony Music Label Group US's David Massey, Ultra Records founder Patrick Moxey, Win VP Peter Gordon and Davenport Lyons entertainment lawyer and partner Jay Quatrin — tipped viral videos, internet radio stations, sync deals and web-based magazines as alternative media that could be profitably exploited to break new acts.

"Alternative media was squashed. But because of the collapse of mainstream media and

retail there are other alternatives," Gordon said. "What that means is that the internet is an effective way to get into the market, as are syncs."

These avenues, Moxey explained, can be used to create the elusive and highly-important "buzz" around an act. "You have got to do something to create some heat, to give yourselves the chance to grow," he said. "There is something electric right now about the internet. The challenge is how to get into that."

However, the panelists stressed that these avenues were not a substitute for personal relationships, particularly in the field of urban music, where the internet is of lesser importance.

And, while the task of breaking the US may seem daunting, Massey explained that there was a "huge opportunity" for UK acts in the US at the moment. "US record companies have been focussed on urban music but there hasn't been a focus on pop," he said.

Tuning in to US radio

US radio retains its power, but is widely misperceived. The UK has approximately 300 commercial radio stations. In the

US, this figure is closer to 10,000.

Yet for all its power and vast size, the US radio market is fundamentally misunderstood, according to the day's second panel, It's Gaga: The Mysteries Of American Radio.

Edison Media Research co-founder Larry Rosin started the session by dispelling several myths that surround US radio. He explained:

■ Clear Channel doesn't own everything.

■ Top 40 radio is not the only way in the door — rock radio, alternative, urban, public radio, country are other options.

■ Radio stations are not the only way to break hits.

■ US programmers increasingly think that the UK is a source of creativity.

■ US radio is nervous about its future, with revenues stalling. They are looking for answers and this creates opportunities.

■ Americans love British music, but it is hard for them to listen to UK radio, even on the internet.

The panel, which comprised Rosin, Absolute Radio founding member GIVE Dickens and EMI Music Publishing promotion, marketing and artist relations VP Neil Lasher, also gave advice on how best to engage with the US radio market.

Dickens said that local knowledge was key. "Find out what are the radio outlets that can make a difference. Who are the tastemakers?"

"If this was five years ago, I would say spend half a million dollars," added Lasher. "If commercial radio is the top I wouldn't start from the top, I would start from the bottom. Tour the US. Start smaller, work hard, try internet radio, satellite stations. Go online — there is lots of information out there."

Build your US tour from firm foundations

Top tips for artist and tour managers with an eye on the US. One of the US's most renowned

booking agents warned acts looking to tour America not to even think about visiting until establishing a base back home.

Marty Diamond, a self-confessed Angophile whose roster of clients presently includes Arctic Monkeys, Coldplay, Franz Ferdinand and Snow Patrol, told the Hitting The Road panel that he was concerned some UK acts were eyeing the US before they were ready.

"Before they get on a plane to America they've got to build a heartbeat where they live. Give people a reason to care," he said. The session, which also included Dizze Rascal's manager Nick Detron and SXSW UK & Ireland manager Una Johnston, underlined that playing live was becoming ever more important to trying to crack the US.

"Our office has become almost like the marketing arm of most of the projects we're involved in," said Diamond, the founder and president of Little Big Man. "The band being on the road is of paramount importance."

But he warned that the huge size of the US should not be underestimated, advising acts to target the US region by region. "It's 500 miles between Salt Lake City and Denver. It's being driven in a van. You better like the people you're driving with."

Johnston agreed, highlighting that Texas alone is the size of France combined with Alaska.

Ever-stricter US immigration controls are also hampering the process of undertaking US tours, with Detron advising that all the form-filling should be sorted out at the US Embassy base in the UK. "Get all your paperwork sorted," he said. "There's always problems; people don't mention things. Absolute candour is essential, he added. Once you get turned back at customs, that's it."

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Imogen Heap: DIY to Grammy nominee

Imogen Heap made a lasting impression at Making It In America, effortlessly standing out from the crowd.

Yet it was Heap's track record in the US that really made an impact with delegates. As well as selling hundreds of thousands of albums — including 270,000 of her latest release — and securing TV/film syncs on the OC, CSI, Six Feet Under, Chronicles Of Narnia and Sirek 2, Heap has also picked up two Grammy nominations. And all largely off her own back.

Heap, who appeared alongside her manager Mark Wood, told the audience that the decision to focus on the US from early on in her career, which started as one half of Frou Frou, was an instinctive choice. "The love started out there," she explained. "And my motto is: go where the love is."

Yet, despite early spins from tastemaker stations such as KCRW in LA and Radio Alice in San Francisco, radio play was hard to come by. As a result, TV exposure became very important in Heap's progression.

"I had a good relationship with Marisa and Sanna at Z100 Music," Heap said. "And I got my music to them early."

The result was plays for Heap's Get Up And Go and Hide And Seek on popular teen drama The OC, the latter soundtracking the crucial second season finale and creating a tsunami of internet interest.

Heap owns the master recordings of her album Speak For Yourself and licenses it to different labels in different territories, including RCA in the US.

The result of such a split deal, she says, is that the company is more motivated to work her recordings.

leading them to sign a US deal with Sony.

Their self-titled first album, which was initially issued by Domino in the States, was "re-streamed" to Sony and became a long-time chart fixture and platinum seller.

US sales for the second album You Could Have It So Much Better were notably down on the first one, slipping Franz from platinum



Talking heads: panel discusses Franz Ferdinand in the US

to gold status, but Diamond noted record sales were only part of the American story for them. "The band are a bigger live band now off the second record," he said.

I was an indie kid, trying to keep up with all the latest trends and always looking for the next big thing, the right name to drop. I thought I was cool. Then I realised that everyone liked the same music as me. It was in every magazine and broadsheet newspaper, played on every radio station. The alternative had become the mainstream. I wanted music that was beyond fashion...

...And then I discovered Classic Rock

• 20% of all Pink Floyd and Led Zeppelin albums sold between 2002 and 2005 were bought by 13-17 year olds. Source: NPD Group, 2006

Classic Rock: Still the fastest growing music magazine in the country
ABC: 62,699 (up 25% year-on-year)

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28th April (Day 4) - Music Education To Music Industry

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Free from the constraints of contemporary fashion, rock's heritage acts are enjoying a highly lucrative Indian summer and, as *Mick Wall* discovers, the market shows no sign of abating

Classic rock just keeps on rollin'



Long-recognised as one of the most enduring forms of popular music, classic rock seems to have entered a new boom period, in terms of increased catalogue sales and concert tickets and vastly improved media profile.

Indeed, everybody is getting in on the act: record labels, promoters, retailers, and, of course, the acts themselves, including Genesis and The Police, both of whom have recently reformed and announced hugely anticipated comeback tours.

So what is driving this phenomenon? According to Eagle Rock Entertainment marketing manager Ian Rowe, "There is a huge sector of the music-buying audience now, from people in their thirties and forties up to their fifties and sixties, that regards the music it grew up with – album-oriented rock – as very important. They also have a lot more disposable income now than they did as teenagers and I think they enjoy seeing the music they hold in such high regard re-presented to them in ways that reflect its importance.

They enjoy the lavishly packaged boxed sets and DVDs. Often, they are buying the same music they owned 30 years ago and the extra tracks are only of passing interest. But it's the experience as a whole they enjoy, going back and rediscovering the music and that era."

Dante Bonutto, a former *Kerrang!* magazine editor now working in A&R for Roadrunner Records, where he has just signed veteran US act Dream Theater, points out that the market for rock has never been small. Nor is it exclu-



sively the preserve of the middle-aged.

"The market for this music has definitely grown exponentially over the past few years," he says, "but it's always been there, never quite in fashion so never out of fashion. And there are always young kids looking to find out more about it."

It is a view *Classic Rock* which magazine editor-in-chief Scott Rowley supports. "The younger audience might come in from listening to new bands like Razorlight, then work their way backwards towards what we now think of as classic bands like The Police, or The Jam, and then further back to The Who and Led Zeppelin.



Don't stop the rock acts including (clockwise from left) Led Zeppelin, ELO and The Police continue to benefit from interest in rock's golden age

And, of course, everyone's heard of the Stones. Whenever bands like the Stones or The Who tour, there's also this sense of it maybe being the last chance to see them play. And there's such a sense of history to all these artists – everybody feels they ought to know about this stuff."

HMV rock buyer Steve Wheeler says there has also been a lot more movement in the marketplace as a result of classic rock artists simply becoming busy again. Over the past 12 months, well-received new releases from Bob Dylan, The Who, Neil Young and the Rolling Stones have also had the knock-on effect of selling back-catalogue.

They also went against the grain of having to be heavily discounted in supermarkets. These albums were full price, certainly at the initial sell-through stage, and sales were excellent. It showed the market was still there to go into shops and buy it, as opposed to going online."

This view is backed up by Status Quo manager Simon Porter, who points out that "most fans in this demographic don't even know how to download music. Certainly, with Quo we know that almost all our initial sales for any new product will be over the counter."

At the same time, there is plenty of evidence to suggest that a much younger audience is now becoming interested. *Classic Rock* publisher Chris Ingham says, "It's much easier for the younger audience who wasn't there first time around to now discover these artists. They hear a name like AC/DC or Led Zeppelin and within minutes they've gone online and downloaded

There's such a sense of history to all these artists...everybody feels they ought to know about this stuff

Scott Rowley,
Classic Rock
magazine

some of their music. Classic rock is no longer just about an older audience rediscovering their passion for music – whether it be buying boxed sets, buying tickets or just buying the magazine and reading about it. That's definitely happening. But the fastest-growing sector in our readership is the 16- to 25-year-old bracket. That must reflect on the rest of the market too."

Universal Music Catalogue marketing director Silvia Montello also cites huge interest in single albums being re-presented as "classics", such as the successful deluxe edition re-release of Def Leppard's 1987 *Hysteria* album late last year and the current campaign around ELO's 1977 album *Out Of The Blue*.

"One of the most successful ranges we have released in the last four years has been the deluxe edition range. Taking a classic album and putting a second disc of bonus material with it, then expanding the packaging so we include an informative essay, rare photos etc. together in a deluxe format."

Great care should be taken, though, she says, to ensure the product is perceived as carefully thought-out and not simply reissued to cash in on a trend. "Absolutely key to the successful marketing of this kind of catalogue release is seeing what other relevant material we can find to go with it. Giving context to the original material, explaining why the album was important in its own time and why it became influential on the bands of today."

"For instance, since we did the deal with the BBC to have access to their archive, we've found a wealth of new material that we can use as bonus tracks on reissued albums or even as collections in their own right; good live recordings from radio or TV or sometimes live concerts that have been broadcast in the past. It's a spectacular spread of excellent material that we wouldn't have been able to package five years ago. We're always re-evaluating what we can do to revitalise catalogue material."

Currently in the pipeline at Universal are major reissue campaigns around albums by artists such as Robert Plant, the Moody Blues, Status Quo, Thin Lizzy, Rush, Wishbone Ash and many others.

Such a slew of releases has also allowed retailers like HMV to target the audience more expertly at point-of-sale. "We now concentrate on presenting catalogue releases within genres," says Wheeler. "At the moment we're putting together 30th anniversary of punk sessions. The idea is you know a certain amount of people will want to rediscover the likes of The Sex Pistols or The Clash. At the same time, they can also see related items from secondary punk artists like The Germs or Crass." The same goes for the classic rock market. If you like The Who, you'll be able to find their catalogue in the same place as similar products from Free, Led Zeppelin, Def Leppard and so on.

Says Bonotto, "It all adds up to the most vibrant market there has been for classic rock since its heyday."



Balmy summer nights, picnics and a great band. People love it!

Simon Porter (left), manager, Status Quo

Keep on rockin': classic rock in the media

It's not just catalogue and ticket sales that are up in the classic rock market. In February, *Classic Rock* magazine recorded its highest circulation figures of 62,699 – a 25.3%

year-on-year rise, making it currently the fastest-growing music magazine in Britain. This at a time when more recognised monthly magazine rivals such as *Mojó* and *Uncut* (down 5.9% and 14.9% year-on-year respectively) appear to have passed their peak.

Editor-in-chief Scott Rowley says part of the reason for this is simply that, "the classic rock buying market is not well served in the media. The staff magazines like *Mojó* and *Uncut* cover is equally well covered in the broadsheet newspapers and everywhere else. In terms of quality monthly magazines, *Classic Rock* is literally the

only one specifically targeted at this audience."

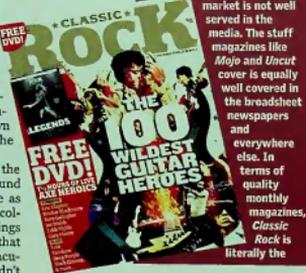
He adds: "There probably is a ceiling as to how far we can take a mag like *Classic Rock*, sales-wise. But that's the kind of problem we want to have. We certainly don't feel we're there yet, we just want to keep going, keeping our arms open to all aspects of rock music. The trick is to keep the stories and pictures fresh, and that's where we have a big advantage over mags like *Mojó*. Everybody feels they know enough about the Beatles and the Stones, but you can't say the same about Led Zeppelin, Queen and Thin Lizzy."

Meanwhile, the Cap-owned digital radio station Planet Rock also has cause to celebrate, as it too is currently enjoying its highest listening figures to date, now regularly nudging the half-million mark, while more high-profile and better-resourced rivals like BBC 6Music trail some way behind it at around 400,000.

According to programme director Trevor White, the main reason for this is that "the market for classic rock music is still there, it's never gone away. Even though fashions have changed, this music has always

remained pretty constant. It just lost the spotlight for a while. But the potential of this music and the market that supports it is so great – there's simply so much of it and of such high quality – it has become timeless. So much so it's now a complete genre of music like classical or folk. And apart from Planet Rock, no-one else is broadcasting it the way we do. Certainly not with the same knowledge and genuine feeling for the music."

White says expansion is very much the name of the game right now. "We plan to keep going and going. There's no reason why Planet Rock couldn't be the size of Classic FM. Already the Planet Rock website is growing incredibly quickly. Ultimately, I see a Planet Rock radio station and website, possibly Planet Rock TV, all moving together. I see it becoming an all-encompassing brand. If it's classic rock, there's no reason why Planet Rock shouldn't do it, whether it be a book, a DVD, a CD, a radio station, a TV station or a website."



In it for the money: life on the road

from the venues.

As a result, ticket prices have risen steeply across the board. The most expensive tickets for the Genesis concert at Twickenham stadium this summer, for example, are £224 each. The cheapest for the same event are £132 each.

