

17.03.07 Siobhan Donaghy Hayley Westenra Kings Of Leon Kelly Jones

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European indie organisation offers to help get EU approval for Sony BMG and Universal deals

Impala to step in again

Companies

by Robert Ashton

Impala is set to cement its position as the kingmaker of major mergers by offering to help Sony BMG and Universal get their deals approved by the EC competition authorities.

Just weeks after striking a groundbreaking, but controversial, agreement to help Warner negotiate safe passage through the European regulatory process if the US major can strike a deal to buy EMI, Impala now expects to sit down with Sony BMG and Universal.

It is offering support for their mergers if, like the deal struck with Warner, it gets significant "remedies" in return. Warner has already offered three key undertakings, including "recorded music divestitures" and serious financial backing to the indie's new media platform Merlin.

With both deals now in the in-depth phase II investigation, Impala president Patrick Zelnik now expects to "pave the way for agreements with Sony BMG and Universal". "They have no other choice," he continues. "The European Commission will do their

market test and ask for our wish list. In Phase II you have got to negotiate remedies."

Although Zelnik is not forthcoming on whether the sides have meetings pencilled in the diary, it is known that he and others from Impala have already held informal talks with executives from the majors involved.

This latest move to sit down and find out what other majors are prepared to offer in return for Impala's sure to further raise the hackles of disgruntled UK indies such as Ministry of Sound and G4 Recordings, which have already quit Aim in

protest at the Impala-Warner pact. But Zelnik is uncommitted. "What do they [the anti-Warner deal lobby] have to offer?" he asks.

He adds, "We are not looking for remedies for our agreement. This is a vision for the market for the next five years."

Impala's position also appears to have the implicit backing of senior UK indie chiefs. Jeremy Lascelles, CEO of Chrysalis Music Division and Aim deputy chairman, says Impala's success at the Court of First Instance last year in overturning the Sony/BMG merger approval had made it a serious

player in how future merger deals will be formed. He adds the indie sector's position remains "no mergers, without remedies", but says that if Impala can get "meaningful remedies" from Sony BMG and Universal/BMG that is "very good".

Similarly, Cooking Vinyl MD Martin Goldschmidt, says, "The fact that we are now at the negotiating table is unbelievable."

The latest Impala move comes as Aim failed to give complete backing to the Impala-Warner deal last Tuesday.

robert@musicweek.com

News p3



Gallows lead UK march on SXSW

Gallows will this week figure in the strongest UK presence in SXSW's history, as the band join a total of 123 British acts making the jaunt across the Atlantic for the annual music conference.

The hotly-tipped Hertfordshire band are currently the subject of

strong major label interest both in the UK and the US, having exploded since the independent release of their debut album in September.

Like many of the act's British contemporaries, SXSW is serving as an opportunity for the group to get in front of a US audience for the first time.

Gallows will join fellow Brits including Razorlight, Bat For Lashes, Jack Penate, The Pigeon

Detectives, Jamie T and Lily Allen at the event this week, with the total number of British acts attending whittled down from a total of 624 artist applications. In 2001, UK applications numbered just 23. Internationally, this year's artist applications totalled 8,023.

The annual British At SXSW BBQ will take place this Thursday, featuring performances from Amy Winehouse, Seth Lakeman, Tunnng and Scott Matthews. 6 Music and

Radio Two are co-presenting the event, highlights of which will be broadcast through the week.

Meanwhile, a tie-up in the US with Direct TV will result in SXSW benefiting from a daily eight-hour broadcast from two stages inside the convention centre featuring performances from the likes of The Bravery, Get Cape. Wear Cape. Fly and The Buzzcocks.

● SXSW preview p4-5

MTV looks to build UK position

Music channel pledges to increase content funding following restructure of senior management roles p4

Life after TOTP for the Beeb

BBC creative head, music entertainment Mark Cooper talks about digital, interactive and plans for the future p8-9

Can EUK be a high street hero?

Lloyd Wigglesworth, MD of music buyer EUK, on why he believes his company can be the saviour of the high street p10

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Digest

And, to maintain its integrity – and the belief of the independent sector – Impala must be sure that its new-found power is used sensibly and judiciously – Editorial, p14
Sven

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Bottom line

Vital sever links with eMusic

● **Vital** is believed to have pulled its content from download retailer eMusic in a dispute over royalties. Many frontline Vital releases, including Franz Ferdinand's *You Could Have It So Much Better* (Domino) and Finlay Brown's *Separated By Sea* (Naxos), disappeared from the site last week.

● American performance rights association **Acapa** has posted record revenues and royalty payments for 2006. The society reported revenues of \$785m (£407m) for 2006, an increase of \$37m from 2005, while royalty payments grew 5.3% to \$630m (£353m).

● Increased profits at **Universal Music Group** have helped parent company **Vivendi** to boost its full-year earnings. UMG's adjusted earnings before interest and income taxes (EBIT) were €744m (£507m) for 2006, an increase of 9.3% on 2005. Vivendi's adjusted net income for the year was €2.6bn (£1.8bn), up 17.9%.

● Even music companies, including all four majors, are suing Yahoo China for alleged copyright infringement, claiming that the search engine provides links to unlicensed music.

● Creative industries minister **Shaun Woodward** told the House of Commons that the Government had no plans to outlaw ticket touting. ● Distributor **Handmade** has reported record profits in its third fiscal quarter. The company posted net income of \$4.2m (£2.2m) for the three months to January 31, a sharp drop from \$14m (£2.2m) in the same period last year. Revenues for the quarter were \$485m (£251m).

● **Universal** has reached an out-of-court settlement with online video site **Bol.com**. Bolt has agreed to pay to Universal – believed to be \$10m (£5.2m) – for damages for past copyright infringement.

● **Optonica**, a five-day festival of visual music on the big screen, comes to the new BFI Southbank complex this week, with a programme of five performances, screenings, talks and installations from top artists.

● CD manufacturer **Lynic** is being wound up, after going into administration. BDO Roy Hayward was called in to the Stough-borough company last week.

● The **re-launched Radio Advertising Bureau** is predicting digital radio will be a boom time for ILR, p6

Sign here

Caroline strikes deals for US

● **EMI's** independent music distribution company **Caroline** has struck deals with both **Simpliply.com** and **Rough Trade** to distribute music in the US. It will distribute Simpliply

Reid's next album *Stay*, released on April 24, and will also be responsible for **Rough Trade's** roster of artists, including **James Cocker**, **Veils** and **British Sea Power**.

● Venture capital firm **Ingenuous** has made its first foray into live music by agreeing to co-promote the **Knowlesy Hall Music Festival**, where **Keane** and **The Who** will headline.

● **Legendary** reggae label **Greensleeves** has signed a digital distribution deal with **The Orchard**. The entire Greensleeves catalogue is now available through digital retailers supplied by the Orchard.

● **Virgin Retail's** digital arm has teamed up with **The Carphone Warehouse** to create a new music download service, **Virgin Digital** will become the mobile phone retailer's exclusive music download partner in the UK, powering its music website **MyMobileMusic.co.uk**.

● **Entertainment UK and Inspired Broadcast Networks** have concluded an agreement to treble their estate of broadband-enabled jukeboxes, **EUK profile**, p10.

● **The Magic Numbers's** TV production arm, **ITV Productions** have teamed up in a co-production and development deal. The two media groups will combine their talent to produce programming formats for broadcasters, both in the UK and internationally.

Exposure

Police sell out European tour

● **The Police** have sold out their European tour, in which the reformed band will perform just four dates in the UK, including a new out-of-court settlement with online video site **Bol.com**. Bolt has agreed to pay to Universal – believed to be \$10m (£5.2m) – for damages for past copyright infringement.

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This year's **Classical Brits** will mark the 150th birthday of **Edward Elgar** by celebrating the contribution the UK has made to classical music. The event will take place at the **Royal Albert Hall** on May 3 and the lifetime achievement award will go to conductor **Vernon Handley** (pictured), who has championed

● **Super Furry Animals** have been announced as one of the headline acts for the **End Of The Road Festival**, which is returning for its second year. The festival will take place at the **London Coliseum** on the **Wildfire/Dorset** border on **September 14 to 16**.



Rowe: Berlin press conference

● **Singer-songwriter Jason Rowe** opened a **Berlin press conference** to launch the **BP's British Music Week** promotion in the city. This year's event takes place on **April 20 to 29** and will feature shows from **Brett Anderson**, **Jedward**, **Ghosts** and **The Pigeon Detectives**.

● **The Magic Numbers's** TV production arm, **ITV Productions** have teamed up in a co-production and development deal. The two media groups will combine their talent to produce programming formats for broadcasters, both in the UK and internationally.

● **Eranscience**, **Mötley Crüe**, **Gallows**, **30 Seconds To Mars**, **Enter Shikari**, **Machine Head** and **Bowling For Soup** have been added to the **Download Festival** bill, joining headline acts **My Chemical Romance**, **Linkin Park** and **Iron Maiden** on **June 8 to 10**.

● **Manic Street Preachers** are the latest band to be added to the line-up of the **June 9 to 10 Rock Ness** festival in the **Scottish Highlands**.

● **BS2C** is screening a new documentary series called **The Seven Ages Of Rock**, tracing the development of rock music from the **Sixties** to the present day. It starts on **May 19**.