As Scott Rowley says, "These bands are not doing it because they all get on really well. They're doing it for the money. But it's not like the audience is being duped. None of them are. The Clash or Billy Bragg, they never pretended they only made music for the glory. Bands like Genesis and The Police were built for success. And then also, there's just that joy of the fact they were all that of great songs and now they can go out and play them all again – guilt-free and people are going to love it. It's totally about being the biggest thing in the world."

Or as Porter puts it, "It's not about trends anymore, it doesn't uncool. Who thinks it's cool or uncool. It's about going out and having a good time, seeing a great band live. And the classic bands have all got the catalogue. The biggest argument is what do you leave out? People don't go to these shows wanting to hear four or five songs from the latest album. They want to hear the hits,



Still rockin': Quo on the live circuit

As a result, you've now got three generations of fans coming to these shows. At Quo concerts we literally have a demographic that goes from seven to 70."

And, of course, as HMV's Steve Wheeler says, "Every time these bands tour, we start to see renewed interest in their back-catalogue. The oldest first-time-around fans get interested in the lavishly-produced boxed sets and the younger, just-discovering their crowd go for the budget-priced stand-alone items, classic albums they've heard of but never actually listened to. Everyone comes out a winner."

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Indies' place at top table is at stake

EDITORIAL
MARTIN TALBOT



We have seen publishers battle with labels, broadcasters clash with collection societies and, of course, indies challenging majors.

But the current civil war in the independent sector is regrettable – and surprising, given the kinship which has existed since the emergence of Aim as a political force over the past decade.

At the heart of the issue appears to be the dissolution of the sense of trust which has apparently imbued the sector for so long.

The renegade indies who have quit Aim insist they have not had sufficient opportunity to review the deal which Impala has struck with Warner, on their behalf. On an issue of such importance, say Ministry and co, they must be allowed to examine the fine print of this deal. The Impala lobby insists that they have never let their members down before and they can be trusted.

But, while the indies are being asked to trust Martin Mills, Patrick Zelnik and co, those same companies are not being trusted to take the agreement away, for more detailed perusal, without breaching its confidentiality. Again, Impala insist

this is a legal necessity.

Whoever is right, it is a nasty mess for an independent sector which has come a long way over the past 10 years, collectively earning their right to a place at the top table – that is why Warner entertained the idea of dealing with them in the first place.

As it is, one person who is certainly losing little sleep over any of this is a certain Edgar Bronfman. Warner, after all, is poised to win whichever way this unsightly mess is worked out.

If Impala's local associations around Europe sign up to their deal, a crucial obstacle to the merger will have been removed.

But if the labels continue their revolt against Impala, the independent union may well have been damaged beyond repair. The result may be a lobby with insufficient weight to mount a serious merger objection, in any case.

And there is one other thing too. It wasn't that long ago, just the other side of the Millennium, that Seagram was eyeing EMI at around £6.50 a share. Last week, the offer was £2.60.

Another glass of brandy, Edgar?

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DOOLEY'S DIARY



Right haircut, wrong person

Remember where you heard it: Lurch will apparently be on Marty Bandier this week when he meets up with Eric Nicoli for a **goodbye catch-up** before the veteran publisher heads off to Sony/ATV. And Eric will have been cheered by some **welcome news** from the States, which is that Capital is top of both the **album** and singles charts. Indeed, the track **This Is Why I'm Hot** by Mims is the label's first US number one single since 1992. **Xfm founder** Sammy Jacob is back in town: he was spotted chatting to IPC staff at the **NME Awards** last Thursday. Talking of which, it was a case of spot the difference when comparing the performers at this year's **Brits** and **NME Awards**, but one **nameless industry exec** took the game to a new level by approaching

who he thought was **Towers Of London's** Donny Tourette to give him a piece of his mind, only to discover, mid-flow, that he had the wrong person. Well those modern haircuts are challenging... Word reaches Dooley that Island is planning a **new Nick Drake album** for this year, featuring, apparently, family recordings with the folk legend singing Christmas songs. Hmm...Dizze Rascal's manager Nick Detron was in top form at **MM's Making It In America** conference last Tuesday, offering useful tips on everything from **how to avoid drug detection** at an airport (apparently, dump the clothes you were wearing while indulging in a laundry bag and spray heavily with deodorant) to making a **hunky profile** on imported gas converters. Little wonder he panically let on, "In our passports it says **'Rubber glove, every time'**...At the conference, top US booking agent **Marty Diamond** revealed one of Turin Brakes had had his own nightmare

with American customs, all because he had an Iranian passport – enough for one customs official to stamp in it: **permanent entry denied**. That **Imogen Heap** is really popular. In another session she revealed she had **300,000 friends** on MySpace, prompting her to note, "I've got so many Christmas cards to write this year"...Meanwhile, Lady Sovereign's manager Zak Biddu isn't holding his breath on **making a profit** on his turn's album. "We need to sell about 40m records to recoup," he told one session. "LA Reid makes very expensive records and ours wasn't cheap"...Hats off to Brian Berg for taking on the **Disputed Of UMTV** mantle and writing in to the Sunday Times last week to correct the **blatherings** of some **analyst** who had claimed people are no longer buying compilation albums. Quoting the latest figures published in **Music Week** Berg pointed out compilation sales were actually 11.5% up against a year ago...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "Dooley was at the Palladium last night, watching Rufus Wainwright recreating Judy Garland's 1961 Carnegie Hall show in its entirety. Watching him bound across the stage in a pair of tight, sparkly gold trousers singing "San Francisco here I come", you realise that this isn't just the gig of his career – it's pretty much the reason he was put on the plane!"
WEDNESDAY: "It's not often that a gig is delayed because the Barefoot Doctor is backstage vibing up the chakras. But then there aren't many artists as distinctive as Bat For Lashes aka Natasha Kahn (born, according to Wikipedia, to the eminent Pakistani family of squash-playing khans)"
THURSDAY: "Dooley was out last night at a gig from one of grunge's foremost luminaries – the silver-haired J Mascis. Equipped with his own Dinosaur Jr-themed Nike trainers, his guitar and God knows how many effects pedals, Mascis' acoustic set was a performance nothing short of brilliant."
To read the full entries on Dooley's weblog, go to www.musicweek.com



Fight-star have signed with Gut imprint. Institute Recordings for the world, ex-North America. Pictured after celebrating with fish, chips and champagne are (back L-R): Alex Westaway, Dan Halgh, Charlie Simpson, **Raw Power Management CEO** Craig Jennings, **Omair Akhdi**, Gut A&R manager **Summer Marshall**, director of marketing & international **Fraser Ealey**, **Notting Hill Music's** head of creative/A&R **Leo Whiteley**, **Front (L-R):** **Paul Dando** of **Raw Power Management**, Gut chairman **Guy Holmes** and Gut MD **Steve Tandy**.

MUSICWEEK

Club Charts 10.03.07

The Upfront Club Top 40

Position	Artist	Label
1	DE SOUZA FEAT. SHENA GUILTY	Mercury
2	MASTERS AT WORK SAMPLER	Mercury
3	NEW MASTERS AT WORK WORK	Mercury
4	ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EMBY)	Mercury
5	HOOK & SLING & KID KENOBI: THE BUMP	Mercury
6	SEAMUS PLATT FEAT. NAYANA: LAST NIGHT, A DJ SAVED MY LIFE	Mercury
7	WAROUS WINTER/SPLING SAMPLER 2007	Mercury
8	ROBBIE WILLIAMS WITH PET SHOP BOYS: SHE'S MADONNA	Mercury
9	HOUSECRUSHERS: TOUCH ME	Mercury
10	ALEX: CANDID DESTINATION (CA. ABRIA)	Mercury
11	PREMASON'S SHAKEDOWN (ALBUM SAMPLER)	Mercury
12	HILARY DUFF: W/TH/OUT/IC	Mercury
13	NEW DJ STEVE FORREST VS. THE KING U CAN'T STOP	Mercury
14	ADDI/O/RADU FEAT. PERCY 23 (SPEECHES) (COMPACT DISC)	Mercury
15	NEW STEVE CHESEA	Mercury
16	FATHLESS: MUSIC MATTERS	Mercury
17	GIANNULIA: MOTIVA VS. SNAP & M3A: DOORS UP	Mercury
18	K-KLASS: RHYTHM IS A MYSTERY	Mercury
19	NEW CLIENT: DRIVE	Mercury
20	GOSSIP: STANDING IN THE WAY OF CONTROL	Mercury
21	CALVIN HARRIS: ACCEPTABLE IN THE 80S	Mercury
22	CAMILLE JONES VS. FEEDOR LE GRAND: THE CREEPS	Mercury
23	THE STAR ALLIANCE FEAT. SHEILA FERGUSON: HE'S A RINGER	Mercury
24	STONEBIDGE: SOS	Mercury
25	JUSTIN TIMBERLAKE: WHAT GOES AROUND COMES AROUND	Mercury
26	26 MASON BIG BOY: EXERCISES: YOU WANT ME: WANNA DANCE	Mercury
27	ROBBIE WILLIAMS: I DON'T KNOW WHY (I LOVE YOU)	Mercury
28	THE BROTHERS FUNK: ARE U ON DROGS	Mercury
29	NEW GRAND NEW HEAVENS: I DON'T KNOW WHY (I LOVE YOU)	Mercury
30	LOVEBUSH UK: FEAT. BOY GEORGE: YOU'RE NOT THE ONE	Mercury
31	SOULCAST: S/D/ONE: LIKE ME	Mercury
32	ONETWO KEIN: ANSCHLUSSEN: HOWE	Mercury
33	DANCE NATION: LOVE YOUR LOVE	Mercury
34	MASON VS. PRINCESS SUPERSTAR: PERFECT (EXCEEDED)	Mercury
35	SOPHIE ELIS-BEXTON: CATCH YOU	Mercury
36	FRICK! THE BEAT'S ROCKIN'	Mercury
37	MATTHEW CLUB: DISCOTHEQUE FRANCAIS	Mercury
38	X-RESS 2: W/TH/OUT/IC	Mercury
39	DTB PROJECT: HOLD ME TILL THE END	Mercury
40		Mercury

TOP 10 UPFRONT CLUB BREAKERS

Artist	Label
1. KIM SOUZA FEAT. UP	Mercury
2. GINGER WAZED BEGGING	Mercury
3. DJAD FEAT. SAMPY: OUTLAP	Mercury
4. MAXIMUM SPILL: BE BORN CONNECTED	Mercury
5. MASTERS AT WORK: AT WORK	Mercury

THE PLAYLIST

Powered by



De Souza Feat. Shena Guilty



Nathan: finally tops the Urban Chart

De Souza Heds to the top

by Alan Jones

The Hed Kandi label landed three number ones on the Upfront Club Chart in 2006, topping the list with *Feat. by Sou Music*, *My Life by Chanel* and *Boozy by Boozycur*. This week it secures its first chart-topper of 2007 with *Guilty by De Souza Feat. Shena*.

The track is tipped to be this year's Lola's Theme and has already topped the Cool Cats chart. It mixes from Bimbo Jones and Eddie Hornack. It is getting massive support from many of the nation's top club and radio DJs and has just been added to Radio One's *C-list*.

While it shares its title with the single and album Barry Gibb produced for Barbra Streisand, it is produced by a sample not from the track *Guilty* itself but by a sample from another track on the album, namely *Make It Like A Memory*. The somewhat speeded-up sample, however, is strictly instrumental and Bids-free – the vocals on *Guilty* are provided by *Shena*, who is also the singer on *Junior Jack's Dare Me* (Supadisco).

In addition to claiming the Upfront Chart crown, where it was hotly pursued by the new *Boss* sampler and *Work by Masters At Work*, *Guilty* has a narrow victory on the Commercial Pop Chart, where the aforementioned *Masters At Work* track is also runner-up.

After four weeks at the top of the Urban Chart, I Wanna Love You by *Akon feat. Snoop Dogg* slips to number two. It's overhauled – but barely – by *Nathan's Do Without My Love*.

In a chart increasingly dominated by American hip-hop tracks on major record labels, it's refreshing to see a British R&B track on the London indie label *Motiva* make the grade, but *Nathan* had to sweat to get there, spending two weeks at number three and three weeks at number two before finally speaking to the summit. *Do Without My Love* is only the second single by *Nathan* to make the chart – the first, *Come Into My Room*, barely registered, reaching number 27 in 2005. *Nathan* is a 20-year-old from South London, and will shortly be releasing his first album, *Masterpiece*.

COMMERCIAL POP TOP 30

Label	Artist
1	AKON FEAT. SNOOP DOGG: I WANNA LOVE YOU
2	NEW NATHAN: DO WITHOUT MY LOVE
3	SEAMUS PLATT FEAT. NAYANA: LAST NIGHT, A DJ SAVED MY LIFE
4	ROBBIE WILLIAMS WITH PET SHOP BOYS: SHE'S MADONNA
5	MASTERS AT WORK: AT WORK



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

As used by Radio One

MUSICWEEK

The Official UK Charts 10.03.07

SINGLES

1	10	TAKE THAT SHINE	Pop/Rock
2	1	KAISER CHIEFS RUBY	8 Unapologetic
3	7	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
4	2	MINKA GRACE KELLY	Columbia/Island
5	5	THE FRAY HOW TO SAVE A LIFE	Epic
6	3	KELIS FEAT. CEE LO LIL STAR	Virgin
7	6	GOSSIP STANDING IN THE WAY OF CONTROL	Back Street Recordings
8	8	CASCADA I NEED A MIRACLE	Ministry of Sound
9	4	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Universal
10	11	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Jive
11	14	NELLY FURTADO SAY IT RIGHT	Polydor
12	6	JUST JACK STARZ IN THEIR EYES	Mercury
13	9	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	Interscope
14	15	TAKE THAT PATIENCE	Polydor
15	29	THE KILLERS READ MY MIND	Warp
16	6	CAMILLE JONES/FEDDE LE GRANDE THE GREEPS	Dina
17	8	SOPHIE ELLIS-BEXTOR CATCH YOU	Esoteric
18	12	MASON EXCEEDER	Bovs
19	6	PIGEON DETECTIVES ROMANTIC TYPE	Discs In The Beds
20	17	10J010 TOO LITTLE TOO LATE	Mercury
21	10	UGLY RUMOURS WAR	'Nobodies Gate 84'
22	17	LENY ALLEN	

ALBUMS

1	1	KAISER CHIEFS YOURS TRULY ANGRY MOB	8 Unapologetic
2	5	TAKE THAT BEAUTIFUL WORLD	Polydor
3	1	AMY WINEHOUSE BACK TO BLACK	Island
4	2	MINKA LIFE IN CARTOON MOTION	Columbia/Island
5	3	SNOW PATROL EYES OPEN	Fiction
6	6	THE KILLERS SAM'S TOWN	Warp
7	4	THE FRAY HOW TO SAVE A LIFE	Epic
8	9	NELLY FURTADO LOOSE	Coffin
9	6	HAYLEY WESTENRA TREASURE	Decca
10	7	LILY ALLEN ALRIGHT STILL	Island
11	10	THE FRATELLIS COSTELLO MUSIC	Fatcat
12	8	JAMES MORRISON UNDISCOVERED	Polydor
13	17	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jive
14	29	GWEN STEFANI THE SWEET ESCAPE	Interscope
15	11	FALL OUT BOY INFINITY ON HIGH	Interscope
16	14	THE VIEW HATS OFF TO THE BUSKERS	BMG
17	19	AKON CONVICTED	Universal
18	6	ELO OUT OF THE BLUE	Epic
19	6	DR HOOK HITS AND HISTORY	Capitol
20	12	BLOC PARTY A WEEKEND IN THE CITY	Capitol
21	13	RAZORLIGHT RAZORLIGHT	Warp



April 2nd 2007

20	17	DUJO TOO LITTLE TOO LATE	Ministry
21	18	UGLY RUMOURS WAR	Interscope/Capitol
22	19	LILY ALLEN ALPHE	Royal
23	20	OMARION ICE BOX	Epic
24	21	THE VIEW SAME JEANS	1965
25	22	BEYONCE LISTEN	Dolumbia
26	23	FERGIE GLAMOROUS	AMG
27	24	SNOW PATROL CHASING CARS	Fiction
28	25	BOOBY LUV BOOGIE 2NITE	Hot Karib
29	26	AMY WINEHOUSE REHAB	Island
30	27	JUNIOR JACK FT SHENA DARE ME (STUPIDISCO)	IndieNet
31	28	CUSHI DO IT 2 ME	E-Pak
32	29	GALVIN HARRIS ACCEPTABLE IN THE 80S	Columbia
33	30	THE MACCABEES ABOUT YOUR DRESS	Fiction/Parlo
34	31	THE HORRORS GLOVES	Loog
35	32	P DIDDY LAST NIGHT	Bad Boy
36	33	TIDLEWILD NO EMOTION	Sepal
37	34	KLAXONS GOLDEN SKANS	Blue
38	35	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	Epic
39	36	GHOSTS STAY THE NIGHT	Atlantic
40	37	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	A&R



TAKE THAT: OUTSHINE ALL THEIR RIVALS

April 2nd 2007

COMPILATIONS

1	3	BRITTS HITS - THE ALBUM OF THE YEAR	Universal TV
2	2	THE MASH UP MIX 2007	Ministry Of Sound
3	1	HIP HOP CLASSICS	Universal TV
4	4	101 80S HITS	EMI Virgin
5	5	MELLOW MAGIC	WMTV
6	3	RADIO 1'S LIVE LOUNGE	Sony BMG TV
7	4	CLUB 2K7	Just Dance TV
8	5	HIGH SCHOOL MUSICAL	Walt Disney
9	7	R&B CLUBMIX	Sony BMG TV
10	8	R&B LOVESONGS 2007	Sony BMG TV
11	6	DANCE ENERGY	Ministry Of Sound
12	12	NOW THAT'S WHAT I CALL MUSIC! 65	EMI/Parlo/Digital
13	10	ELECTRO HOUSE SESSIONS	Ministry Of Sound
14	9	THE VERY BEST OF EUPHORIC DANCE	Ministry Of Sound
15	11	LIFE ON MARS	Emi Warner/Bmg
16	15	NME PITS THE ESSENTIAL BANDS	Universal TV
17	13	HANNAH MONTANA	Walt Disney
18	20	DREAMGIRLS	Columbia
19	6	DEFECTED IN THE HOUSE - MIAMI 07	In The House
20	14	WASHED	EMI Virgin

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
KLAXONS GRANT'S RAINBOW POOLYBOY	MAY 7
ARCTIC MONKEYS BRAINSTUM TOUNDOUR	MAY 7
BRIGHT EYES FOUR MINUS FOUR	MAY 7
CHRISTINA AGUILERA CANDY MAN	APRIL 30
THE KILLERS THE FIRST COME FIRST SERVED	APRIL 30
MY CHEMICAL ROMANCE I DON'T LOVE YOU	APRIL 30
WARRIOR BROS	APRIL 30
MATASHA BEDINGFIELD I WANNA HAVE YOUR	APRIL 23
EMILY BLUNT	APRIL 23
FATMUS MUSIC MATTERS	APRIL 23
COLUMBIA	APRIL 16
THE KILLERS	APRIL 16
GOOD, THE BAD AND THE QUEEN YES	APRIL 9
PHLOFONIE	APRIL 9
LEAMUR TIXX TOKO	MARCH 19
MITTYA REAL GIRL ISLAND	MARCH 19
RAZORLIGHT I CAN'T STOP	MARCH 19
MERCURY	MARCH 19
PHLOFONIE	MARCH 26

20	12	BLOC PARTY A WEEKEND IN THE CITY	Rock/A
21	13	RAZORLIGHT RAZORLIGHT	Virgin
22	13	SCISSOR STANDING IN THE WAY OF CONTROL	Island
23	18	SCISSOR SISTERS TA-DAH	Parlo
24	11	OMARION 21	Epic
25	28	PAOLO NUTINI THESE STREETS	Arista
26	20	JOHNNY CASH AT SAN QUENTIN	Columbia
27	16	THE FEELING TWELVE STOPS AND HOME	Island
28	23	DIANA ROSS AND THE SUPREMES THE NO 1'S	Motown
29	15	NORAH JONES NOT TOO LATE	Blue Note
30	22	AMY WINEHOUSE FRANK	Island
31	25	KLAXONS MYTHS OF THE NEAR FUTURE	Blue
32	24	VAN MORRISON AT THE MOVIES - SOUNDTRACK HITS	UCJ
33	6	FROM MALE VOICE CHOIR VOICES OF THE VALLEY	UCJ
34	21	OASIS STOP THE CLOCKS	Dig It/Par
35	27	LESLEY GARRETT WHEN I FALL IN LOVE	UCJ
36	37	THE KILLERS HOT FUSS	Virgin
37	37	KAISER CHIEFS EMPLOYMENT	Blue Note/Parlo
38	26	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warner/Bushy
39	34	JUST JACK OVERTONES	Ministry
40	36	MUSE BLACK HOLES & REVELATIONS	Island/Warner/Bmg



KAISER CHIEFS: STRAIGHT IN AT NUMBER ONE

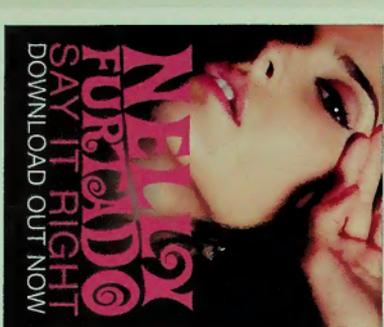
UNIVERSITY OF CALIFORNIA, BERKELEY

6	LEANA	TRIBUTE TO THE	Pop/R&B
7	MIC CHAMILL	WHEN YOU NEED	Pop/R&B
8	SECRET 7	THROAT DEANS	Pop/R&B
9	THE BIRD	AND THE BEAT	Pop/R&B
10	ROBERTA	AND THE BRIDES	Pop/R&B

PRE-RELEASE AIRPLAY TOP 20

1	JESS STONE	THE END OF THE ROAD	Pop
2	CASHIN HARRIS	ACCEPTANCE IN THE GOS	Country
3	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
4	MARCO ANTONIO	STORM	Pop
5	SEANAS	SMALL TALK	Pop
6	PHOENIX	SCENARIOS	Pop
7	NORMAN	DO YOU WANT ME	Pop
8	DANCE	AND YOU WANT ME	Pop
9	HONOLULU	TOUCH ME	Pop
10	JAMALIA	NO MORE	Pop
11	ROBERT WILLIAMS	SHES A MONSTER	Country
12	THE PRODUCTIONS	THE END	Pop
13	THE CANTON	WEST WIND	Pop
14	LAURET	DO YOU WANT ME	Pop
15	ROCK	TRADERS	Pop
16	HEATHER	MISS MARY	Pop
17	THE KISS	TRUTH IS A LIE	Pop
18	THE STRAT	ALLIANCE	Pop
19	TIMOTHY	UNDER THE	Pop
20	LEANA	TRIBUTE TO THE	Pop

These charts are also available online at musicweek.com



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MUSIC



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

www.musicweek.com/playlist

COOL CUTS CHART

1	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
2	THE PRODUCTIONS	THE END	Pop
3	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
4	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
5	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
6	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
7	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
8	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
9	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
10	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
11	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
12	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
13	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
14	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
15	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
16	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
17	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
18	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
19	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
20	ALTO CANTINO	DESTINY/DON CALABRIA	Pop

URBAN TOP 50

1	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
2	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
3	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
4	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
5	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
6	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
7	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
8	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
9	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
10	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
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12	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
13	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
14	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
15	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
16	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
17	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
18	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
19	ALTO CANTINO	DESTINY/DON CALABRIA	Pop
20	ALTO CANTINO	DESTINY/DON CALABRIA	Pop

ANOTHER CHANGE
EVERYTIME I SEE HER
[SOUND OF SEVEN]
NO. 1 COOL CUTS IN WEEKS 6, 7, 8
NO. 1 COOL CUTS CHART
JUDGE JULES, TESSIE & KISS SUPPORT
RELEASED 18TH APRIL

1	ORIGINAL SOUNDTRACK	ORANGEHEADS	SCAMPER	Pop
2	WISHTON	THE WIND	THE HEART	Pop
3	SECRET 7	THROAT DEANS	CRASH	Pop
4	THE BIRD	AND THE BEAT	WHY THIS WAY?	Pop
5	ALTO CANTINO	DESTINY/DON CALABRIA		Pop
6	SECRET 7	THROAT DEANS		Pop
7	THE BIRD	AND THE BEAT		Pop
8	SECRET 7	THROAT DEANS		Pop
9	ALTO CANTINO	DESTINY/DON CALABRIA		Pop
10	SECRET 7	THROAT DEANS		Pop
11	SECRET 7	THROAT DEANS		Pop
12	SECRET 7	THROAT DEANS		Pop
13	SECRET 7	THROAT DEANS		Pop
14	SECRET 7	THROAT DEANS		Pop
15	SECRET 7	THROAT DEANS		Pop
16	SECRET 7	THROAT DEANS		Pop
17	SECRET 7	THROAT DEANS		Pop
18	SECRET 7	THROAT DEANS		Pop
19	SECRET 7	THROAT DEANS		Pop
20	SECRET 7	THROAT DEANS		Pop

This week we ask: Has Glastonbury finally hit on a solution to its housing problem by printing pictures of ticket holders on their tickets?

Last week, we asked: Was Impala – the European indie organisation – right to ally itself to Warner Music?

You said:
Yes 47% ●●●●●●●●
No 53% ●●●●●●●●

Forum is edited by Jim Larkin

All roads lead to East London, in a bid to demystify the US market

Some US speakers were still jetlagged. Others were experiencing Shoreditch for the first time. But the overall mood at *MW's* inaugural Making It In America conference last week was optimism for Brits targeting the biggest market in the world



It may have been staged at an arts centre in East London and with the rain lashing down all day, but that didn't stop the masses coming out for Music Week's first Making It In America conference last Tuesday.

A round 10 American-based executives came into London especially for the day of talk and – above all – demystification of the biggest market in the world. For some – mostly the *MW* staffers Ajax Scott, Martin Talbot, Paul Williams and Stuart Clarke, who moderated throughout the day – it was a day of panel preparation (1), while others looked up for chats, including Franz Ferdinand's manager Cerne Canning and Dizzee Roscal's manager/producer Nick Detnon (2), and some had the chance to meet with YouTube star and human beatbox Beardy Man (3). Anyone in any doubt of the theme of the day had only to check out the Statue Of Liberty cutout (4), or listen in to the conference sessions (5). Other delegates on the day included Gillian Baker (right of UK Trade & Investment, here discussing issues with a fellow delegate (6), while Imogen Heap's manager Mark Wood offered his expertise (7), another delegate delved into his delegate pack (8), consultant Keith Jopling expanded on his presentation summarising the state of the US market (9), while BMI's Nick Rubinson, Goldfrapp manager Tony Crean and Sony BMG's David Massey enjoyed the mugs of coffee (10). Thirsty Bird chief and Worldwide Independent Network vp Peter Jendryak shared a joke with *AM's* Judith Covey (11), TV presenter and artist Wendy Lloyd wasn't the only one to sneak away occasionally to check her messages (12), while other delegates simply made calls to tell their friends how great it all was (13). Ultimately, though, the day was about the on-stage sessions (14) and the expert tips which were there for the taking.



Classified

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 Booking deadline: Thursday 10am for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

JOBS



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MUSIC PROGRAMMER

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Please email your CV and covering letter, stating your current salary and outlining why you think you are the right person for this job to: karen.kennedy@dmxmusic.co.uk Closing date 21 March 2007.

Only candidates shortlisted for interview will be contacted.



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- You will manage and develop a new team and there is potential for the role to expand further.
- You will have previous management experience in a catalogue or data management role, strong communication skills and a good knowledge of the online retail market.

Catalogue Lead

- You will manage and maintain the integration and automation of data on the website, ensuring that information is accurate and delivered on time.
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- You will have previous experience in a catalogue or data management role gained in a fast paced, dynamic retail, FMCG, or online environment. Strong IT skills are essential, particularly Excel and Access.

Content Editor

- You will be responsible for content information relating to products on the website, ensuring accuracy and relevance.
- You will have previous experience within a similar role, a high level of PC literacy including Excel and Paint shop pro. A keen interest in online retail with a focus on popular culture, particularly music, is a must.
- You will be comfortable working within a team but also confident enough to work independently as required.
- You will have strong interpersonal communication skills as you will need to interact with various internal and external business associates.

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- Have excellent written and communication skills
- Be highly organised, passionate and have a creative flair
- Develop the bar into being one of London's top destination bars.