● **A New Welsh festival** will debut in **July**, p4
● The music industry has a long history to contribute to a government creative industries **Green Paper**, p5
● **Supergas**, **Ed Harcourt**, **Finley Quaye** and **Emmanuel Jal** have been confirmed for **The Voice Of Slavery**, a one-off show in support of **Anti-Slavery International** at the **Kenilworth Forum** on **March 25**.

● **Re-launching Smooth Radio** is finalising its **London line-up**, p6

● **EMI Music Publishing** has installed **Roger Faxon** as the group's new chairman and CEO to replace **Monty Brantley**, who leaves this month. **EMI Music Publishing** vice chairman **Robert Flux** is also leaving the company on the day **Banier** is due to exit.

● **David Lynn** has been appointed executive vice president and managing director of **MTV Networks UK and Ireland**, which is currently senior vice president and managing director of **Nickelodeon UK**, p4

People

EMI appoints new chairman

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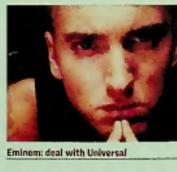
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Eminem deal with Universal

● **Eminem** has signed a worldwide distribution deal with **Universal Music Publishing**.

● Former **Sony** stalwart **Brian Yates** is preparing for the first release on his own newly-launched label, **Snowdog Records**. He is currently Estonian singer **Hannah**, whose album is out in **April**, and a four-piece band called **Thee**. Yates had a 23-year career in marketing with **Sony** but left in **2004**.

● **Channel 4** has appointed **BBC3** creative **Jason Bellamy** as its new head of programming.

● **HMV** has made two additions to its DVD production department. **Tim Scapling** and **Lee Symonds** have joined with immediate effect from **HMV Kingston** and central operations respectively as **DVD buyers**.

● **Peggyried** chief executive **Martin Lowe** is to join **Simon Fuller's** **ITV** Entertainment as its new head of digital entertainment.

UK indie organisation to agree timetable to canvas its members' opinions on controversial deal after board holds 'full and vigorous' meeting

Aim takes its time to review Impala/Warner agreement

Companies

by Robert Ashton

Aim is not rushing to approve Impala's agreement with Warner, preferring to canvas its membership before delivering a verdict.

The UK indie organisation's regular board meeting was staged last Tuesday, with one issue at the top of its agenda - the heads of agreement hammered out between the major and the European indie organisation.

However, after a "full and vigorous" discussion, the board members broke up before giving it their full support.

Instead, a statement issued by Aim indicated that the board members were "broadly supportive of the Warner/Impala agreement", but that they will seek guidance from their membership after explaining the deal to them in as much detail as a non-disclosure agreement (NDA) attached to it permits.

Aim chairman and CEO Alison Wenham says, "The board meeting was an important step forward in the necessary process of ensuring that we act in accordance with our members' principles and wishes on this all-important issue, and the board's broad support for the next stage is welcomed by me."

Aim board members sat for most of last Tuesday morning and were able to study the Impala deal in more detail than at the previous emergency meeting.

To avoid a conflict of interest, Beggars Group and Impala chairman Martin Mills and Cooking Vinyl managing director Martin Goldschmidt, who sits on the



Taking Aim: chairman Alison Wenham and deputy chairman Jeremy Lascelles



Impala board, were barred from the meeting, but allowed in peripheral to explain details.

Chrysalis Music Division CEO Jeremy Lascelles, who is Aim's deputy chairman, says, "We had a

The meeting was an important step forward in ensuring that we act in accordance with our members' wishes

Alison Wenham, Aim chairman and CEO

full and vigorous discussion which made the issues clear. There was no need and therefore no point to come to a formal decision. We have the opportunity now to explain [the Impala deal] in as much detail to our members as possible."

However, Lascelles says the mechanics and timetable for making the Aim membership aware of the deal and canvassing their opinion has still to be worked on.

He adds it also needs to take legal advice because of the restrictive nature of the NDA signed by himself and other Aim board members and concedes these restrictions may make it difficult to disseminate information.

Although the Aim board has a mandate to act on its members' behalf, Lascelles says that the issue - it has already led to Ministry Of Sound and Gut quitting Aim - justifies the decision to take the matter to the general membership. "We could go ahead, but this is bad thing that clarity is no bad thing," he says.

The move elicited criticism from Ministry of Sound, which issued a statement demanding the

immediate resignation of Impala negotiators from the Aim board. The statement, issued last Wednesday, argued that the Aim board are "unable to discuss the terms of this already binding agreement with their members" and cannot "seek their own legal counsel as directors with a fiduciary duty to their members".

In the latest step of the PR "bit for bit", V2 issued a further statement last Friday, rejecting Ministry's statement and calling for unity over the Impala-Warner deal.

Although Warner's latest rebuffed approach to EMI buys Aim more time to consider its approach, the indie body also seems in no rush. Lascelles says it will act as quickly as it can, but some suggest nothing will be achieved until the next board meeting on April 24.

Although an Aim spokesman says "ratifying the agreement will take as long as it takes", it is understood that one particular suggestion - that members could be canvassed fully at the AGM in June - has been rejected because it would overly delay the process.

Despite Aim's delay in giving support to Impala's agreement, the European body's president Patrick Zelnik says he is relaxed by their stance.

"I am never stressed by this," he says. "I would have been surprised if there were no arguments. The best way to be popular [in the indie sector] is to stay in bed."

He adds that he and the rest of the Impala merger committee can continue to work with Warner to put flesh on the bone of its deal while Aim makes up its mind.

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HMV boss to outline blueprint

HMV is on the verge of a new chapter in its history, as the retailer readies itself to implement chief executive Simon Fox's blueprint for the future of the business.

Fox will tomorrow (Tuesday) give a strategic update, in which he will announce a "blueprint" to drive the business he joined in September. These will focus on three key points: building the online business; improving the supply chain; and enhancing store layout. Other specifics are believed to include the introduction of a loyalty card, adding new product categories and further exploiting group strategies.

However, despite press reports to the contrary, HMV says the update will not signal the closure of stores - the retailer is in fact aiming to increase the number of outlets this year - nor will it abandon its iconic dog and trumpet logo, although it has initiated a brand review.

The company goes into this new era with a radically changed management structure, following the departure last month of UK and Ireland product director Simon Peck, and that in January of managing director Steve Knott.

Marketing director Graham Sim has temporarily taken on the role of product director and Fox continues to act as managing director. It is understood that Fox will ensure that implementation of his new plan is well underway before appointing a successor to Sim, which this will see through most of 2007.

Shares in the retailer have rallied in anticipation of Fox's announcements, climbing to 144p at the end of February, their highest point for more than a month. They have since stabilised to around the 140p mark.

THE PLAYLIST

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

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THE WHITE STRIPES
Ecky Thump (XL)
On the evidence of a number of tracks to date, the duo's forthcoming album, this already feels like a vital piece of their catalogue. (album, Jun 4)



DADA FT. SANDY RIVERA & TRILX
Lollipop (Data)
A big dirty groove with a memorable vocal hook that will take this club hit from the floor to the mainstream. (single, Apr 23)



CAJUN DANCE PARTY
The Next Unattachable (Way Out West)
Limited to 500 copies and enjoying airplay from Zane Lowe, Lamacz and John Kennedy. (single, Apr 16)



TIMBALAND
Shock Value (Polydor)
With guests including JT, Nelly Furtado, Fallout Boy, M.I.A., SO Cant and Eton John, this is like a hit album before it happens. (album, Apr 2)



TINSELTOWN SKELETONS
This is exciting in a way that so much music isn't. Captivating female vocals that drip pop sensibility. (disc, Apr 2)



FREEFORM FIVE
No More Conversations (Apple)
We have featured this big club bane in the past with a commercial release confirmed: expect a strong chart impact. (single, Apr 23)



RUFUS WAINWRIGHT
Do I Disappoint You (Atlantic)
From Stunning opener from Weinstein's forthcoming album, featuring guest vocals from his sister Martha. (from album, May 14)



THE SCARE
Bats! Bats! Bats! (OTTR)
Featuring from the Australian group's forthcoming album is an urgent, disarming track that gets you on first listen. (single, May 14)



YOUTH GROUP
Sorry (Viv League)
A classic jangling pop song from Youth Group's acclaimed second album. Destined to establish the band in the UK this year. (single, May 14)



BONDE DO ROLE
Office Boy (Domino)
A classic single from the Brazilian trio is a big dirty pop song with a healthy works 'til all production. Catch them at SaSW. (single, May 21)

er festival

Meanwhile, *Music Week* can reveal the headliners for this year's Wireless Festival, which takes place over four days in Hyde Park and over three days in the grounds of Harewood House near Leeds, where camping is being introduced this year. It will be held between June 14 and 17.

The headliners will be The White Stripes, Faithless, Daft Punk and Kaiser Chiefs and there will also be appearances from Queens Of The Stone Age, Badly Drawn Boy, Just Jack, Guillemots, Editors, Rakes and Cribbs.

Wireless, a Live Nation event, will be The White Stripes and QOTSA's only UK appearances this summer, as well as Daft Punk's only English appearance of 2007.