Please apply in writing enclosing your CV to: Slobban.Sweeney@vpmg.com
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Datafile

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Week 09

Upfront p22 TV & radio airplay p25 New releases p28 Singles & albums p30

FAST CHART

SINGLES

NUMBER ONE
TAKE THAT SHINE (Polydor)
 The Walker Brothers and A-Ha are the only acts to previously top the chart with Shine tracks, namely *The Sun Ain't Gonna Shine Anymore* and *The Sun Always Shines On TV*, but Take That do it this week with Shine.

ARTIST ALBUMS

NUMBER ONE
THE KAISER CHIEFS YOURS TRULY, ANGRY MOB (B-Unique/Polydor)
 A year to the week after Leona's Corinne Bailey Rae topped the chart with her self-titled debut set, the city's Kaiser Chiefs top the league with their second set, *Yours Truly Angry Mob*.

COMPLIATIONS

NUMBER ONE
VARIOUS BRIT HITS - THE ALBUM OF THE YEAR (UMTV)
 With enough impetus to secure a second week at number one, Brit Hits sold 15,000 copies last week to lift its cumulative sales to more than 75,000. The Ministry of Sound compilation *Mash Up Mix 2007* remains at number two on sales of 14,500.

AIRPLAY CHART

NUMBER ONE
THE KAISER CHIEFS RUBY (B-Unique/Polydor)
 With a history of falling, then recovering, Ruby has moved 12-15-2-3-1-3-1 in a fairly erratic airplay chart ascent, but it achieved its highest audience (73.55m) and play tally (1,797) last week to claim the title for the second time, and keep Take That's Shine in second place.

THE SCHEDULE

ALBUMS

THIS WEEK
Willy Mason If The Ocean Gets Rough (Mercury); Mr. Hudson And The Librarian Tale Of Two Cities (Mercury); Tracey Thorn Out Of The Woods (Virgin); Air Pocket Symphony (Virgin); Grinderman Grinderman (Mute); The Horrors Strange Years (Polydor); Korn MTV Unplugged (Virgin); Moby Go, The Very Best Remixed (Moby)

MARCH 12
LCD Soundsystem Sound Of Silver (EMI); Raymond Quint My Way (RCA); Corinne Bailey Rae Live In London And New York (EMI); Sincerely Red Stay (Sincerely)com; Neil Young Live At The Massey Hall (Warner Brothers); Lucie Silvas Sinking

In (Mercury)

MARCH 19

Aliens Astronomy For Dogs (EMI); Stephen Marley Mind Control (Island); Good Charlotte The Young and Rubik's (Columbia); Modest Mouse We Were Dead Before the Ship Even Sank (Columbia); Enter Shikari Tale To The Sides (Ambush Recordz)

MARCH 26

The Bees Octopus (Virgin); Ross Coppenham Welcome To Reality (RCA); Joe Joe...Joe Who? Joe Thomas (Polydor); Coldplay 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

Maximo Park Our Earthly Pleasures (Warp); Kings Of Leon Pleasures Of The Times (Columbia); Fountains Of Wayne Traffic And Weather (Virgin)

APRIL 9

Holy Ghost Revival Bleeding Night (Columbia); Bright Eyes Cassadaga (Polydor); Ciara The Evolution (RCA)

APRIL 16

Patti Smith Twelve (Columbia); Mark Ronson Version (Columbia); Switches Head Tuned To Dead (Atlantic)

APRIL 23

Hoziers The (RCA); Beverly Knight Music City (Virgin); Arctic Monkeys Favourite Worst Nightmare (Domino)

SINGLES

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 Let Me Boud It (Real Gone); Enter Shikari Anything Can Happen In The Next Half Hour (Ambush Recordz); 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); Air Once Upon A Time (Virgin); Brett Anderson Love Is Dead (Drowned In Sound); Sugababes Vs Girls Aloud Walk This Way (Polydor); James Morrison Undiscovered (Polydor);

The Fratelli's Baby Fratelli (Island); Raymond Quinlan My Way (RCA)

MARCH 19

Bees Who Care What The Question Is (Virgin); Lemar Tick Tock (RCA); Good, The Bad And The Queen The (Parlophone); Mutya Real Girl (Island); Fergie Glamorous (Polydor); Razorlight I Can't Stop This Feeling I've Got (Mercury); Timbaland Give It To Me (Polydor); Jamelia No More (Parlophone); The Twang Wide Awake (Polydor)

MARCH 26

Norah Jones the (Parlophone); Faithless Music Matters (Columbia); Jay-Z Hollywood (Mercury); Matt Willis Dash (Mercury); Groove Armada Get Down (Columbia)

The Market

Take That continue to Shine

by Alan Jones
 In the chart's own war of the roses, Manchester's veteran boy band Take That, representing Lancashire, and Leeds leads the Kaiser Chiefs, proudly carrying the flag for Yorkshire, end up all square this week.
 Providing the highest weekly sale of 2007 by far, the Kaiser Chiefs debut at number one with their second album *Yours Truly, Angry Mob*.

Home to the hit *Ruby*, the album sold more than 161,000 copies - double the opening tally of their 2005 debut set.
 Employment, and almost treble the sales of this week's number two album, *Beautiful World* by Loggins & Messina, and to top it all in 2007, beating the 103,000 opening of *The View's Hats Off To The Busters*, and the 108,000 start made by Mika's *Life In Cartoon Motion*, five and three weeks ago, respectively.
 Take That's *Beautiful World* increased its sales week-on-week by 108.6% to 83,000 to rebound 5-2, helped by publicity generated by their 10th number one single *Shine*, and the amazingly fast sell-out of the 28 dates on their upcoming UK tour. *Beautiful World* has now sold more than 1,331,000 copies. Take That's



Take That: album posts a 108.6% increase in sales compared with last week

2005 hits compilation *Never Forget - The Ultimate Collection*, climbs 53-43 on sales of 6,000 - a 34.4% increase over the previous week, and enough to lift the album's overall sales to 1,168,000.

The same two bands also hold the top two places on the singles chart but in reverse order. The Kaiser Chiefs' *Ruby* retreats 1-2 on sales of 131,000, while Take That vault 10-1 with *Shine*, whose physical release helped it to sales of nearly 42,000 that week - an increase of 26.8%, which push its cumulative sales to 78,000.

The Kaiser Chiefs and Take That's success helped overall sales to rise last week, with singles climbing 10% to 1,529,833, while albums staged a more modest

1.7% improvement to 2,402,422.
 Finally, although it was number 13 last week, the Gossyp's *Standing In The Way Of Control* single is listed as this week's highest new entry at number seven. That is because the original physical versions of the single, released last year, were almost completely exhausted and it was charting almost exclusively on downloads by last week. With a limit of three on the number of physical formats allowed to count towards a chart position, the release of a new CD and two seven-inch versions of the single had to be counted separately from the previous physical release, though downloads can be attached to the new release.

KEY INDICATORS

SINGLES

Sales versus last week: +13.4%
 Year to date versus last year: +4.0%

MARKET SHARES	
Universal	55.8%
Sony BMG	15.7%
EMI	5.7%
Ministry Of Sound	5.3%
Warner	2.5%
Others	1.5%

ALBUMS

Sales versus last week: +4.3%
 Year to date versus last year: -5.2%

MARKET SHARES	
Universal	67.7%
Sony BMG	34.0%
EMI	10.4%
Warner	4.2%
Others	3.7%

COMPLIATIONS

Sales versus last week: -8.1%
 Year to date versus last year: +13.2%

MARKET SHARES	
Universal	33.2%
EMI	22.1%
Ministry Of Sound	20.1%
Sony BMG	7.4%
Warner	3.9%
Others	2.3%

RADIO AIRPLAY

MARKET SHARES	
Universal	57.8%
Sony BMG	13.5%
EMI	12.6%
Warner	6.6%
Others	9.3%

CHART SHARE

Origin of singles sales (Top 75): UK: 44.1%; US: 42.7%; Other: 13.3%
 Origin of albums sales (Top 75): UK: 68.0%; US: 29.3%; Other: 2.7%

For fuller listings, see musicweek.com

APRIL 2

Muse Invincible (Warners); **Christina Aguilera** Candy Man (RCA); **Natalia Bedingfield** I Wanna Have Your Babies (RCA); **My Chemical Romance** I Don't Love You (Warner Bros); **Arctic Monkeys** Brianstorm (Domino)

Shobhan Donoghue Don't Give It Up (Parlophone); **Gute Is** What We Aim For: Curse Of The Cornets (Atlantic); **Bob Dylan** Thunder... (Columbia); **Klaxons** Graysby Rainbow (Polydor); **Mark Ronson** Stop Me (Columbia)

APRIL 16

Herman Düe I Wish I Could... (Virgin); **Funeral For A Friend** Into Oblivion (Atlantic); **BRMC** *World Of Choice* (Island); **The Shins** Australia (Warner Bros)

Starbuckking the trend

The Plot

Island to steer new signing to success via coffee chain promotion and word-of-mouth

JOSH PYKE MIDDLE OF THE HILL (Island Records) has linked up with Starbucks as part of a slow-burning, word-of-mouth campaign for Australian artist Josh Pyke.

The coffee giant, which typically in the UK heavily favours established artists when stocking music to sell in its stores, has agreed to stock Pyke's first full album *Memories & Dust*, released on May 7.

"Starbucks don't tend to take a punt on new artists, they tend to go for dead certs, which is why for us," says Island's junior product manager Chris Scott. "For them to come on board with Josh says something about the quality of the record."

Island also hopes to embark on a separate campaign with the coffee chain, details of which are yet to be finalised, for Pyke, who

was recognised at Australia's Aria awards last year for his mini-album *Feeding The Wolves*.

Issued by Australian indie label Ivy League Records back home, Pyke's debut has so far sold around 25,000 copies.

Last June Pyke signed to Island in the UK. The record company then took the opportunity to press a limited run of the mini LP to sell during Pyke's intimate UK shows at the end of 2006, in order to stir interest in the singer.

"We put out the mini album of seven songs as a strictly-limited CD last year. Only 2,000 were pressed for his first tour of the UK. We didn't mark it, we didn't rack it we just put it out there and now we have none left in our warehouses," says Scott.

"Josh isn't that well known here, so for us it's all about getting him out here touring to increase his visibility with punters and media people. We're making use of the natural fanbase of Australians over here, too, who are spreading news about Josh via word of mouth to British people. We've also got him going to UK universities and music and art colleges, playing lunchtime shows



on days he's got gigs."

New single *Middle of the Hill* will be released digitally on April 9 and physically on CD and seven-inch on April 23, ahead of the release of *Memories & Dust* a fortnight later.

Pyke has recorded sessions for Radio 2 and AOL, and is set to play the Island party at this year's SXSW conference, which will be filmed by Yahoo!

In addition, he will embark on a full UK tour to promote the single from March 19 to April 3, which include three dates at London's Luminaire venue. Although tickets will be available to buy, Island are hoping to drum up extra support for Pyke by running website, radio and press competitions to gain free entry into the gigs.

CAMPAIGN SUMMARY

PRESS: Red Cummins, Island Marketing; Chris Scott, Island National Promotion; Kate Barnett, Nipture
REGIONAL PROMOTION: Phil Watts, Ourty Baker, Island
ONLINE: Justin Cross, Island

THE INSIDER

Indiestore.com

7digital
indiestore

Indiestore.com, the service for unsigned artists and artists for 7digital, has re-launched with a new design and a string of new features, marking the end of its beta phase.

7digital, which builds audio and video stores for clients such as Coldplay, Gorillaz, B112 and Popp, established indiestore.com to empower unsigned artists and independent labels to build their own music download store and providing a cost effective download solution for smaller independent artists that don't have major label budgets.

With over 600,000 page views every month, it is understandable that indiestore.com is currently home to more than 5,000 artists from more than 90 different countries.

allowing its members to sell their recordings and expand fanbases by building an online community with interactive features such as blogs and galleries.

Indiestore product manager Tjones Misty explains why the site's re-launch in February was a natural progression.

"Indiestore was initially released in beta in 2006, with the intent of building the service around the needs of the artists who would be using the service. With open forums creating dialogue between artists and indiestore, the service developed with the intent of users driving the product."

"We now offer artists a range of features to help drive their digital music sales. Having music available for digital distribution is easy, but being able to sell that music is another intricacy."

Indiestore.com gives artists

RADIO PLAYLISTS

RADIO 1

A LIST
Alex Gaudes Destination Calabria, Camille Jones Circus, Clavin Keaton *Acoustic Live In The 80s*, Gessup Starting In The Way Of Control, Owen Stefan *The Sweet Escape*, James Morrison *Undiscovered*, Jess Stone *You Me Not Us*, Jaxx *Timberlake What Goes Around*, Kater Klesing *Rocky Kolls feat. Ce-Lo*, JJ Star *Maximo Park* *Our Victory*, Kelly Fortado *So Right*, Paolo Nutini *New Shoes*, Razorlight *Can't Stop This Feeling I've Got*, Scissor Sisters *She's My Man*, Snow Patrol *Open Your Eyes*, The Fratelli *Baby Fratelli*, The Fray *How To Save A Life*, The Killers *Read My Mind*
B LIST
Arcade Fire *Keep The Car Running*, Biffy Clyre *Saturday Superhero*, Fergie *Glamorous*, Get Cape Wear Cape Fly *I-Spy*, Good Charlotte *Keep Your Hands Off My Girl*, Lily Allen *Shame For You*, Mark Ronson *feat. Dariusz* *Murderhouse* *Stop Me*, My Chemical Romance *I Don't Love You*, Omenion *Ice Doc*, P Diddy/Kanye West *Last Night*, Pink *Leave Me Alone*, Robbie Williams *She's Madona*, Staxx *Roll Night*, *Light A Candle*, *Saved My Life*, Take That *Shine*, The Twang *Wide Awake*, We're Here *Melanie M* *Be Without You*
C LIST
Aretic Monkeys *Brinsford*, Arvi Lavigne *Get-It-Back*, Blue *Party 1*, Bill Rembert, Clara *Like A Boy*, De Souza *Feat. Shena*, Gully *Out Boy*, *Basia For The Memories*, Janette



No More *Kisses* Gravy's *Rainbow*, Lemar *Tek Tok*, Sugababes *5's Girls* *About You*
3-POURTY LIST
BTB *Home Ent. Enter Shikari*, *Anything Can Happen In The Next Half Hour*, LCD *Soundsystem* *North American Scum*, *Nathan D* *Without My Love*, *The Pigeon* *Defective Romantic Type*

RADIO 2

A LIST
Cherry Chest *Mathematics*, Jamelia *No More*, James Morrison *Undiscovered*, Kater Klesing *Rocky Kolls feat. Ce-Lo*, JJ Star *Maximo Park*, Paolo Nutini *New Shoes*, Scissor Sisters *She's My Man*, *Take That Shine*, The Killers *Read My Mind*
B LIST
Ben Taylor *Nothing I Can Do*, Ghosts *Stay The Night*, Owen Stefan *feat. Alkon* *The Sweet Escape*, Justin Timberlake *What Goes Around*, James Morrison *Undiscovered*, Lemar *Tek Tok*, Razorlight *I Can't Stop This Feeling I've Got*, Regina Spektor *Factory*, Robbie Williams *She's Madona*, Sugababes *5's Bxxta* *Call You*, Yusuf *Midly*
C LIST
Buddy Brown *Boy A*, *Journey From A To B*, Brett Anderson *Love Is Dead*, Bryan Ferry *They Times They Are A-Changin'*, Duncan James *Amazed*, Elton John *Tenderly*, Jack Savoretti *Dreamers*, Justin Nozuka *After Tonight*, Scott Matthews *Passing Stranger*, *Simply Red* *So Not Over You*, *The Fray* *How To Save A Life* (album), *The Who* *It's Not*



Out come the freaks for the 'Horrors' hallucinatory onslaught

Promo focus

It's the 21st century, but Daniel Fierman's video for The Horrors' new single *Goats* evokes another era, when garage bands first put paid to chart-friendly rock and roll and cut loose. Like a psychedelic portrait of Sixties London, the band is showcased with a disparate gathering of backcombbed fans and glammed-up friends. This is a ramshackle performance video that goes a step beyond the world of the polished MTV promo.

Wolfe wanted to bring the exhilaration of the Southend art school band to the small screen. "I love the band," he confesses. "I just wanted to capture the song's energy and give a good introduction to how they are live. They seem to be cool in their tunes and they look pretty cool. And I'd much rather than that people did up like the other bands."

Six hours of film, shot at an eerie South London Victorian pumping station, has been cut, sped up and mashed together to produce fewer than three minutes of chaotic brilliance. No one smiles,



and close-ups of masks, flares, freaks and the trademark Horrors winklepicker boots all combine to create a hallucinatory onslaught that fits perfectly with the band's psychotropic agit-rock.

Throughout the video, a little girl appears like an innocent bystander observing the party as it kicks off. "We filmed the little girl first as we didn't want her to get scared," says Wolfe. "I wanted to use her after an old friend told me

about these parties at London's Elephant and Castle in the late Eighties - these strange things would go on all night. He'd see a young girl walking across the bar, she was the owner's daughter, but he'd freak him right out from time to time. It was a little bit creepy. Why was she there? I wanted to bring that confusion to the video."

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

IN-STORE NEXT WEEK



Instore - Jess Stone, Ray Quinn, Ben Mills, Simply Red, Bonnie Tyler, Affie Bo, LCD Soundsystem, Luke Sivas, Classical Greats

BORDERS

Instore - Kaiser Chiefs, ELO, Findlay Brown, Folk And Beyond, CDs from 3.99



Album Of The Month - Enter Shikari; **Instore** - *Ballad Of The Book End*; The Riggs, Malcolm Middleton, Charlotte Hatherley, RJD2, Lu, III



Albums - Lloyd, Simply Red, Evensence, Organ, Luke Sivas; **Clings** - James Morrison, Potty Ricky, Girls About Us, Sugababes, The Fratelli



Albums Of The Week - Kiss Booty House, Dave Pearce *Dance Anthem*, Dolly Diamond, Andrea Ross; **Instore** - Arcade Fire, Russell Watson, Edwyn Collins, Dolly Parton, Patrizio, Tina Turner, Bryan Ferry, Nina Simone

Indiestore Top 10

1. Director We Thrive On Big Cities (Atlantic)
1. Mason vs Princess Superstar Perfect
1. Monolith
2. Craig Johnson Two Worlds
3. Nate James Funkin' Time
4. Temporal Joy
5. Dark Sparks Into the Dark
6. Turn Turned Up With a Boy
7. Envy & Other Sins Prudgill Son
8. Mosaic Get On With It
9. The Delights Is It
10. Jent You Could Be Stars

the ability to upload 20 tracks onto the site, gives them chart eligibility to over 20 countries and allows them to receive SMS payments for their multi-format tracks without DRM. Artists are also entitled to up to 80% revenue share and promotion across the digital network.

Following the site's re-launch, indiestore.com intends to use their established platform to host a string of competitions as

Having music for digital distribution is easy but being able to sell it is another intricacy

a "discovery tool" for new upcoming talent.

"We're embarking on expanding indiestore's service by working with strong affiliate partners as the preferred download platform for do-it-yourself independent artists and labels," adds Mistry.

In addition, the site is introducing regular unsigned nights, showcasing bands and artists using indiestore.com. The site currently supports Northern Monk, a London-based gig showcasing talent from northern Britain.

Address: Unit 1G, Zetland House, 5-25 Scrutton Street, London, EC2A 4JU
Tel: +44 (0) 200 097 7777

ENIGHT: Tiny Dancers I Will Wait For You

CAPITAL 

PLAYLIST

- Any Whimsy You Know I'm No Good
- Love Lovers
- Acceptable in the 80s; Camille Jones vs Redde Le Grand The Creeps; Corinne Bailey Rae I Like To Forget Glamorous; Fratellis Bay Fretell; Ghiesey Stay The Night; Gwen Stefani/Akon The Sweet Escape; Hoziers/Sheena Torch Me; Jennifer No More; James Morrison Undiscovered; Jesse Stone Till Me Bout It; Junior Jack Dare Me Justin Timberlake What Goes Around; Kaiser Chiefs Ray; Kasabian Me Plus One; Keane A Bad Dream; Kelele feat. Cec-Lo L.I. Star; Lemar Tick Tock; Lily Allen Shame For Me; Mark Ronson Stop Me Wakin' Lou; Today; Mr Hudson & The Liberty Too Late To Hate; Natasha Bedingfield I Want to Have Your Babies; Nelly Furtado Say I Right; Omran Ice Box P; Diddy/Kanye Dola Last Night; Patti LaBelle New Shoes; Pink Leave Me Alone; Raazzlight Before I Fall To Pieces; Red Hot Chili Peppers Perception Smile; Robbie Williams She's Madonna; Scherrie Sisters she's My Man; Scott Matthews Passing Strangers; Seaman Bow; Sophie Little; A.D. Samed My Life; Sieman Wobbly My Self Pleads For You; Siobhan Donaghy Don't Give Up; Snow Patrol Open Your Eyes; Sophie Little; Red Hot Chili Peppers; Take That Slave; The Feeling Rise; The Fray How To Save a Life; The Killers Read My Mind

PINACLE NETWORK

Sainsbury's

TESCO

WHSmith

WOOLWORTHS

Selecta - Dikta, Kubichek, Kaddisfy, Cinematics, Apathy & Self Titled; Mojo - Tarnation, IV Thieves, High Llamas, Greg Ashley, Lost Alone, The Karmazex Hearts
Indiestore - Scott Matthews, Ray Quinn, Jess Stone, Corinne Bailey Rae, Simply Red, Ben Mills, LCD SoundSystem, Alfie Boe, Bonnie Tyler, Celtic Dreams, Floorflairs Anthems, Me Time, I Love Mum, Classical Greats
Instore - Ray Quinn, Ben Mills, Jess Stone, Simply Red, Bonnie Tyler, Alfie Boe, Floorflairs, I Love Mum, Me Time, Classical Greats, LCD SoundSystem
Instore - Kiss Booty Hoarse, The Horrors, Patrizio, Cascadia, Fry Cooler, Arctic Fire, Russell Watson, Marty Wilde, Idewild, Notorious BIG
Instore - Ray Quinn, Ben Mills, I Love Mum, Celtic Dreams, Simply Red, Alfie Boe
Album of the week - Russell Watson; **Instore** - Kiss Booty Hoarse, Dave Pearce Dance Anthems, Richard Spekter, Idewild, Mothers Day, Phil Collins, Take That

TASTEMAKERS TIPS

Roll Deep Rules & Regulations Vol. 1 (Roll Deep Recordings)



CHANTELLE FIDDY, MAXIMAG URBAN

"This is intended to keep fans at bay while Roll Deep finish their second album. Rules & Regulations boasts a number of crossover genre tracks (check Celebrate or Do This Ting for starters), but with the additional street style splattering the 13-strong crew's self-produced backdrop, it's going to be another underground winner that spreads way beyond the estate walls."

The Needles Girl I Used To Know/Dead or Alive (Dangerous)

KERSTIN TWACHTMANN, REVIEWS EDITOR, DISORDER MAGAZINE



"Retrospective is probably the wrong word for The Needles' sound, but you can't escape the moment. You can almost imagine hearing it on the radio as an unrelaxed Elvis Costello song or Buddy Holly cover."

The Bird and the Bee

F***ing Boyfriend (Blue Note)

DAN CAIRNS, SUNDAY TIMES CULTURE

"As well as releasing her own second album and a forthcoming record with Idewild's Rod Jones, Inara George fronts this new project with Greg Kurstin, who's also showing quite a bit of leg these days (Lily Allen, All Saints, Pussycat D). This is an enigmatic ported into the Bird and the Bee's pastoral/psychadelic electronica, which melds the Beach Boys with Sixties Gallic and Brazilian pop and contemporary electro."

The Twang

Wide Awake (B-Unique)

STEVE HARRIS, MUSICRESPONSE.XFM

"I have a feeling this is not gonna be my band for 2007. This debut single is a comedown tune like no other, anthemic and full of swagger. More excitingly, this isn't anywhere near their best song - check out MySpace and have a listen to some of the stuff on their debut album and you'll be blown away. This one is Brummie boys,

My Top 10

SEAN FORBES

Rough Trade shops

1. PAPERBOYS CAN'T GO BACK (GOMORONING)
2. THE HORRORS STRANGE HOUSE (RSD)
3. LCD SOUNDSYSTEM SOUND OF SILVER (SINE)
4. NEW BELOWS NEW FLOODS (RAW (EQUAD))
5. THE BARKER BAND HEART LICK (MAREY BOW)
6. GET KILLED IN YOUR DRUGS (TURN)
7. FROM HEEL TO TUNG (A MORGUE) (MAGNETISM MUSIC)
8. BUSHY PAINBROW (HAI) (ED BAYNED)
9. HUNDREDS TO LIVE (FACE WITH THE PENCE MAKE (ESQAC))
10. THE LIONHEART BROTHERS KISSY KISSY (MUSIC JARRO)
11. OPERATOR PLEASE JUST A SONG ABOUT PING PONG (BIRILL)

"Our top album of the moment is Papercuts on Devenra Barbara's Gomoroning imprint. The album is a marriage of timeless songs. We are also doing great with a lot of the bigger albums like Grinderman, III, LCD SoundSystem and The Horrors. Our American tip for 2007 is New Bloods: the next Gossyp anyone? On the dance tip, everything Ed Banger does is rocking the main stage, while Frank Healy is being hammered by DJs including Carl Craig and Ricardo Villalobos. Crjmy out for a UK release is the latest album from the Lionheart Brothers, who include members of 30 Days and Seneca Manesh in their ranks."

proper attitude, look great and most importantly amazing songs, with the potential to really break through into the mainstream."

Music Recommenders: discover a world of new music

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

Modern Sound

Housed in a cavernous former cinema, **Modern Sound** has played a pivotal role in the evolution of Brazilian music since 1966. Originally an importer of US jazz, the store is still firmly rooted in its range of imports, covering every genre of Brazilian music past and present.



Music Recommenders: Modern Sound, Rio De Janeiro



monthly to www.musicrecommenders.com

Pedro Olavio Tibau from Modern Sound is one of over 30 tastemakers contributing

celebrated his 90th birthday this year. With typically fine taste, Mario Adnet explores Jobim's instrumental compositions, including works like Sue Ann, written in 1969 for the score to *The Adventurers*, Jobim's only Hollywood soundtrack."

Edu Krieger: A Lua é Testemunha (Independent)

"The compositions and performance of Rio native Eduardor Krieger show an original and strong personality. On his debut, he proves both a confident interpreter with a sophisticated melodic sense and true virtuoso on the seven-string acoustic guitar."

Mariana Ayres: Minha Missão (Universal)

"Metaculousy produced by Bid and Dupini, Karla's exudes an incredible degree of self-confidence. In the unwritten tradition of Música Popular Brasileira, Mariana's intonation is perfectly natural and her singing delicate and balanced."

Mario Adnet: Sue Ann (Trotare)

"A beautiful tribute to 'maestro' Tom Jobim, who would have

Orquestra Imperial: Sem Compromisso (Independent)

"Irrerunt Rio combo Orquestra Imperial update the concept of the big ballroom band with an 18-strong line-up playing classic 'galeira' sambas, Latin music, carnival hits, psychedelia and brand new material."

Rita Ribeiro: Cavaleiro de Aranda (Biscotto Fino)

"The latest recording from singer Rita Ribeiro from Maranhão in North Eastern Brazil, Tecomacamba is the result of meticulous research into Afro-Brazilian chants and beats. The music of the north east has evolved as Brazilian musicians have incorporated electronic elements and this is a perfect expression of that progressive approach."



Singles

The Arcade Fire
Keep The Car Running (Mercury 1726840)

The near-perpetual touring of Montreal's principal musical export seems to have finally hit them, with Win Butler intoning, "Every night my dream's the same, some old city with a different name," on this first single from their sophomore album *Neon Bible*. Opening with sweeping strings before a peppy banjo and frenetic drums quicken the pace. Keep The Car Running is rife with bold, melodious melancholy and is destined for chart success.

Deftones
Mein (Maverick W760CD)
Mein is a creeping, crawling Deftones masterpiece, with a guest appearance by System of a Down's Serj Tankian that ups the chill factor. Its success should be boosted by their 11-date UK tour this month.

Alex Gaudino
Destination Calabria (Data DATA153CDS)
A monster hit in the clubs, this rocking, imaginative sax-driven stormer is brilliantly produced by Gaudino and topped with a striking vocal by Crystal Waters. The single includes mixes by King Unique, Drunkenmunky and Wharton & Lloyd, is being played by *Galaxy* as well as *Bk1*-listed at Radio One. Another like-chart smash for Data.

Ghosts
Stay The Night (Atlantic ATK055CD)
English four-piece Ghosts are fronted by singer Simon Tunesgrove, and this former iTunes single of the week has been receiving support from Jo Whiley and Zane Lowe. Also A-listed at Radio Two and Capital, this glorious brass-driven stomper has bit written all over it.