Live Nation will also be staging Hyde Park Calling from June 23 to 24 with Aerosmith headlining, but unlike last year will only be taking over Hyde Park for two weekends because the Tour De France will be passing through it. Live Nation also has a festival of its own in Swansea's Singleton Park called Escape In The Park, but this is a single-day event.

BBC to be broadcast partner for Live Earth

The BBC is set to screen this summer's Live Earth charity concerts, as part of its ongoing commitment to key musical events.

Live Earth, which was created by former US vice president Al Gore to raise awareness of environmental issues, will take place in seven different locations around the world on July 7 and BBC head of events Nick Vaughan-Barrett confirms that the station will be involved as a broadcast partner, as it will be with the Diana tribute concert.

"We have been talking to [Live Earth] organisers for some time," he says. "The whole issue of global warming is very important to the BBC and the project is something we are committed to."

"We are just working out what is the best way to cover it on the BBC. But they have to announce their full plans first."

The London leg of Live Earth

and the Diana Tribute gig, which takes place on July 1, will be among the first shows at the newly re-opened Wembley Stadium. Live Nation will promote both shows, as well as the New York and Shanghai Live Earth dates.

Live Nation managing director Stuart Garbraith says Live Earth will dwarf all other concerts this summer. "The furore that surrounded Live 8 will be hard to match, but this is a bigger issue that affects the world and every single person in it," he says. "It will be the media pinnacle of the summer."

Artists already announced for Live Earth include Red Hot Chili Peppers, Duran Duran, Corinne Bailey Rae, Snoo Dogg, Damien Rice, Snow Patrol, Keane and Bob Dylan. As well as the London, New York and Shanghai dates, concerts will be staged in Sydney, Johannesburg, Rio de Janeiro and Kyoto.

Each concert will last between four and eight hours, with full details of location and ticket sales to be announced later this month.

Organisers have secured television, internet and wireless coverage in 120 countries, as well as a deal with the MSN network to broadcast the gig over the internet. The event will implement a new "Green Event Standard" that organisers say will become "the model for carbon-neutral concerts and other live events".

Al Gore is expected to give a press conference in the next few weeks to announce more details of the London event.

Tickets are already sold out for the Diana tribute concert, which will include performances from Elton John, Duran Duran, Bryan Ferry, Pharrell Williams, the English National Ballet, Joss Stone and Andrew Lloyd Webber.

© Mark Cooper interview p8-9

Woodward to attend BPI summit



Woodward: willingness to meet industry

One of the last opportunities for the music industry to contribute to the Green Paper on the creative industries arrives next week when the BPI hosts Shaun Woodward and key music executives at a music summit.

The March 19 event is another chance for the industry to brief the Creative Industries and Tourism Minister on the issues currently facing the music business, from copyright issues to tax breaks. It may also be the first opportunity for Geoff Taylor to meet Woodward in his new role as chief executive of the BPI.

However, the event is expected to be much smaller – perhaps two dozen people – than the music summit held at the British Library last June. That took place at the halfway point in the Creative Economy Programme (CEP), launched at the end of 2005 with the aim of making the UK the world's creative hub. Around 100 people from all sectors of the industry, including EMI Group CEO Eric Nicol and Live Music Forum chief Fergal Sharkey, briefed the Government minister and his DCMS and DEEP aides on the issues affecting the industry and some of their concerns.

An insider, who expects to be present at next Monday's event, says it is very unlikely that the meeting will get sight of any drafts of the Green Paper, which is expected to be published in June. But he says this latest meeting is crucial because it may provide the music business with an early indication of what the Government is planning to put in it and also by Woodward thinking at this stage. "It's an opportunity for us to ask questions and to say what the Green Paper is likely to be saying and also for people to feed into the [Green Paper] process," he says.

The meeting also demonstrates Woodward's continued willingness to engage with the music industry, despite setbacks such as the Gowers Review's rejection of copyright extension. "I suppose the proof will be in the pudding, but at least Woodward remains committed to the industry," adds the source.

cross the Atlantic to this year's Texas-based music conference and seminar

ady for invasion of new talent

Live Dates	Live Dates	Live Dates
<p>CLUB DE VILLE MAR 16 2007 20:00</p> <p>BOURBON ROCKS MAR 15 2007 20:00</p> <p>POSITIVELY #118 STREET MAR 17 2007 20:00</p> <p>VICE PARTY VICTORY GRILL MAR 16 2007 20:00</p>	<p>RED EYE LIVE MAR 15 2007 22:00</p> <p>EXODUS MAR 16 2007 01:00</p>	<p>GYPSY TEA ROOM MAR 14 2007 20:00</p> <p>STUBS MAR 16 2007 20:00</p>
<p>FRANCE Prospect Type P Genre/Freq/Style FRA Price 12345</p> <p>RECORD MAKERS TURSI Prospect Type P Genre/Freq/Style 2003 Price 12345</p> <p>FRENCH PARIS, FRANCE Prospect Type P Genre/Freq/Style ACID TASTE Price 12345</p>	<p>UNITED STATES OF AMERICA Prospect Type P Genre/Freq/Style USA Price 12345</p> <p>YOUNG LOVE AMERICAN Prospect Type P Genre/Freq/Style M Price 12345</p>	<p>UNITED STATES OF AMERICA Prospect Type P Genre/Freq/Style USA Price 12345</p> <p>UNDISCOVERED AMERICAN Prospect Type P Genre/Freq/Style M Price 12345</p>

SKSXW held in Austin, Texas. A record 1,536 acts will be performing, while applications for the event topped 8,000

and, while traditionally the schedule has been made up of just 30% international artists, British artists now occupy more than half of that international presence.

"The growth from the EU between 2001 and 2007 has gone up by a factor of three; from the UK it has gone up by a factor of five, so we have a very strong pres-

ence there now," says SKSXW UK & Ireland manager and environmental consultant Una Johnston.

Indeed, while in 2001 there were 339 applications from the EU, this year that number has risen to 1,071. For the first time this year, all artist applications were submitted online, speeding up the process for organisers. Johnston says it was

a "hugely successful" exercise. "The reason they had resisted so long was because of quality, but it got to the point where they had to do it," she adds. Total artist applications topped 8,023 for this year.

Typing into the event again this year is the second Live From London, taking place in New York tomorrow (Tuesday). Produced by

British Underground in partnership with Creative London, the event will take the shape of two showcases at the Bovey Ballroom and Mercury Lounge, featuring performances from Any Winehouse, The Pipettes, The Holloways, Jamie Woon, Thung, Pop Levi and Winter Kids.

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Station to incorporate classic hits into far broader musical offering

Smooth puts final touches to line-up ahead of launch

Radio

by Jim Larkin

GMG Radio is to finalise the new line-up of Smooth Radio in London this week ahead of its March 26 relaunch, which bosses predict will be a key step in making the Smooth brand the biggest in UK commercial radio.

Last week it announced that former Radio One presenter Mark Goodier would be taking over the mid-morning slot, so completing the core weekday line-up of Graham Dene at breakfast – once he is released by Magpie – followed by Goodier, then Kevin Greening in the afternoon and one-time Virgin Radio DJ Martin Collins at drivetime. The station expects to unveil a final addition to the weekday schedule this week, along with two or three more names for the weekend.

Under its new format, Smooth will be allowed to transform from a soul, R&B and jazz station into a broader musical offering, playing classic hits. Its target audience will be 40- to 50-year-olds who are

currently listening to Radio Two. Smooth London's managing director Andy Carter says it is realistic to believe Smooth can be bigger than Radio Two in the areas in which it operates.

"We want to be a real alternative to Radio Two in targeting the 40 to 50 market, because we don't feel it's well served at the moment," says Carter.

The new line-up will only broadcast in London, but the Smooth brand is expanding around the country. It already operates in the North West, while two Saga stations bought last year are to be rebranded as Smooth and a fifth Smooth station will launch in the North East this year.

In listener terms, the brand is currently the fourth biggest in UK radio, behind Xfm, Kiss and Galaxy, but Carter says it can get to number one. And the driver for this, he says, will be a strong flagship station in London.

"This is the first time London has had this type of station and you need a strong case in London if you want to rule the rest of the country," he says. "There are 10m



Goodier: mid-morning slot

potential listeners here."

Carter says the aim is to take listeners from Radio Two because he wants to support growth of the commercial sector. He believes Smooth could one day enjoy a larger share of the London market than Radio Two, adding, "In time it could happen – these things don't happen overnight, but that's

what we're aiming for."

It is certainly a bold ambition, given that Smooth's share of London listening currently stands at 1.5%, compared to Radio Two's 10.4%, according to the latest Rajar figures. Yet Carter says Smooth has previously been held back by its format, as have a number of stations who would have liked to target audiences older than the 15 to 44 age range that most commercial stations are chasing.

"Classic FM does extremely well in this market, but for the rest of us there have been problems with format," he says. "This is the first London FM licence to target this audience."

Carter adds that the station is not out to break new acts, but he can offer some encouragement for the music industry in so far as it will feature some new tracks. He says, "You'll hear classic hits and we'll play people like Shania Twain and Billy Joel, but would we play James Morrison? Or Yes would, but it would have to be the right track that fits the right mood."

jen@musicweek.com

Radio digest

Lord Alli joins board at SMG

● Lord Alli, the man who tried to buy Virgin Radio two years ago, has joined the board of its parent company SMG as a non-executive director. Alli, currently chairman of both Chorion and Asos, joins Brevin Dolphin Hedges executive chairman James Methelton as a new non-executive director on the SMG board. Their appointments follow the departure of six executives from the Silences on the boardroom in the wake of the collapse of merger talks with Talksport owner ITV.

● American indie organisation **AZIM** has established a "Radio Rules of Engagement" with US broadcasters CBS, Citadel, Clear Channel and Entertainer.com that it says will help to promote independent music on US radio. Under the deal, which follows investigations into major-label payouts led by former New York State attorney general Eliot Spitzer, the four radio groups have agreed to an Independent Music Content

Commitment that equates to 8,400 half-hour blocks of airtime dedicated to independent music.

● **Galaxy North East** has appointed former Juice 1072 managing director Matthew Bashford as its replacement. Bashford has replaced Ian Trotter, who has taken up a post at CBS Outdoor.

● **Virgin Radio** has signed television personality Shane Richie, whose first show for the station will be broadcast on Easter Monday afternoon and will form part of Virgin Radio's Great British Bank Holiday Weekend, during which the station will be celebrating all things British.

● **Radio One** is to broadcast a number of shows from the 2007 Miami Winter Music Conference. On March 23, Pete Tong will host an extended edition of his Friday night show live from the Surbarcrom Hotel and will also present an In New Music We Trust Winter Music Conference special, with news and music from the event. Sets from all DJs will be recorded for broadcast on Radio One's Essential Mix on Sunday, March 25 and Sunday, April 1.

● **Capital Gold** is to air a seven-part documentary radio series examining the history of some of the best-known record labels in the world. The series, which starts on March 18, is called *Legendary Labels* and will trace the development of CBS, RCA, Poly, Island, Motown, Polygram and EMI. On the back of the programmes, Universal Music Catalogue will be launching a new compilation album series, beginning with *Capital Gold – Legendary Labels – Set 1* on April 9. **Deform** is to launch applications for a new local digital multiplex licence for the Hereford and Worcestershire region. The area covered by the newly designated Hereford and Worcestershire licence has an adult population of 586,000. The closing date for applications is June 6.

Commercial radio hopes to cash in on digital age

The digital era will herald a golden age for the financial health of the commercial radio sector, according to the Radio Advertising Bureau, which was relaunching last week.

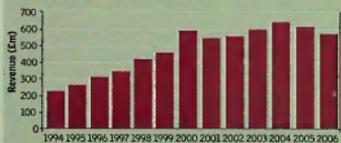
While the sector continues to be battered by a tough advertising environment, the RAB argues commercial radio has proved remarkably robust in retaining listeners in the face of new media competition and it believes that listener loyalty can be turned into increased advertising spend with the help of a series of measures it has put forward.

Among five initiatives it has recommended are: a new certificate of buying credentials for media agencies; the launch of the results of a study into podcast-listening to support claims iPods are complementary to radio; an ad effectiveness tracker; and a consultancy service for key buyers.

These measures, which were outlined in London on Tuesday at a relaunch for the RAB, have been welcomed as positive for both radio and music by radio industry executives.

Emap head of agency sales

Commercial radio revenue



SOURCE: BROADCASTING BUREAU

Bruce Daisley, who was at the relaunch, says, "The music industry wants as broad a range of stations as possible because it encourages people to experiment with new music and that's going to need advertisers to spend so that stations can invest in digital and it's encouraging that the radio industry is taking this seriously."

Since it was amalgamated with the Commercial Radio Companies Association last July, the RAB has seen wholesale change in personnel, with ex-Capital executive Martina King recruited as chairman and now Simon Redican from

New International joining as managing director. It has also formed a policy think tank and recruited new GCap London managing director Frit Hazlit to sit on it.

At the relaunch last week, the RAB met with key media buyers to officially introduce itself and King spelt out a manifesto for growth. At its heart is the claim that new technology platforms are a friend of radio, rather than a foe. "Radio is complementary to an iPod and to a phone," says King. "Whatever device you look at, there's a role for radio. If you look at other old media, newspa-

per readership has fallen off a cliff, but radio audiences remain steady. That's something worth celebrating."

Although commercial radio has retained listeners, it has struggled to translate this into media spend. In its most recent half-year results, GCap Media turnover was down by almost £10m, while last month Emap issued a gloomy financial forecast for the current year because of difficult conditions in radio. Consequently, meanwhile, has called in Hawkplay Partners to review its radio business, which could result in a demerger.

The RAB hopes its five initiatives will help to rectify this, while it is also launching a concept called Radio 3.0, referring to the third age of radio. Following radio's invention and the advent of portable radio, the availability of radio on new platforms such as computers and mobile phones represents radio's third era, says the RAB. As part of the 3.0 initiative, it will monitor listener behaviour and examine opportunities for brands to interact with listener communities.

SOUTH WEST SOUND

2007

Wednesday, April 25
Engaging Through Music
Colston Hall, Bristol
Thursday, April 26
Music Industry Uncovered
Colston Hall, Bristol
Friday, April 27

Commercial Realities Today
Dartington Hall, Totnes,
Devon
Saturday, April 28
Music Education to Music
Industry
Dartington Hall, Totnes,
Devon

A new tour taking place in the South West has given acts under 18 a chance to perform

Kids are finally alright to play live

Live

by Stuart Clarke

For any band whose members and potential audience are under the age of 18, securing gigs in a licensed venue can prove problematic. Indeed, current licensing laws have made it such an unattractive proposition in Bristol that all but two of the city's venues have stopped accommodating any form of entertainment for anyone below that age.

It is a problem the Art Council-funded music education organisation Dartington Plus and its South West Music Industry Forum initiative have sought to address by rolling out a new tour across the region that is providing an all-too-rare outlet for young bands aged under 18 to perform.

Tenage Rampage has been on the road since January 27 and will conclude with a show at the Ariel Centre in Totnes on March 23. Featuring The Naturals from Bristol,



Going live: young bands have been given an opportunity to get out on the road

The Benefits from Totnes, Edge Of Reason from Plymouth, Entropy from Exeter and The Locosmos from Somerset, the tour is, for many of the bands, their first taste of regular touring and, via the organisers, is providing valuable lessons in building databases, selling merchandise and communicating with a fanbase.

"Tenage Rampage came about because we were being told by kids

across the South West that they had this problem of not being able to get gigs because of their age," says organiser Matt Booth from South West Sound/Dartington Plus. "The tour has been great. Each band is getting to play to crowds in different areas and they're reaching new audiences. We've been encouraging them to do merchandise and educating them in how to take what

they're doing to the next level."

South West Sound is the focal point in a year of activity by the South West Music Industry Forum and Dartington Plus to promote music from the South West region. Now in its fourth year, the event offers networking opportunities, workshops and career advice in all aspects of the industry. This year, guest speakers will include Jeanette Lee from Rough Trade, Korda Marshall from Warner Bros, as well as Billy Bragg and Tom Bewick from Creative and Cultural Skills.

Spread across four days, South West Sound begins on April 25 in Bristol with a day themed Engaging Through Music, which will focus on networking and development opportunities for music teachers, community musicians and organisations in this area of the industry. Day two is themed Music Industry Uncovered and will examine the music industry at entry and intermediate level, providing advice on career paths, gaining work experi-

ence and employment within the music industry.

Music Week talent editor Stuart Clarke will take part in a workshop on that day with Hilary Perkins from BBC digital music station 1Xtra, Jeanette Lee from Rough Trade and others. On the third day, the convention moves to Dartington for Commercial Realities Today. In association with Music Week, the day's sessions will look at aspects of current music industry practice, including songwriting and song placement, copyright, music production, the live industry, running your own label and accessing overseas markets. The final day of the convention, Music Education to Music Industry, will explore the relationship between music education and the music industry.

As well as the daytime session, fringe and live events will be held during the evening at both Bristol and Dartington, showcasing local talent. See www.southwestsound.org.uk, stuart@musicweek.com

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As the BBC enters its post-*TOTP* era, creative head, music entertainment Mark Cooper talks to *M*

'There is more to BBC music

Television

by Martin Talbot

It has certainly been a memorable past 12 months or so for the BBC. Besides being pre-occupied through much of 2006 with Charter Review issues, it was a year which saw the defection of its chairman Michael Grade to ITV, followed by the confirmation in January of a licence fee well down on its expectations.

But for the music industry – and the cultural history books, perhaps – 2006 will be remembered most as the year in which Auntie Beeb finally put to bed arguably the most famous music TV brand in the world – *Top Of The Pops*.

It is a topic which BBC creative head, music entertainment Mark Cooper – who was responsible for making the show, week after week – is, clearly, heartily sick of. He does not say as much, it is true, but you can tell.

"The music strategy really didn't bite in during 2006," he says. "It was an incredible growth year, which is bearing fruit even more this year – the growth of the BBC1 sessions, the rise at BBC4 of quality music documentaries, the return of *TOTP*; the continued success of *Later*, the emergence of red button."

"There is so much more to BBC music TV coverage than *TOTP*," he says. "That makes the most of the channels and the market. It's much more coherent now."