The Hours
Love You More (Record Collection) (A&M 1726293)
The second single from The Hours' *Nareissus Road* album is a quirky pop-with-attitude thumper, marrying a driving beat

SINGLE OF THE WEEK

Razorlight
I Can't Stop This Feeling I've Got
Vertigo 1724345
The fourth single from their quadruple-platinum eponymous album is Razorlight's most creative and daring yet. Half pensive ballads and half thrashing guitar-fest, this hook-laden song has an abundance of light and shade in its dynamics which will no doubt help propel album sales towards the 2m mark. The track is enjoying blanket support from radio and the band are currently on a mammoth world tour. Excellent.

ALSO OUT THIS WEEK
SINGLES
The Seas - Who Care's What The Question Is (Virgin)
Cruz - Like A Boy (RCA)
Slurry Toy Guns - We Are

Plints (Mercury)
ALBUMS
Good Charlotte: Good Morning Revival (Columbia)
Modest Mouse: We Were Dead Before The Ship Even Sank (Columbia)
Young

Back Buck The West (Polydor)



to an imaginative use of piano and an amusing lyric sung with conviction. The single is receiving support from Xfm and the UK are currently touring the band.

Jamella
No More (Parlophone CD69636)
This is otherwise known by the world as the **Golden Brown**-sampling track from Jamella's latest album. At least, it would if the album had sold in the numbers it should have. This is pure quirk; taking a timeless melody and using it to create something soulful and empowering, which is ironic given the subject matter of the original song in question.

The Longcut
Idiot Chick/You Got The Love (Melodic MEO048)
Here is brand new material from the Longcut, whose major label debut album *A Call And Response* remains criminally overlooked. They roll out Idiot Chick here, a classic blend of raw emotion and stuttering electro-rock backing, plus a soulful cover of The Source feat. Candi Staton's classic rave anthem.

Madina Lake
House Of Cards (Roadrunner RR00852)
Chicago newcomers Madina Lake have been performing this intense anthem on tour with Gym Class Heroes, have been played on Radio One, and have been all over music TV of late. The current emo waves should carry them straight into teenage bedroom across the country.

Marillion
See It Like A Baby (Intact INTACT08)
Often ignored by radio and press, Marillion's reached the Top 10 with their last single without any fuss, thanks to the band's huge fanbase. This single from the April 19-released album *Somewhere Else* could do similar business, being as it is a catchy, anomaly rock workout. The band tour the UK in June.

Maximo Park
Our Velocity (Warp WAP220CD)
Warp have high expectations for Maximo Park's April 2-released

second album *Our Earthly Pleasures* and on *Our Velocity*'s evidence it suggests they are right to. The song is no massive departure from their winning debut *A Certain Trigger*, but it barrels along with a visceral energy that is horribly infectious.

Rumble Strips
Alarm Clock (Fallout/Island 1723936)
The major label debut from a band heavily tipped in these pages, this is Rumble Strips at their best. They have taken the brass sound that Decays Midnight Rattners packed away in their attic 20 years ago and injected it with enough fun, melody and soul to make it truly their own. It is impossible to lump in with an excellent vocal from David King, but a magnificent year for the West Country four-piece surely awaits.

Tiny Dancers
I'll Wait For You (Parlophone CD6753)
This excellent new five-piece from Sheffield deliver a chirpy, swinging rock workout with I'll Wait For You, which is high on melody and tightly produced by John Leckie. A favourite with Radio One's Zane Lowe, the track is topped with an excellent vocal from David King and is playlisted at Capital & C-listed at Radio Two. The band commence an extensive UK tour this week.

The Twang
Wide Awake (B-Uncle BUN1217)
Reminiscent of The Jericho with its rock sound, this is a song with no hooks and limited discernible qualities. When compared to their contemporaries Good Shoes, Klaxons or New Young Pony Club, they come way down the league. This will sell loads, but then so does *The Sun*.

Albums

The Aliens
Wide Awake For Dogs (Pet Rock/EMI PETROKLPD001)
Expectations for The Aliens' debut album are high, after a raft of cracking singles from the former Beta Band men. Astronomy For Dogs nearly lives

up to the hype, showcasing a dry psychedelic wit and harmonic evidence that sounds for all the world like the kind of band you'd hope to find down a 1967 love-in.

The Black Dog
Book Of Dogma (Sama SOMAC0057)
To those unfamiliar with the artier side of Nineties techno music, the idea of a Black Dog best of may seem unlikely. For everyone else - and admittedly it is not a massive field - Book Of Dogma will be manna from heaven. In their various guises, The Black Dog were one of the most lauded groups of the post-rave era, combining glacial melodies with rhythmic trickery to create a mesmerizing musical mix that you can both dance and nap to.

High Cousins
Jodie (Gronland CDGR0N56)
The follow-up to the engagingly raggedy album *The Function Rooms* sees Orcadian songwriter Kevin McCreadin refine his art. The band have been busy supporting the likes of Hot Chip and The Earlies and seem to have learnt a lot about fusing friendly aesthetics to radio-friendly pop songs.

Kieran Hebdon and Steve Reid
Tongues (Domino WIGCD189)
Following the raw delights of the Exchange Sessions which first partnered Hebdon, aka Four Tet, with renowned American jazz drummer Reid, Tongues finds the duo in more cohesive yet equally mesmerizing form. A free-wheeling collision of Hebdon's electronic wizardry and Reid's mastery rhythms, Tongues is an iterative electronic patchwork that will leave radio cold but delight fans of Hebdon's experimental oeuvre.

Kubichek!
Not Enough Night (30:30 Recordings TTRLP001)
There seems to be a movement afoot for bands who have never recovered their effects pedals. This is the sound The Twang are striving for but Kubichek! have been doing it for a while now. This Dave Eringa-produced set has lots of energy, loads of hooks and tracks like Stutter and Hometown

Records released 19/03/07

ALBUM OF THE WEEK

Enter Shikari
Take To The Streets

Ambush Reality CDAMBRO01
This is an understandably highly-anticipated debut from one of the buzz bands of 2006, who favoured the DIY approach over signing to a major. The MySpace phenomenon may be over-documented, but this energetic, muscular set from the unknowns who sold out London's Astoria last year is bristling with a post-Klaxons vigour. The vision of a band that don't need to rely on a record company marketing department is turning them into one of the UK's hottest new acts.

Strategies deserve to be all over the radio.

Ted Leo and The Pharmacists
Living With The Living (Touch and Go TG302)

Armed with his Gibson guitar and a strong political conscience, Ted Leo is back with his backing band for his fifth full-length album, his first for Touch and Go. A collection of authentic, catchy pop-rock songs with an injection of soul, and R&B that will have you on the most diaphan post-hardcore kids tapping their feet in delight.

Justin Nozuka
Holly (Outcaste CASTES1CD)
This startlingly passionate debut from the 18-year-old New Yorker chooses a rare and unique talent - an emotive vocalist with a knack for composing hook-laden, gripping, introspective songs. Highlights are the acoustic-struggling opener *Down In A Cold Dirty Well*, the driving *Be Back Soon* and first single *After Tonight*.

Josh Pyke
Memories And Dust (Island 1724348)
Until recently, Australian solo star Pyke performed under the guise *Night Lion*. *Memories And Dust* is a classic example of one-man acoustic storytelling - quirky, subtle and akin to a more upbeat Elliott Smith. He releases his debut single *Middle Of The Hill* on April 9 in the UK.

With Temptation
The Heart Of Everything (Roadrunner RR00832)
The Heart Of Everything is a larger-than-life record, characterised by epic string arrangements, operatic vocals and sweeping choruses. Opening track *The Howling* was originally written for fantasy game *The Chronicles of Spellborn* and is suitably mythic, while lead single *What Have You Done* is enhanced by urgent vocals from Life Of Agony man Keith Caputo. This is the Dutch goths' fourth studio album and first on Roadrunner.

This week's reviewers: Christopher Barrett, Adam Berridge, Jimmy Brown, Ben Cardow, Ash Deshay, Eleanor Goodwin and Emily Kerris. Jim Larkin, Owen Lawrence and Nick Waters.

TV Airplay Chart

100307

Rank	Artist	Title	Label	Top
1	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	ARST	387
2	NELLY FURTADO	SAY IT RIGHT	GEFFEN	357
3	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	DATA	326
4	KAISER CHIEFS	RUBY	BUM-UP/REDUX	317
5	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	299
6	THE FRAY	HOW TO SAVE A LIFE	EPIC	283
7	THE KILLERS	READ MY MIND	VERTEGO	271
8	MIKA	GRACE KELLY	DEARBANG/ARST	270
9	GIRLS ALoud & SUGABABES	WALK THIS WAY	REPLY	266
10	TAKE THAT	SHINE	REPLYCOR	263
11	SCISSOR SISTERS	SHE'S MY MAN	REPLYCOR	257
12	LILY ALLEN	ALFIE	IRCAL	252
13	GWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	GFFEN	249
14	FERGIE	GLAMOROUS	A&M	247
15	SEAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	APOLLO	240
16	CALVIN HARRIS	ACCEPTABLE IN THE 80'S	COLUMBIA	235
17	KELIS	FEAT. CEE-LO LIL STAR	VERGIN	233
18	CASCADA	MIRACLE	SONENTIC	233
19	JOSS STONE	TELL ME 'BOUT IT	HEARTLESS	232
20	OMARION	ICE BOX	EPIC	227
21	JAMES MORRISON	UNDISCOVERED	FOCUS	226
22	PINK	LEAVE ME ALONE (I'M LONELY)	LALIA	226
23	CHRISTINA AGUILERA	CANDYMAN	REA	220
24	ALEX GAUDINO	DESTINATION CALABRIA	BATA	220
25	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/REPLYCOR	195
26	P. DIDDY	FEAT. KEYSHIA COLE LAST NIGHT	BAD BOY/ATLANTIC	196
27	AKON	FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	193
28	ROBBIE WILLIAMS	SHE'S MADONNA	CHERRYLIP	188
29	LEMAR	TICK TOCK	WHITE EMBLEMATA	187
30	MASON EXCEEDER		DATA/WEBS	178
31	JUST JACK	STARZ IN THEIR EYES	MERCURY	166
32	BEYONCÉ	LISTEN	COLUMBIA	166
33	BOOZY LUV	BOOGIE 2NITE	RED WAX	162
34	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	REPLYCOR	162
35	WI-FI FEAT. MELANIE M	BE WITHOUT YOU	ALL ABOUT/THE WORLD	161
36	2PAC	FEAT. ASHANTI & T.I. PAC'S LIFE	INTERSCOPE	158
37	RAZORLIGHT	I CAN'T STOP THE FEELING I'VE GOT	VERTEGO	154
38	THE FRATELLI	BABY FRATELLI	REPLYCOR	154
39	JAMELIA	NO MORE	REPLYCOR	152
40	SOPHIE ELLIS-BEXTOR	CATCH YOU	SONENTIC	152



21. Pink
Leave Me Alone (I'm Lonely) will be the fifth single from Pink's I'm Not Dead album, and features clips of the singer on her recent world tour. It has made rapid progress on the TV airplay chart, moving 177-46-21, and was aired 226 times by nine stations last week. Pre-release specialists 84 lead the way with 55 spins, followed by The Box (46) and MTV Flux (35). Leave Me Alone also debuts on the Top 50 of the radio airplay chart this week, where it clocks 72-48.



23. Christina Aguilera
As befits a song which sounds extremely reminiscent of Boogie Woogie Bugle Boy Of Company B, the video for Aguilera's upcoming single Candyman has a Forties theme, and features the diva in drag, presumably in tribute to the Andrews Sisters. Its nostalgia seems to have caused it no harm — it was aired 220 times on nine stations last week. Its top supporter was MTV Hits, which played it 19 times.

Justin Timberlake takes control at the top, while Seamus Haji and Omarion make particularly strong moves up the chart

ON THE BOX THIS WEEK

BBC4
Once Upon A Time In New York — The Birth of Hip Hop, Disco & Punk (UK)

ITV
This Morning: Hilary Duff (Mon), Russell Wilson (Wed), Loose Women: Andrea Ross (Mon), Susie Posner (Wed)

GMTV
Rings Specter (Tue), Len (Thu), Ray Quinn (Fri)

CHANNEL FOUR

Freshly Squeezed (Mon-Fri)
Bob Dylan Video Exclusive (Mon)
Live From Abbey Road: Anna Lee, Randy Crawford, David Gilmour (Mon)

5Music
Presenting: Jet (Mon)
4Play: Jack Savoretti (Mon)
Corneille Bailey Rae Live In New York (Tue)

My Chemical Romance
Video Exclusive (Wed)
Charlotte Church Show: Hilary Duff (Janis (Fri))

4Play
Tilley And The Wolf (Fri)
Gareth Gates Video Exclusive (Fri)
4Play: Howling Bells (Sat)

T4

The Greats: Calvin Harris

POPWORLD

Tonight's Gossip, Maino Park, Natasha Bedingfield, Jess Stone, Jamelia, Ray Quinn, The Fratellis

MORE4

Live From Abbey Road: Roy Lennox, Zoltan, Marina Plak, PH

E4

E4 Music (Mon-Fri)
THE HITS ADDS
Christina Aguilera - Candyman
Calvin Harris - Acceptable In The 80's
Nis - Can't Forget About You
Tina Turner - I'll Be Your Man
The Notorious B.I.G. - Ready To Die
The Roots - The Roots

MTV MOST PLAYED

Rank	Artist	Title	Label
1	NELLY FURTADO	SAY IT RIGHT	GEFFEN
2	OWEN STEFANI	FEAT. AKON THE SWEET ESCAPE	REPLYCOR
3	TAKE THAT	SHINE	REPLYCOR
4	KELIS	FEAT. CEE-LO LIL STAR	VERGIN
4	MIKA	GRACE KELLY	DEARBANG/ARST
6	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	ARST
7	KAISER CHIEFS	RUBY	BUM-UP/REDUX
8	THE KILLERS	READ MY MIND	VERTEGO
9	THE FRAY	HOW TO SAVE A LIFE	EPIC
10	AKON	FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	PINK	LEAVE ME ALONE (I'M LONELY)	LALIA
2	SEAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	APOLLO
3	KAISER CHIEFS	RUBY	BUM-UP/REDUX
3	FERGIE	GLAMOROUS	A&M
5	GIRLS ALoud & SUGABABES	WALK THIS WAY	REPLYCOR
6	LILY ALLEN	ALFIE	IRCAL
6	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	ARST
8	RAZORLIGHT	I CAN'T STOP THE FEELING I'VE GOT	VERTEGO
9	JAMES MORRISON	UNDISCOVERED	FOCUS
10	SCISSOR SISTERS	SHE'S MY MAN	REPLYCOR