The statistics certainly bear out Cooper's bullishness. In the financial year to April 1 2006, the BBC will have broadcast 261 hours of music on TV, a 12% uplift on 2005, with that expected to rise to 375 hours in 2007/8. Against that, around 25 hours of *Top Of The Pops* broadcasts might be considered a drop in the ocean.

"We are all sad, but equally, we have to move on – with *TOTP*," he says. "There is more to BBC music TV than *TOTP*," he says. "That makes the most of the channels and the market. It's much more coherent now."

"There is so much more to BBC music TV coverage than *TOTP*," he says. "That makes the most of the channels and the market. It's much more coherent now."

loved. But it's gone and we are moving on."

Indeed, while those figures are impressive, they are only part of the story. As the corporation develops, it will become increasingly focused, not just on its terrestrial channels, or its digital services, but on the growing potential of its interactive offerings, too.

Last month's widely-trumpeted deal by the BBC with YouTube is perhaps the highest-profile example of its journey down the interactive route (see box, right). But, in reality, it is an increasingly well-travelled road within the corporation.

Last week was the formal launch of the second Electric Proms, a BBC-created and run festival which will return this October after a first event in which it pushed back significant boundaries. The utilisation of red button and iPlayer proved a crucial part of last year's event, and director Lorna Clarke insists it will be key again this year.

"It is very important," she says. "Radio and TV are excellent at producing special appointment-to-view broadcasts, bringing the colour, live highlights and headlines. But on red button and online we can offer music on demand and in more depth."

"Red button allows viewers to browse a selection of the live sets

With Top Of The Pops, we are mired in a conversation about the past all the time
Mark Cooper

and get a feeling for the whole event. Having full sets online allows fans of the artist who missed out on tickets to be part of the gig."

Such interactivity is not limited to Electric Proms, though. "The whole way we consume music – the one-off hit, at one time – I don't think the future is going to be like that," says Cooper.



Terrestrial

While BBC1 continues to be the home of big events, such as the Diana Concert (July 1) and Live Earth (July 7) at Wembley Stadium, controller Peter Fincham is also a big fan of the BBC sessions, which have so far featured Elton John, Norah Jones, Corinne Bailey Rae and Paul Simon. BBC2 will host popular shows and docs, such as *The Seven Ages Of Rock*, *Later With Jools Holland* (above), *Boys & Girls*, as well as *TOTP*.

"Digital channels have changed all that. The iPlayer has changed all that. A lot of the programmes we do make are really niche, but the audience love them. *Later* is in a very tough window going out at 11.30pm."

"Last Friday I met someone who said, 'I love your programme, I tape it and watch it the next day and then go out and buy a couple of records – but I would never watch it at 11.30. There are a lot of people like that. And, for them, I think this new world is good news.'"

"Music can play a central role in helping drive the journey to this 'new world'," suggests Cooper. "Quite often when we are starting a new programme, we are going off and clearing all the rights," he says. "We know it is going to go online, on red button and our HD channel – sometimes we are servicing the same programme for five

different outlets. The whole 360-degree strategy which the BBC has been talking about, music is an inevitable leader in that."

"In one weekend, you might deliver 30 hours from one event – like Glastonbury, Reading and Leeds. Put that with online, there is probably not one other genre, apart from sport and news, that is going to deliver that many hours."

Clarke agrees, and is clearly proud of the 360-degree approach to content which was achieved with last year's Electric Proms, which will be developed further this year.

At last Tuesday's 2007 launch, Clarke outlined the debut event's achievements: all of the concerts which featured as part of the festival were offered, track-by-track, as video streams on a central Electric Proms website.

The BBC saw some 750,000

streams over the period of around two weeks before availability expired, in addition to the 500,000 hits on the central Electric Proms website.

Such activity – with TV and radio often broadcasting concerts simultaneously – underlines the increasing blurring of the lines between radio and TV.

The blurring extends towards the increasingly common use of the term "radio visualisation" within BBC corridors – a fact which highlights nothing more sinister than the increasingly broad thinking which is applied to the concept of "broadcasting".

Such co-ordination is evidenced by the increasingly regular meetings between the likes of Radio Two/GMusic controller Lesley Douglas, her opposite number at Radio One/1Xtra Andy Parritt and key players within the TV sector, such

Why terrestrial television is no place for a primetime music show in 2007

Mark Cooper understands the reason for the continued questions about *Top Of The Pops*. And he is happy to field a few more.

TOTP, of course, was that rare beast, the primetime terrestrial music show. In the wake of the show's demise – and aside from more light entertainment music-based shows

such as *Strictly Come Dancing* or *The Two Of Us* – does Cooper believe a primetime music show has a place on terrestrial television in 2007?

"No I don't," he says, "and I don't see any evidence of it on other broadcasters either."

There is no evidence of that, despite all the talk of charts shows last year. I don't see

anyone in primetime putting a music show on."

And the fact that no-one else has stepped into the breach? "...indicates that there is not really a breach," says Cooper.

He is certainly sceptical about the appeal and potential for a magazine-style programme, riding up the latest news in music – a music equivalent of *Film*

2007, if you like – trailing new singles and album releases, glib news and snuffles.

"There is a huge energy and curiosity for music," says Cooper, "but I think [consumers] get their fix from a combination of print, online and radio for that."

"The idea that there is a community big enough to support a terrestrial TV programme, I



to WW about digital, interactive and the corporation's plans for the future of music of television

ic than Top Of The Pops'



Digital

BBC3 is home of big music events, including Glastonbury, Reading/Leeds, R1 Big Weekend, while the BBC Beyonce project will be followed by similar projects. BBC4 is the home for documentaries, which start here and move up to BBC3 and BBC2. *The Stiff Story* is to be followed by *The Factory Story*, which is in production. And *Folk Britannia* and *Soul Britannia* (above) will be followed by *Pop Britannia* in spring 2006.

as BBC1 controller Peter Fincham and BBC2 controller Roly Keating. Electric Proms is the first cross-platform BBC event on such a scale, as well as being among the

BBC Electric Proms was the first time we could offer comprehensive online video

Lorna Clarke

first projects within the corporation to be produced through a team – based at Western House – which straddles TV, radio and web. The aim is simple, suggests Clarke. "It is about giving the audience options of how and how much they want to view from the general music fan who will listen to Zane Lowe live from the festival

to the obsessive Paul Weller fan who watched every minute of the full set online," she says. "We started working like this with all the festivals in 2006, but BBC Electric Proms was the first time we could offer comprehensive online video."

Indeed, the initially limited availability of the iPlayer, can only increase. "The online iPlayer was an experiment last year," Cooper says. "That's the model we aspire to – one of the key ideas in Creative Future was the iPlayer. We hope that, by the end of this year, virtually everything we make will be available in that way. That is a huge transformation."

And the true potential of such developments, perhaps, lies in a BBC archive which spans *TOTP*, *Whistle Test*, *Later* and much much more.

While the rights issues for

music remain horribly complex, the potential of deals such as the YouTube one centre lies in the unlocking of such niches. It is an archive which Cooper, Clarke and their teams are continuing to refresh – even if it can never be an end in its right.

"Every time you do *Later*, you think, 'This has value,'" says Cooper. "And, as we know, that value can always increase. It informs what we are doing, that sense of heritage. "But you can't start thinking about shooting people like you are laying down time. Archive is an important thing, but if you start thinking, 'No-one cares about this now, but it will be worth something in five years, that will be a little perverse."

"I booked Jeff Buckley on *The Late Show*, but I didn't book him because we thought it would be important archive."

Interactive

"Red Button" is the buzz phrase within the Beeb, and the corporation's festival and Electric Proms coverage will earn extra airtime through the digital TV platform. The concept works in parallel with the iPlayer, which allows clips from TV productions to be viewed on demand within a seven-day window after initial broadcast.

How the BBC and YouTube deal will work

When the BBC struck a deal with YouTube a fortnight ago, music fans might have expected the door to have opened to a flood of music footage from the BBC archive. Fans will have to wait a little while longer, however.

Under the deal, clips from new shows and specially commissioned clips linked to shows including *Doctor Who* and *Life On Mars* will be offered, while a BBC Worldwide channel will present clips from the likes of *Top Gear*, *Spooks*, *The Catherine Tate Show* and *The Mighty Boosh* as well as factual programmes, while BBC World will offer around 30 news clips a day.

Initially, however, music will be excluded, although discussions continue between the BBC and PPL for the right to broadcast audio-visual material via the internet. Instead, the BBC is focusing on two other interactive initiatives – "iPlayer" and "red button".

"Red button" is the means through which additional channels of content can be viewed via digital services such as Freeview, simply by clicking on the red button on the TV remote.

In turn, the iPlayer is at the centre of perhaps the BBC's most significant test of interactive

content. In August last year, it launched a "public value test" of the iPlayer – which had previously been branded MyBBCPlayer – as part of its efforts to assess the viability of services which would see seven-day catch-up on the internet or via cable, TV simulcast via the internet and non-DRM downloads of podcasts.

Essentially, through 2006, a selection of TV shows were available – either in part or in full – via the internet using the iPlayer, including the likes of *Later* and *Electric Proms*. With the latest consultation period underway, a final judgement is due on May 2, but with a clear expectation that the iPlayer will receive approval and be rolled out more comprehensively.