KERRANG MOST PLAYED

Rank	Artist	Title	Label
3	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	REPLYCOR
4	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
5	44	WHEN YOUR HEART STOPS BEATING	INTERSCOPE
6	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/REPLYCOR
6	ELLIOT MINOR	PARALLEL WORLDS	ARJIS/VEVO
5	MADINA LAKE	HOUSE OF CARDS	WARRIOR/NER
7	RED HOT CHILI PEPPERS	CRACKER SMILE	WARRIOR/NER
8	WITHIN TEMPTATION	WHAT HAVE YOU DONE	WARRIOR/NER
9	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PRADE	REPLYCOR
10	ENTER SHAKIRI	ANYTHING CAN HAPPEN IN THE...	WARRIOR/NER

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	BIFFY CLYRO	SATURDAY SUPERHOUSE	10TH ANNO
2	KAISER CHIEFS	RUBY	BUM-UP/REDUX
3	THE KILLERS	READ MY MIND	VERTEGO
4	THE MACCALES	ABOUT YOUR DRESS	10TH ANNO
4	GOSSIP	STANDING IN THE WAY OF CONTROL	BLACK SWAN
6	MAXIMO PARK	OUR VELOCITY	WAX
7	ENTER SHAKIRI	ANYTHING CAN HAPPEN IN THE...	WARRIOR/NER
8	THE PIGEON DETECTIVES	ROMANTIC TYPE	SHANE/TOY
9	THE HORRORS	GLOVES	PARADE
10	44	WHEN YOUR HEART STOPS BEATING	INTERSCOPE

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
3	OMARION	ICE BOX	EPIC
2	NELLY FURTADO	SAY IT RIGHT	GEFFEN
3	NATHAN DO	WITHOUT MY LOVE	SONA
4	LUDACRIS	FEAT. MARY J RUNAWAY LOVE	MERCURY
4	CHERISH	UNAPPRECIATED	UNIVERSAL
6	AKON	FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
7	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	ARST
8	2PAC	FEAT. ASHANTI & T.I. PAC'S LIFE	INTERSCOPE
9	MARY J. BLIGE	MJB DA MVP	GEFFEN
10	BEYONCÉ	LISTEN	COLUMBIA

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Kaiser Chiefs move 3-1, as Nelly Furtado climbs up the chart the most, with a 36-15 leap, while Razorlight win the highest new entry honors

The UK Radio Airplay

RADIO ONE

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION	LAST WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	GOSSIP STANDING IN THE WAY OF CONTROL BACKWARD	23	26	1047			
2	3	KAISER CHIEFS RUBY	22	22	2338			
2	6	CAMILLE JONES VS FEDEE LE GRAND THE CREEPS DATA	29	22	2530			
2	1	THE KILLERS READ MY MIND VERIZO	22	22	1926			
5	14	THE FRAY HOW TO SAVE A LIFE EPIC	17	21	2206			
6	11	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFEN	18	20	3962			
6	8	SNOW PATROL OPEN YOUR EYES FICHTON	18	20	1842			
6	8	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	18	20	1677			
6	11	SCISSOR SISTERS SHE'S MY MAN POLYDOR	18	20	1032			
6	4	FALL OUT BOY THIS ISN'T A SCENE IT'S AN ARMS RACE MERCURY	21	19	1660			
6	4	KELIS FEAT. CEE-LO LIL STAR VIRGIN	20	19	1574			
6	7	THE FRATELLI BABY FRATELLI HALLIT	18	19	1875			
6	11	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU UNIVERSAL	17	17	1827			
6	14	JESS STONE TELL ME HOW IT FEELS JIVE	16	16	1792			
6	11	CALVIN HARRIS ACCEPTABLE IN THE BO'S COLUMBIA	8	16	1655			
6	11	NELLY FURTADO SAY IT RIGHT GEFEN	8	15	1555			
6	18	RAZORLIGHT I CAN'T STOP THE FEELING IVE GOT VERIZO	8	15	1658			
6	22	JAMES MORRISON UNDISCOVERED POLYDOR	11	15	1553			
6	11	MARK RONSON STOP ME COLUMBIA	8	15	1529			
6	11	PAOLO NUTINI NEW SHOES ATLANTIC	8	14	2550			
6	11	LILY ALLEN ALIVE DECCA	16	14	1331			
6	23	RED HOT CHILLI PEPPERS DESECRATION SMILE WARNER BROS	11	14	1670			
6	23	TAKE THAT SHINE POLYDOR	14	13	1760			
6	23	ALEX GAUDINO DESTINATION CALABRIA DATA	6	13	1636			
6	23	MAXIMO PARK OUR VELOCITY WARP	9	13	1600			
6	26	SOPHIE ELLIS-BEXTOR CATCH YOU FOCUSINATION	9	11	1655			
6	26	SEAMUS HAJI LAST NIGHT A DJ SAVED MY LIFE APPLE	4	11	1762			
6	23	W-HI FEAT. MELANIE M BE WITHOUT YOU ALL AROUND THE WORLD	11	10	673			
6	26	ARCADE FIRE KEEP THE CAR RUNNING MCA/REPRISE	7	10	838			
6	28	JUNIOR JACK DARE ME (STUPID) DEFEATED	9	10	636			

© Nielsen Music Control. Compiled from data gathered from 00:00 on Sun Feb 25 2007 to 24:00 on Sat Mar 3 2007

INDEPENDENT RADIO

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION	
1	1	MIKA GRAVE KELLY CASABLANCA/ISLAND	22	23	3933
2	2	TAKE THAT SHINE POLYDOR	20	20	3339
3	3	KAISER CHIEFS RUBY MCA/REPRISE	16	15	2530
4	4	SNOW PATROL CHASING CARS FICHTON	16	19	2227
5	5	TAKE THAT PATIENCE POLYDOR	12	10	1644
6	6	RAZORLIGHT AMERICA VERIZO	9	10	1300
7	7	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFEN	8	11	1792
8	7	JUST JACK STARRZ IN THEIR EYES MCA/REPRISE	11	10	1652
9	6	BOODY LUV BOOGIE 2NITE MCA/REPRISE	12	10	1371
10	10	SCISSOR SISTERS SHE'S MY MAN POLYDOR	8	10	1667
11	12	KELIS FEAT. CEE-LO LIL STAR VIRGIN	10	10	1717
12	14	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	8	10	1762
13	13	THE FEELING LOVE IT WHEN YOU CALL ISLAND	8	10	2052
14	9	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	10	10	1524
15	8	RAZORLIGHT BEFORE I FALL TO PIECES VERIZO	8	9	1645
16	17	SOPHIE ELLIS-BEXTOR CATCH YOU FOCUSINATION	8	9	1286
17	11	JAMES MORRISON WONDERFUL WORLD POLYDOR	10	9	1503
18	11	THE FRATELLI WHISTLE FOR THE CHOR CALZATI	8	9	1624
19	16	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	8	9	1524
20	26	THE KILLERS READ MY MIND VERIZO	6	8	1342
21	18	PINK U & LIL HAND LADZ	8	8	1761
22	23	THE FRAY HOW TO SAVE A LIFE EPIC	7	7	1267
23	22	JOJO TOO LITTLE TOO LATE MERCURY	7	7	1201
24	24	PAOLO NUTINI NEW SHOES ATLANTIC	8	8	1025
25	19	THE VIEW SAME JEANES JIVE	8	8	2254
26	25	AMY WINEHOUSE YOU KNOW I'M NO GOOD ISLAND	6	6	1896
27	21	NELLY FURTADO SAY IT RIGHT GEFEN	5	6	1828
28	29	THE FEELING NEVER BE LOVELY ISLAND	5	6	1030
29	30	JESS STONE TELL ME HOW IT FEELS JIVE	5	6	1371
30	28	JAMES MORRISON UNDISCOVERED POLYDOR	5	6	1759

© Nielsen Music Control. Represented by total number of plays, in 40-seconds from independent local charts from 00:00 on Sun Feb 25 2007 to 24:00 on Sat Mar 3 2007

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION	LAST WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION		
1	1	KAISER CHIEFS RUBY	22	22	1977			8	73.56	20
2	2	TAKE THAT SHINE	20	20	1893			21	72.5	17
3	4	KELIS FEAT. CEE-LO LIL STAR	18	18	1180			6	58.21	14
4	5	THE KILLERS READ MY MIND	18	18	980			22	52.06	5
5	6	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND	18	18	1175			11	50.96	13
6	9	SCISSOR SISTERS SHE'S MY MAN	18	18	1159			23	49.02	22
7	11	MIKA NUTINI NEW SHOES	18	18	727			113	47.00	42
8	11	PAOLO GRAVE KELLY	18	18	727			113	46.22	40
9	8	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	18	18	1298			34	45.18	13
10	7	SOPHIE ELLIS-BEXTOR CATCH YOU	18	18	1039			7	40	-11
11	15	THE FRAY HOW TO SAVE A LIFE	18	18	1175			11	34.88	38
12	10	JAMES MORRISON UNDISCOVERED	18	18	635			15	33.49	-11
13	13	CAMILLE JONES VS FEDEE LE GRAND THE CREEPS	18	18	571			8	29.64	6
14	20	JOSS STONE TELL ME 'BOUT IT	8	18	1055			7	29.52	26
15	16	NELLY FURTADO SAY IT RIGHT	18	18	657			22	28.42	69
16	14	SNOW PATROL OPEN YOUR EYES	18	18	546			-1	27.12	-1
17	16	BOODY LUV BOOGIE 2NITE	18	18	1038			9	26.44	5
18	23	SNOW PATROL CHASING CARS	18	18	1414			-1	25.07	11
19	38	GOSSIP STANDING IN THE WAY OF CONTROL	8	18	409			29	24.80	3
20	38	GHOSTS STAY THE NIGHT	8	18	417			8	23.80	45
21	30	THE FEELING LOVE IT WHEN YOU CALL	18	18	1063			6	23.39	12
22	24	TAKE THAT PATIENCE	18	18	1175			10	23.34	7
23	19	JUST JACK STARRZ IN THEIR EYES	18	18	1191			-8	22.39	-7
24	17	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	18	18	448			1	21.78	-34
25	62	1	1	1	1			1	20.39	106

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

Loose. The track jumps 36-15 this week, according to 4378 of the audience of 28.23m from 15 plays on Radio One. Nelly Furtado's *Montero* reached number three, Promiscuous peaked at number seven, and All Good Things went to number one on the airplay chart, so Nelly Furtado was assured of a good reception from Radio for Say It Right, the first single from her current album



15. Nelly Furtado

Montero reached number three, Promiscuous peaked at number seven, and All Good Things went to number one on the airplay chart, so Nelly Furtado was assured of a good reception from Radio for Say It Right, the first single from her current album

CD MASTERING DVD AND ECD AUTHORIZING VINYL MASTERING SECURE DIGITAL DELIVERY (WAMINET & FIP) VIDEO CONVERSIONS (ALL FORMATS) ON/OFFLINE AUDIO CONVERSIONS VIDEO DUPLICATION

MAS

chart on downloads alone, ahead of full physical release today (Monday). It continues to

make solid progress on the airplay chart, where it has moved 79-46-29-20-14 since

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make solid progress on the airplay chart, where it has moved 79-46-29-20-14 since

CAPITAL

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION	
1	1	KAISER CHIEFS RUBY	22	22	1977
2	3	MIKA GRAVE KELLY	18	18	727
3	2	RAZORLIGHT BEFORE I FALL TO PIECES	18	18	1055
4	5	TAKE THAT SHINE	20	20	1893
5	4	SNOW PATROL CHASING CARS	18	18	1414
6	12	THE KILLERS READ MY MIND	18	18	980
7	11	KEANE A BAD DREAM	18	18	1175
8	11	THE FRATELLI WHISTLE FOR THE CHOR	8	11	1624
9	14	THE KOOKS SHE MOVES IN HER OWN WAY	18	18	1524
10	1	SNOW PATROL OPEN YOUR EYES	18	18	546

CHRYSALIS

Pos	LAST WEEK	ARTIST / TITLE	WEEKS ON CHART	PEAK POSITION	
12	12	JUSTIN TIMBERLAKE WHAT GOES AROUND...	18	18	1175
1	1	BOODY LUV BOOGIE 2NITE	18	18	1038
2	2	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	18	18	448
4	7	JUST JACK STARRZ IN THEIR EYES	18	18	1191
5	7	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	18	18	1298
6	11	NELLY FURTADO SAY IT RIGHT	18	18	657
7	13	SHARON PATT (PARTY ALL THE TIME)	8	13	1175
8	11	ALEX GAUDINO DESTINATION CALABRIA	6	11	1636
9	3	MASON EXCEEDER	8	9	1524
10	8	CAMILLE JONES VS FEDEE LE GRAND THE CREEPS	18	18	571

Albums listed this week: 222

Year to date: 2,232

Singles listed this week: 119

Year to date: 1,140

New release information can be found in Owest Lawrence on CD 020 7923 835Z or e-mailed to owest@crossworld.com

Records released 12.03.07

CD	LOWELL CLIFF HILL 11 ALPINE DM	Colgate CD 380620	E	60's Pop	
CD	LOWELL CLIFF HILL 12 ALPINE DM	Colgate CD 380622	E	60's Pop	
CD	THE WALK BEFORE YOU GO AWAY	At Last CD 041 05220	SWMP	Rock	
CD	HANUKKAH: VILNA TRON VILNA TRON	SANTAGARIBO Edition CD INT 3322	ANP	World	
CD	HANUKKAH: VILNA TRON VILNA TRON	SANTAGARIBO Edition CD INT 3322	ANP	World	
CD	HANUKKAH: VILNA TRON VILNA TRON	SANTAGARIBO Edition CD INT 3322	ANP	World	
CD	HANUKKAH: VILNA TRON VILNA TRON	SANTAGARIBO Edition CD INT 3322	ANP	World	
CD	HANUKKAH: VILNA TRON VILNA TRON	SANTAGARIBO Edition CD INT 3322	ANP	World	
CD	HANUKKAH: VILNA TRON VILNA TRON	SANTAGARIBO Edition CD INT 3322	ANP	World	
CD	HANUKKAH: VILNA TRON VILNA TRON	SANTAGARIBO Edition CD INT 3322	ANP	World	
CD	HANUKKAH: VILNA TRON VILNA TRON	SANTAGARIBO Edition CD INT 3322	ANP	World	

CD	WARRIORS ROUGH GUIDE TO AFRICA AND MIDDLE EAST	Rough Guides CD 10671 18232	BNP	World	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	
CD	WARRIORS LIVE IN LONDON	Various Artists CD 04 09420	ANP	Jazz	

Doris Day
The Doris Day Special (Sony BMG)
8867066519



Its cover art to match the successful new album of Doris Day, this is an altogether different product from the CD, which collects studio recordings from throughout Day's career. The DVD features a 1971 CBS TV show, which aired as The Doris Mary Anne Kappelhoff Special, and shows the squeaky lead singer in a studio setting and cycling around Beverly Hills while singing a selection of MOR classics, both alone and with Perry Como. It's fairly predictable and very dated, but has an innocent charm and some good vocal performances, although the less said about Ob-La-Di, Ob-La-Da the better.

David Bowie
The Best of David Bowie
1960/1987 (EMI 3864782)



Two previous volumes of Bowie's best of compilations from EMI - covering 1960/1974 and 1974/1979 - were released on CD only, but sold a combined 476,000 copies so the last in the trilogy, a CD/DVD set, has a lot to live up to. As it might not have been his most creative period, the Eighties was Bowie's most successful commercially, and there are reasons aplenty here, with the superb UK collaborations Let's Dance and China Girl, the movie themes Cat People and Absolute Beginners and the Queen collaboration Under Pressure among them. All of the above are among the 16 tracks for which video clips are provided, and should help to boost what would, in any case, be a successful release.

Dixie Dregs
Live At Montreux 1978 (Eagle Vision EVD580)



Swelling the number of live at Montreux releases to nearly 40, the title eclectic Dixie Dregs provide one of the best performances in the series with this 60-minute fusion-fest, which draws on bluesgrass, rock, baroque, folk, Celtic, jazz and southern rock to create a unique and winning hybrid. Their sterling performance here includes superb versions of Free Fall, Patchwork and the title track of their acclaimed album Night of the Living Dregs, while bonus features include American Bandstand and Don Kirshner's Rock Concert recordings.

Singles

CD	BEYOND GOOD FOR ME	As Judas Priest CD 04 070	ADD	Rock	
CD	BRITNEY SPEARS THE TRANSIENT COLLABORATOR	Restroom: BR 090020	VTRE	Rock	
CD	DAVID BOWIE THE BEST OF DAVID BOWIE 1960/1974	EMI 3864782	SPD	Rock/Pop	
CD	DAVID BOWIE THE BEST OF DAVID BOWIE 1974/1979	EMI 3864783	SPD	Rock/Pop	
CD	DAVID BOWIE THE BEST OF DAVID BOWIE 1960/1974	EMI 3864782	SPD	Rock/Pop	
CD	DAVID BOWIE THE BEST OF DAVID BOWIE 1974/1979	EMI 3864783	SPD	Rock/Pop	
CD	DAVID BOWIE THE BEST OF DAVID BOWIE 1960/1974	EMI 3864782	SPD	Rock/Pop	
CD	DAVID BOWIE THE BEST OF DAVID BOWIE 1974/1979	EMI 3864783	SPD	Rock/Pop	
CD	DAVID BOWIE THE BEST OF DAVID BOWIE 1960/1974	EMI 3864782	SPD	Rock/Pop	
CD	DAVID BOWIE THE BEST OF DAVID BOWIE 1974/1979	EMI 3864783	SPD	Rock/Pop	

MUSIC DVD

CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			
CD	ARTIST NAME	2007			

OTHER

CD	MEDIA, ALKANA & STEVE RICHARDS	Don't Stop CD 04 12310	VTRE	Lit/Rock	
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POP

CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	
CD	ANITA BAKER	Time Again CD 04 155 950	E	Rock/Pop	

ROCK

CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	
CD	BLAT FOR LASHES	Piccadilly CD 04 155 950	P	Rock	

ROOTS

CD	PRINCETON SHIMMY BARBECUE	Hearts CD 04 155 950	P	Reggae	
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URBAN

CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	
CD	ANTHONY AND JOANNE	Gettin' On CD 04 155 950	P	Soul	

Previously released in UK track / Single/Part of the work / Previously released in alternate format

Singles

The big surprises of the week come in the shape of Take That, who climb nine places to reach the top, and the Gossip, whose reissued single enters at number seven

TOP 20 DOWNLOADS

Pos	Last	ARTIST TITLE	Label
1	2	KAISER CHIEFS RUBY	B LIVE/RED/SONY
2	1	MIKA GRACE KELLY	CASAL/REACT/SONY
3	4	THE FRAY HOW TO SAVE A LIFE	EPIC
4	0	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	INTERSCOPE
5	7	TAKE THAT SHINE	PIVOT/SONY
6	12	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	JIVE
7	3	JUST JACK STARZ IN THEIR EYES	MERCURY
8	6	GOSSIP STANDING IN THE WAY OF CONTROL	BACKWASH
9	15	NELLY FURTADO SAY IT RIGHT	GREEN
10	9	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
11	6	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
12	14	KELIS FEAT. CEE LO LIL STAR	VIRGIN
13	11	AMY WINEHOUSE REHAB	ISLAND
14	8	SNOW PATROL CHASING CARS	FLECTION
15	10	MASON VS PRINCESS SUPERSTAR EXCEEDER	ISLAND
16	20	SOPHIE ELLIS-BEXTOR CATCH YOU	FRASER/DUNN
17	13	THE VIEW SAME JEANS	EMI
18	15	TAKE THAT PATIENCE	POWERSON
19	18	OMARION ICE BOX	EPIC
20	11	LILY ALLEN ALFIE	ISLAND

© The Official UK Charts Company 2007. Covers period from Feb 25 to March 2, 2007.

TOP 20 REALTEONS

Pos	Last	ARTIST TITLE	Label
1	1	MIKA GRACE KELLY	ISLAND
2	1	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	CASAL/REACT/SONY
3	0	KAISER CHIEFS RUBY	B LIVE/RED/SONY
4	1	SNOW PATROL CHASING CARS	FLECTION
5	2	TAKE THAT SHINE	PIVOT/SONY
6	1	JUST JACK STARZ IN THEIR EYES	MERCURY
7	1	BOOTY LUV BOOGIE 2NITE	ISLAND
8	7	AMY WINEHOUSE REHAB	ISLAND
9	0	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	JIVE
10	10	SCISSOR SISTER I DON'T FEEL LIKE DANCIN'	POWERSON
11	6	FALL OUT BOY THIS AIN'T A SCENE	ISLAND
12	14	KELIS FEAT. CEE LO LIL STAR	VIRGIN
13	0	THE FRAY HOW TO SAVE A LIFE	EPIC
14	1	JOJO TOO LITTLE TOO LATE	MERCURY
15	1	AKON FT. EMINEM SMACK THAT	PIVOT/SONY
16	1	TAKE THAT PATIENCE	POWERSON
17	10	NELLY FURTADO SAY IT RIGHT	GREEN
18	10	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	ISLAND
19	1	MASON VS PRINCESS SUPERSTAR EXCEEDER	ISLAND
20	18	CASCADA MIRACLE	ROCKFORD/INTEGRITY

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TOP 20 EUROPEAN DOWNLOADS

Pos	Last	ARTIST TITLE	Company
1	1	MIKA GRACE KELLY	UNIVERSAL
2	1	KAISER CHIEFS RUBY	UNIVERSAL
3	3	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	UNIVERSAL
4	4	THE FRAY HOW TO SAVE A LIFE	SPYBIRD
5	8	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	SONYBMG
6	15	NELLY FURTADO SAY IT RIGHT	UNIVERSAL
7	7	TAKE THAT SHINE	UNIVERSAL
8	1	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	UNIVERSAL
9	9	FALL OUT BOY THIS AIN'T A SCENE, IT'S AN ARMS RACE	UNIVERSAL
10	1	JUST JACK STARZ IN THEIR EYES	UNIVERSAL
11	11	GOSSIP STANDING IN THE WAY OF CONTROL	ROBERTS
12	12	SNOW PATROL CHASING CARS	UNIVERSAL
13	12	TAKE THAT PATIENCE	UNIVERSAL
14	10	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
15	22	SOPHIE ELLIS-BEXTOR CATCH YOU	UNIVERSAL
16	13	THE VIEW SAME JEANS	SONYBMG
17	20	OMARION ICE BOX	SONYBMG
18	19	FERGIE GLAMOROUS	MUSICVILLE
19	21	AMY WINEHOUSE REHAB	UNIVERSAL
20	18	RED HOT CHILI PEPPERS SNOW (HEY OY)	WARNER MUSIC

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100307
Top 75

re 14

The Official UK Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
1	10	5	TAKE THAT SHINE	PIVOT/SONY
2	1	4	KAISER CHIEFS RUBY	B LIVE/RED/SONY
3	7	6	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	INTERSCOPE
4	2	8	MIKA GRACE KELLY	CASAL/REACT/SONY
5	5	7	THE FRAY HOW TO SAVE A LIFE	EPIC
6	3	6	KELIS FT CEE LO LIL STAR	VIRGIN
7	6	6	GOSSIP STANDING IN THE WAY OF CONTROL	BACKWASH
8	0	2	CASCADA I NEED A MIRACLE	Ministry Of Sound/PRT/SONY
9	4	9	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
10	11	6	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	JIVE
11	15	6	NELLY FURTADO SAY IT RIGHT	GREEN
12	6	8	JUST JACK STARZ IN THEIR EYES	MERCURY
13	9	6	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
14	15	16	TAKE THAT PATIENCE	POWERSON
15	20	3	THE KILLERS READ MY MIND	REPRISE
16	6	5	CAMILLE JONES VS FEDDE LE GRANDE THE CREEPS	ISLAND
17	8	5	SOPHIE ELLIS-BEXTOR CATCH YOU	FRASER/DUNN
18	12	7	MASON EXCEEDER	ISLAND
19	10	10	PIGEMEN DETECTIVES ROMANTIC TYPE	SONYBMG
20	17	9	JOJO TOO LITTLE TOO LATE	MERCURY
21	10	10	UGLY RUMOURS WAR	ISLAND
22	4	1	LILY ALLEN ALFIE	ISLAND
23	22	4	OMARION ICE BOX	EPIC
24	20	8	THE VIEW SAME JEANS	EMI
25	16	6	BEYONCÉ LISTEN	COLUMBIA
26	3	3	FERGIE GLAMOROUS	SONYBMG
27	21	20	SNOW PATROL CHASING CARS	FLECTION
28	24	15	BOOTY LUV BOOGIE 2NITE	ISLAND
29	30	20	AMY WINEHOUSE REHAB	ISLAND
30	3	3	JUSTIN JACK FT SHENA DARE ME (STUPID) SCO	ISLAND
31	0	0	CUNSHO DO IT 2 ME	EPIC
32	0	0	CALVIN HARRIS ACCEPTABLE IN THE 80S	EPIC
33	0	0	THE MACCABEES ABOUT YOUR DRESS	EPIC
34	0	0	HORRORS GLOVES	EPIC
35	50	2	P DIDDY LAST NIGHT	EPIC
36	0	0	ILEWIDY IN THE MOON	EPIC
37	25	8	KLAXONS GOLDEN SKANS	EPIC
38	0	0	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	EPIC

WEEK 10 OF 52
 1. TAKE THAT SHINE (PIVOT/SONY)
 2. KAISER CHIEFS RUBY (B LIVE/RED/SONY)
 3. GWEN STEFANI FEAT. AKON THE SWEET ESCAPE (INTERSCOPE)
 4. MIKA GRACE KELLY (CASAL/REACT/SONY)
 5. THE FRAY HOW TO SAVE A LIFE (EPIC)
 6. KELIS FT CEE LO LIL STAR (VIRGIN)
 7. GOSSIP STANDING IN THE WAY OF CONTROL (BACKWASH)
 8. CASCADA I NEED A MIRACLE (Ministry Of Sound/PRT/SONY)
 9. AKON FEAT. SNOOP DOGG I WANNA LOVE YOU (UNIVERSAL)
 10. JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND (JIVE)
 11. NELLY FURTADO SAY IT RIGHT (GREEN)
 12. JUST JACK STARZ IN THEIR EYES (MERCURY)
 13. FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE (MERCURY)
 14. TAKE THAT PATIENCE (POWERSON)
 15. THE KILLERS READ MY MIND (REPRISE)
 16. CAMILLE JONES VS FEDDE LE GRANDE THE CREEPS (ISLAND)
 17. SOPHIE ELLIS-BEXTOR CATCH YOU (FRASER/DUNN)
 18. MASON EXCEEDER (ISLAND)
 19. PIGEMEN DETECTIVES ROMANTIC TYPE (SONYBMG)
 20. JOJO TOO LITTLE TOO LATE (MERCURY)
 21. UGLY RUMOURS WAR (ISLAND)
 22. LILY ALLEN ALFIE (ISLAND)
 23. OMARION ICE BOX (EPIC)
 24. THE VIEW SAME JEANS (EMI)
 25. BEYONCÉ LISTEN (COLUMBIA)
 26. FERGIE GLAMOROUS (SONYBMG)
 27. SNOW PATROL CHASING CARS (FLECTION)
 28. BOOTY LUV BOOGIE 2NITE (ISLAND)
 29. AMY WINEHOUSE REHAB (ISLAND)
 30. JUSTIN JACK FT SHENA DARE ME (STUPID) SCO (ISLAND)
 31. CUNSHO DO IT 2 ME (EPIC)
 32. CALVIN HARRIS ACCEPTABLE IN THE 80S (EPIC)
 33. THE MACCABEES ABOUT YOUR DRESS (EPIC)
 34. HORRORS GLOVES (EPIC)
 35. P DIDDY LAST NIGHT (EPIC)
 36. ILEWIDY IN THE MOON (EPIC)
 37. KLAXONS GOLDEN SKANS (EPIC)
 38. GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL (EPIC)

NEW MUSIC MONTH

We always celebrate new music but in March we have over 250 hours of dedicated programming including:

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Brand new T4 Series: Musicool, The Search for the Next Pussycat Doll, plus Popworld continues

4Music Presents...Good Charlotte, Live From Abbey Road, and JD Set Presents...The Aliens, The Holloways and many more.

Over on E4 Music we are dedicating our entire playlist to new music

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