While this would be a significant step, further – perhaps more radical – developments are expected. Indeed, BBC Worldwide chief executive John Smith last week indicated that downloads of BBC video footage is inevitable.

It is a suggestion which would not only displace the BBC's traditional broadcast competitors, but would create a new set of rivals – not least Apple's iTunes Music Store. The immovable object against the irresistible force, perhaps.

don't actually believe it. It would appeal to a niche audience. I don't believe it is a mainstream programme.

"Television in general is dubious about magazine programmes at the moment, because generally they don't deliver the kind of audience they want and expect.

"I would love to see that

programme, but I think it is a niche programme."

The *TOTP* brand will remain alive on TV, however, indicates Cooper. The Christmas shows performed well, he says, with *TOTP2* attracting 3.5m viewers on Christmas Eve, while the Christmas Day show drew 3m viewers.

"In the right place, when it is

part of the nation's nostalgic collective consciousness. It does really well," adds Cooper.

"I would like to think that it is dormant. *Doctor Who* was dormant for a long time. *Top Gear* was dormant for a long time. Its moment may well come again. But it is not what I am focused on at the moment. We want to move the dialogue on."

EUK TURNOVER
2002/3: £175m
2003/4: £263m
2004/5: £1,016.5m
2005/6: £1,165m

News

Music buyer EUK surprised many industry observers with its recent purchasing deal with Virgin Megastores – and the company is not finished yet, says MD Lloyd Wigglesworth

Why EUK boss believes he can be a high street hero

Retailers

by Ben Cardew

With his earnest demeanour and business-like ways, EUK managing director Lloyd Wigglesworth might seem an unlikely hero.

Yet for the independent music retailer that his company serves – shops which have been battered by relentlessly falling prices, online competition and a downturn in the high street – that is precisely what Wigglesworth believes he can be.

"If anyone is going to keep high street retailers going, then it is us," he tells *Music Week* bullishly. "I think that high street retail is a tough place to be. The best thing that we can do is give our consumers the most competitive price."

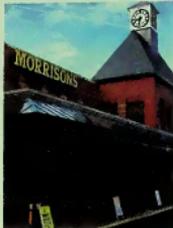
"We know that they will be fighting price wars against the grocers. That is real – the grocers don't need to make the same money from entertainment. But the first thing that we can do is give them a best possible price. And we should be able to do that because we are the largest in the entertainment industry."

It is an audacious boast and one that may prove controversial, given the company's recent history. In February, EUK announced that it was to close the THE operation that it bought last September.

The move threatens to bring job cuts among THE employees – although EUK says staff will be re-deployed wherever possible – and also brought protests from independent retailers, many of whom relied on THE for overnight "top-up" supplies.

But Wigglesworth is unabashed, suggesting that the move will actually benefit the whole entertainment market. "Essentially it was down to what was happening on the market and how much surplus capacity we had," he says. "We can't afford to run with surplus capacity. A lot of retailers aren't making money from entertainment and they need us to be very efficient. Consolidation has been inevitable in the industry for a number of years."

He also pledges that all former customers of THE and book wholesaler Bertram, that EUK bought in January – will continue to enjoy the same level of service that they enjoyed before. "We



From WH Smith, Morrisons and Virgin, EUK MD Lloyd Wigglesworth believes he can be the hero of the high street

would be mad if we didn't take the best things from both and ensure that they are retained," he explains.

The acquisitions of Bertram and THE were the latest in a long line of aggressive EUK deals, stretching back to March 2006 when Tesco announced that it had terminated its contract with EUK and was taking its buying of music and video product in-house with support from distributor Handlman.

According to Wigglesworth, this left a big hole in EUK's business that it needed to fill as soon as humanly possible.

"We were in books somewhat, but wanted to grow that and also our share of the music and other entertainment markets," he says. "We won WH Smith and Morrisons contracts, but we had to grow further than that. THE was struggling. Their last big piece of business was Sainsbury's and we were pitching hard for that. It just made perfect sense for us to buy their business."

But EUK was by no means finished following the THE deal – in January, the company surprised many in the music industry with the announcement of a deal which would see it assume full responsibility for purchasing Virgin Megastores' stock, including core product categories of CD, DVD and games, from June 1.

Virgin Retail marketing and new media director Steve Kincaid says that the move will not harm the retailer's specialist credentials and Wigglesworth argues that the deal makes perfect sense.

"For Virgin we offer buying scale, economics of scale and distribution," the EUK man says. "We have some very efficient warehouse-

es. We have invested a lot in our packaging and picking equipment in the past few years. We think that we are the best in the industry and we know the music industry very well. We have some of the most knowledgeable staff in the industry; they know what sells and how to put together a chart promotion."

With such audacious successes behind him, it is no wonder that Wigglesworth is bursting with confidence – indeed he claims that EUK is now in a far healthier situation than when its business was

The best thing that we can do is give our consumers the most competitive price
Lloyd Wigglesworth, EUK MD

dominated by Tesco.

"It looks very positive now," he explains. "It was very worrying. Any company that had 40% through one customer is always one that is worried for their future. We have a much stronger business now that we have replaced the Tesco business with a number of accounts."

In this, he has the agreement of the market: so successful has EUK been of late that many in the City now consider it likely that the distributor will be spun off from struggling parent company Woolworths, in the same way that WH Smith has spun off its own distribution arm. Wigglesworth, of course, furiously denies this and, if keeping things tight, he is keeping it tight.

"I have read and heard the

press speculation [that EUK might be spun off]. I think that it is just that: speculation," he says. "Will it happen? Who knows?"

"If it does happen, however, such a move is likely to be welcomed by independent record dealers. One senior retailer told *Music Week* of his doubts over being supplied by an arm of Woolworths – a major competitor.

Whatever may happen with Woolworths, Wigglesworth and EUK appear determined to resist the temptation to rest on their laurels. The managing director says his company is now examining the digital music market, with an eye to increasing its involvement in that booming field.

"We would like to be a digital aggregator," he says. "We already play that role with the Digital Jukebox [an estate of broadband-enabled jukeboxes that enables more than 2.3m music tracks to be accessed in pubs and clubs]. I can see us playing that role with more customers in the future."

"Music is a very vibrant industry that is going through an immense change. Consumption of music is growing all the time. But people in the supply chain are thinking how to make money out of the digital supply chain. We are the revenues that we are losing on the physical product, but we are aiming to play a significant role in the digital supply chain."

"We will talk to all consumers who are involved in retailing, either online or physical. We will look at all of them to see whether we can play a role for them."



EUK history

1966: Business founded by EMI Records to distribute music to non-specialist retailers.

1986: Company is acquired by Woolworths parent The Kingfisher Group.

1988: Company's name changes from Record Merchandisers to Entertainment UK (EUK).

1992: Opens new distribution facility in Hove, Middlesex.

2001: Woolworths and EUK do merger from Kingfisher Group. EUK becomes wholly-owned subsidiary of the newly-formed Woolworths Group.

2006: Woolworths Group acquires Total Home Entertainment Distribution Limited (THE) to form part of EUK division.

Despite the challenges that face the music press in the digital age, the latest ABC figures show there's still room on the shelves for more than just the leading titles, says Adam Webb

ABCs: the movers and shakers of the past year

Comparing July-December's ABC figures with the corresponding stats from five years ago makes for an interesting read – as much for what hasn't changed as what has. So, while there were three dance titles in 2001's top ten (*Mixmag*, despite a sales fall of 5.5% was still pulling in an average readership of 100,277) and *Q* had 60,000 more readers than it does currently, *NME* and *Kerrang!* were hovering around the 70-75,000 mark, much the same as they do today. *Moto*, meanwhile, has 20,000 more readers, while *Classic Rock* has practically doubled its circulation.

What does this tell us? That rock ruled the roost in 2006? That dance music is still struggling to climb back up the cliff-face? That music monthlies – and mainstream titles in particular – are struggling with the double-whammy of online competition and an unprecedented coverage of music in the national newspapers?

Possibly. Although, for all the black-and-white broadsheet analysis that typically follows the ABCs' wake, the health of the UK's music magazines is particularly difficult to gauge. For sure, the commercial landscape has never been as tough. The challenges of the digital age, particularly to attract and retain new readers, are huge. But there is also the wealth of activity not captured by naked sales statistics.

Certainly, the UK's music titles have hardly been shy at brand extension – stamping their name onto everything from award shows, international marketing events and live tours to radio and TV stations and interactive DVDs.

The migration of resources to online platforms is also making an impact. Last year saw the first appearance of a digital-only magazine (Dennis Publishing's *Monkey*) in the ABCs, while the questions of how to balance physical and digital businesses without cannibalisation at the news stands remains an overriding conundrum – although this is hardly exclusive to the magazine industry.

But what is the inside take on the current magazine market and its imminent future?

For Chris Ingham, publisher at Future Publishing, the readership spikes at *Metal Hammer* and *Classic Rock* are not the result of a guitar-friendly fashion cycle, but what he describes as "event publishing" and creating "must-have" excitement for readers. At *Metal Hammer* this has been epitomized by high-quality packaging – such as a col-

Ace in the pack: bands like Motörhead are featured to boost sales



If you have to do a Led Zeppelin feature to explain Coheed And Cambria then you do it. You find a way to put those artists in there

Chris Ingham, Future Publishing



lector's issue of Slayer's Blood Pack, which celebrated the band's 'Two Decades Of Aggression' – and a non-ghettoised editorial policy.

"We don't adopt a 'Year Zero' approach. Say that no bands existed before Korn in 1994," explains Ingham. "If you have to do a Led Zeppelin feature to explain Coheed And Cambria then you do it. You don't ignore Motörhead and their influence and you find a way to put those artists in there. I think that connects really well with the whole digital revolution, where musical history has been flattened. *Metal Hammer* is the only place that does old and new simultaneously."

Stuart Williams, publishing director at Emap, also places packaging, presentation and a strong brand identity with the continued success of his weekly rock title.

"A lot of people are blaming the internet for their poor sales," he says. "If that was the case then ours would be minuscule, as *Kerrang!*'s users are among the highest users of online media. The magazine is still pivotal. You can't tear off a website and stick it on a wall, which is why we have an eight-page poster section."

However, he adds, non-genre-specific monthly magazines, such as *Q*, face quite different challenges and need to adapt to the demand for high-frequency information.

"When *What's The Story* came out, you had to read a music magazine to find out about it. When the next Oasis album comes out, even my 70-year-old mum will have an opinion on it, because it will be everywhere. Mainstream magazines are under pressure.

"There used to be an unwritten rule at *Q*," he adds. "Right up until the early Noughties, where if you got the biggest band in the country, an exclusive photo shoot and an exclusive interview, then you were guaranteed a good sale," he says. "That changed a couple of years ago when *Coldplay* came back with *X&Y*. They did four interviews across radio and TV and one of those was with *Q* – it ticked all the boxes, so we put it on the cover as an exclusive, but the issue did really badly.

"We discovered that people thought *Coldplay* were over-exposed. And that was the case because the moment we published, everybody else stole the quotes and the pictures instantly. That was a real turning point for us – we can no longer rely on one big artist to sell a magazine."

For Jerry Perkins, managing director at Development Hell, home to *Word* and *Mixmag*, the challenges faced by monthly titles means they will most likely undergo some structural changes. Faced by an increasingly fragmented music market, the future will be "more about influence than numbers" says Perkins, and titles that communicate to a specific and committed audience. This will have both positive and negative effects: sales figures may fall, but the remaining readers will be more loyal to the brand and therefore more valuable to marketers.

"I think the future for the monthlies is quite bright," explains Perkins. "But I think the natural sales level will come down. So publishers will have to adjust the business model, the cost base and how they sell advertising.

"In the past, you'd have your core readers and then you'd have a large percentage of floating readers, but those are the people who are gone. For *Word*, 95% of our readers are core readers and I think the future will be about super-serving this quite niche audience who have a specific attitude towards entertainment or music.

"So, while the sales levels come down, the relationship that the readers have with those magazines will be higher than ever before. Those audiences will become more valuable to the record industry as you're much more disposed towards a message if you have that close relationship with something."

Of course, one way of building those audience relationships is through digital channels and, with so much music discovery now taking place online, it seems inevitable that magazines will continue to ramp up their web presence.

One UK music magazine to have successfully bridged the divide between online and print editions is the *NME*, which, as previously stated, has stabilised its traditional readership while gaining 1.4m unique users every month to NME.com. Turning profitable in 2004 and celebrating its 10th anniversary in 2006 – according to Hitwise statistics, from A_gust last year, NME.com had a 90% share of the online market for music news in the UK – the website is now leading *NME*'s push into North America, where it recently set up permanent newsdesks and is launching its Club *NME* nights and an *NME* Presents... tour, headlined by the Kaiser Chiefs.

For IPC Ignite publishing director Paul Cheal the website provides the perfect mechanic for *NME* to build a more interactive relationship with its readers, as well as allowing the brand to expand internationally and cost-effectively. "I'm not saying we won't do this at some point in the future, but if we were looking to print *NME* from scratch in the US then I don't think we'd have much change from £20m," he says. "For the cost of entry for the website into the US is pretty much the bandwidth costs. That's why we're gearing up for the first *NME* tour of the US, as well as the club nights."

Given that such brand expansion can no longer be viewed as some sort of niche extra-curricular activity, judging a magazine's worth solely on circulation figures now seems slightly absurd, adds Cheal.

"When a weekly magazine has a sister website that has 1.4m unique users a month, to try and marry up those two metrics seems kind of crazy. We're developing lots of platforms, but imagine where our physical sales would be if we hadn't done that? Kids growing up now expect information to come from a variety of devices and if you have a brand that you can trust then they won't care whether they consume that information via a mobile handset, online or in a magazine."

As other magazines play catch-up, and as web-only magazines evolve, competition for digital readers is likely to become fierce. Stuart Williams admits that Emap has been "guilty of not investing in our digital products" and promises there will be investment at *Q* and *Mojo* to rectify this.

"However," he adds, "people get obsessed with push and pull concepts of media and the idea of Web 2.0. I think the reality is something of a mixture, and you have to balance those two things."

MW sizes up those all-important figures

Magazine ABCs

	July-Dec 2005	July-Dec 2006	Change
Q	140,282	168,547	+16.8%
Mojo	114,183	120,570	+5.3%
TOTP	105,025	96,576	-8.7%
Uncut	93,678	100,052	+6.9%
Kerrang!	85,377	76,365	-12.1%
NME	71,008	76,792	+9%
Classic Rock	62,699	50,027	-25.3%
It's Not	57,023	64,321	+14.4%
Metal Hammer	49,577	44,047	-11.2%
TV Hit	47,321	63,644	+25.6%
Mixmag	39,017	42,234	+8.6%
Word	37,959	35,142	-3.3%
Rock Sound	23,031	23,027	0.0%

SOURCE: ABC



Certainly, says Chris Ingham, while it makes perfect sense to translate news or listings online, other elements simply work much better in the tangible context of a magazine. And he adds, not unreasonably, not all elements of human behaviour have gravitated online. "With a magazine like *Classic Rock*, it's your text book 'treat read' he explains. "I think digital will complement the physical magazine – some things work, but 3,500-word features look boring online. That's a good a reason

as any not to put all your content online."

Significantly, it is the area of the consumer music press that has undergone readership freefall over the past five years – the dance sector, most of which operates under the ABC auditor's radar – that is making some of the most significant inroads online. This is particularly intriguing in regards to *Mixmag*, *iDJ* and *Knowledge*, all of whom have partnered with download services (respectively, trackdownload.net, djdownload.com and finetunes.net) to wield their brands as retail storefronts.

In some ways, this is a common-sense manoeuvre reflecting the international nature of the dance market. Titles such as *Mix* might have gone the same way as the superclub, but dance music remains a huge concern internationally. The British scene is still well respected abroad, and digital channels offer a great way to tap into these consumers.

"Dance is not dead in the UK and it's certainly not dead in Brazil or in European countries – in fact it's growing," states Charles Ward, busi-

A quick glance at the latest ABC figures would indicate that rock titles are enjoying a surge of popularity across the board. In a fairly static market, Emap's *Kerrang!* (up 12.1% year on year to its highest ever circulation) and Future Publishing's *Metal Hammer* (up 11.2%) and *Classic Rock* (up an incredible 25.3%) all enjoyed solid gains.

The only title to suffer significant losses was *Q* (down 16.8% in 2006, the equivalent of 30,000 readers) although, arguably, this reflects a tough market for monthly mainstream magazines in general. The men's sector suffered a 14.4% decline in 2006 (*FHM* and *Arena* both lost more than a quarter of their readers) and *Q* remains the UK's most popular music magazine. Emap's decision to abandon cover-mounted CDs around six months ago was also a factor here.

Elsewhere, differences in circulation were too slight to predict any concrete trends. *NME*'s sales were down 4.9% year on year, while *Uncut* (up 5.5% in Jul-Dec, but down 14.9% over the entire year) and *Mojo* (down 5.3% year on year) are both attracting fewer readers than in 2005.

Also appealing to an older demographic, *Word* was down 3.3% in 2005. Most specialist titles do not even figure on the ABCs – *Mixmag* is the sole representative from the dance sector (down 7.6% year on year) while, in a declining classical market, the BBC's *Music Magazine* retains its lead over *Classic FM Magazine* and *Gramophone*. Special mention must also be made to *The Fly*, which increased its circulation by 18% in July to December to become the UK's third most-popular music title. But then again, it is given away free.

If you have a brand you can trust, people won't care whether they consume that information via a mobile handset, online or in a magazine.

Paul Cheal, IPC Ignite

ness manager at MIM, the company who bought *DJ* magazine from Future in November 2006. "The UK is always first onto things and then other countries latch on."

Certainly, with the dance market now based around seasonal events such as Miami's Winter Music Conference, Sonar, the Amsterdam Dance Event, and, obviously, Ibiza, there are even more possibilities to push a magazine brand beyond the confines of the UK market.

There has also been a change in demographic as to who actually reads dance titles, adds Development Hells Jerry Perkins, who purchased *Mixmag* from Emap in December 2005 and now describes the title as "less San Antonio and much more Ibiza Town."

"Clubland has got a little bit more sophisticated and upmarket and *Mixmag* now reflects that," he says. "It had to change and we had to upset a lot of readers, but they were the type of readers who we didn't want anymore. We used to get a lot of letters from Her Majesty's prisons and we're not disappointed that we lost those."

"The dance market will never get back to the levels of five years ago," adds Perkins. "That was a phenomenon. But there is a real confidence back in the dance industry and I think we're just coming out of the bottom of the curve. One of the nicest surprises with *MixMag* is the number of downloads that we're selling."

With the web-facilitating specialist genres to pull in far wider audiences than they ever could as physical magazines, the possibilities of retail is just one example of how consumer titles could evolve.

Ultimately, the joy of sitting down with a glossy magazine is unlikely to change, but the role of recognised brands to act as online gathering posts, means there is huge potential in selling music-related products, whether that be tickets or downloads. And, while it won't register on the ABCs, that in itself could be an enormously positive step – not only for the magazines themselves, but for the music industry in general.



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Impala is determined to be involved in discussions at the highest possible level

Indies are right to move the debate on

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More twists and turns. The indication from Patrick Zelnik that Impala is to seek talks over the Universal/BMG publishing deal and the latest stage of the Sony BMG tale is another clear sign of the organisation's arrival at the industry's top table.

It is also an indication how determined Impala is to use the power it has established over several years of lobbying and negotiating at the highest levels of international music industry politics.

Of course, power, in any hands, is a volatile substance. It can twist people's thinking, affect judgement and, in the wrong hands, has as much negative potential as it has positive.

And, to maintain its integrity – and the belief of the independent sector – Impala must be sure that its new-found power is used sensibly and judiciously.

There have been plenty of suggestions over recent weeks that the independent sector has been on the verge of civil war. But for now, and for all of the chattering otherwise, it appears that Aim has begun to get the internecine struggles under control.

Ministry and Gut continue to be estranged from the organisation which they did so much to help build, it is

true. But until they put actions to their implied threats, all we have for now are words.

True, the Aim board has not ratified the Impala-Warner deal. That responsibility is now being passed on to the membership.

But this move is, in itself, a sign that the board is attempting to push the discussion on.

Few would argue that Ministry and Gut's concerns over the communication and processes behind the Impala-Warner deal are completely without grounds. Even those at the top of the Impala tree acknowledge that some of it could have been handled better.

But, for good or bad, the majority of the Aim board have attempted to make a judgement on the deal which has been put before them. Perhaps driven by an interest in keeping the independent lobby unified, they appear to have buried any concerns and are now looking to push ahead.

It is an understandable position. After all, the independent lobby has been built over recent years in a spirit of unity and democracy.

The moment that begins to break down will be the moment when the sector's power begins to dissipate.

DOOLEY'S DIARY



Fond farewell to Jamieson

Remember where you heard it: Les grandes Fromages of the music industry were out on the town last week to bid farewell to Peter Jamieson from his position as executive chairman of the BPI. After dinner in the plush Covent Garden Hotel, EMI UK chairman and CEO Tony Wadsworth presented Jamieson with a pinball machine and also with a picture dug out from the EMI archives showing the BPI chief sporting a very fetching moustache. Sorry world, we believe it has now been destroyed. Pictured (l-r) are: Henry Maloney, Adrian Sear, Paul Birch, Steve Redmond, Joe Coker, Keith Wozencroft, Jamieson, Roz Groome, Wadsworth, John Summerhayes, Jeremy Lascelles and Mike Batt...Dooley for one is pleased to see commercial radio trade body

RadioCentre up and running, not least because it's developing a reputation for cracking goodie bags. At its launch party back in January, guests were treated to some very nifty iRiver portable digital radios, and also to the swish's relaunch of the Radio

Advertising Bureau delegates went over Roberts DAB sets...March 31 will apparently be crunch time for EMI bosses, as they reach a deadline to decide who stays and who goes as part of the major's ongoing cost-cutting programme. Despite the group having signed a prestigious deal with Interscope, Take That's bid to crack America (again) is having to be put on hold because they are in such demand elsewhere in the world. Who said that any news was good news? HMV has spent the past two weeks frantically trying to dampen down speculation about new chief executive Simon Fox's blueprint for the company's future, due to be announced tomorrow. It hasn't stopped outlandish speculation – feverishly denied – that the company is going to drop its iconic dog Nipper though...On the same day, Era is due to announce a new chairman. Don't expect a revolution...Calling all football fans: if you fancy rubbing shoulders with some of the biggest names in British football while raising money for the World Cancer Research Fund, get yourself down to the HMV Football Extraganza on March 20. Among the guests attending to see Teddy Sheringham receive a lifetime achievement award are – deep breath

– Glenn Hoddle, Mark Hughes, Glenn Roeder, David Moyes, Harry Redknapp, Steve Bruce, Paul Jewell, Ian Holloway, David O'Leary, Peter Reid, Martin Keown, Jamie Redknapp, Gary Speed, Harry Kewell, Kevin Nolan, Ray Wilkins, Matthew Upson, Andy Gray and Graham Poll. Sadly, Danielle will be there, but you can be by contacting Reelme Peel on 020 7723 0106...In signing news, Mercury Records imprint Vertigo has signed Leeds outfit One Night Only and Heavenly has signed New York artist Jay May. Last Friday, Supervision secured management for Tinseltown, who are featured in this week's Playlist. And Cajan Dance Party finalised their deal with XL the day before...Colourful DJ Barn Barn starts his new show on Capital Radio today (Monday), which means he'll be otherwise engaged for the Music Week Awards on Thursday, but his presence will still be felt as he is the voice that will be announcing the nominations. Indeed, Capital will be sponsoring the event's official after-party, which will feature DJ sets from Capital DJs Lacie and Jo Good and also from one of the hottest names in music right now. If you fancy coming along to the party, or to the awards themselves, Kirsty Barker may still be able to help you out on

kirsty@musicweek.com...Finally, Dooley would like to wish good luck to Brenda Russell from dance music specialist Radical PR. She is running this year's London Marathon on April 22 and anyone able to sponsor her can do so at www.justgiving.com/djbrendarussell. In fact, if anyone else in the music industry is running this year's event, don't forget to let us know...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: "People focus on Horrors from Ian Farris Rutter, but what about the keyboardist? Not only does his draining Vox organ add distinctive spice to their none-more-Birthday Party-like sound, he also performs like a dog on heat. He wears a cape, people. A cape that he uses to tease his own keyboards like a matador. He is a RAT!"

WEDNESDAY: "Finnish heavy metal masters and Eurovision conquerors Lordi have apparently opened a restaurant in their home town of Rovaniemi. It is, inevitably, monster-themed. Jacques Chirac – who once had the gall to criticise Finnish cuisine – eat your heart out. Or maybe Lordi will eat it for you."

THURSDAY: "The Sam Girls don't have much of a clue when it comes to gig riders and the Kaisers' rider is really nothing to write home about. If anything, those of us of a more touché background wonder how the band can exist on such an abominable amount of food and booze. For these sisters of dim, San Miguel or Heinekens represents 'posty' lager, but then if you do all your shopping at Lidl that may well be the case."

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



This week we ask: As HMV prepares to unveil its latest visit for the future, can the company turn around its recent poor performance?

Last week, we asked: Has Glastonbury finally hit on a solution to its ticketing problem by printing pictures of ticket holders on their tickets? Yes: 74% ●●●●●●●● No: 26% ●●●●●●●●

Forum is edited by Jim Larkin

George to kick off a new live era

Wembley Stadium will finally reopen for music with two George Michael shows in June, and the team behind the star give the lowdown on what will be a huge moment for live music

Quickfire

It wasn't so long ago that George had changed playing live. What changed in him to make him want to tour?
Andy Stephens, co-manager: I don't think he ever had playing a live show as such, but the process and responsibility attached to touring at a certain level is quite daunting and once you've got off the treadmill and left it for a while it's always so much harder to get back on. Having said that there's only so far the loyalty of fans will stretch and he probably thought 15 years was nearing the limit. The ability to fly home most nights and avoid the daily grind of being on the road was also a not insignificant factor.

Michael Uppmann, co-manager: I think it was down to George growing as a person and really feeling comfortable inside his body. I think he's always loved communicating with his fans and it gives him tremendous joy to be able to do this in a live show. To be the first artist to play Wembley is a dream for him.

Barrie Marshall, promoter: I don't think George ever "enjoyed" touring – I just don't think he hated the process of living out of suitcases and spending time in hotels. It was a joy to see him really enjoy last year's tour and the phenomenal reaction he received from the audience – everyone was having a ball and I've never seen so many smiling faces from beginning to end.

How difficult a logistical exercise was last year's tour and how will moving up to stadium level compare?

AS: That's really a question for George's tour director, Ken Waits, who had a few hairy moments getting such a massive production in to all 50 of the last arena shows on time, but he never missed a date. The central video screen was massive and took 40

stage hands to wheel into position with only inches to spare in some arenas. Now Ken's got about three times the size of headache – outdoors this time – but we'll make it. At least there'll be no problems fitting in under the roof.

ML: The set wasn't as difficult to tour around as it was to build in the first place. A set like that had never been done before, so it took some time to develop and a lot of effort went into getting it ready. But that was what is that our production manager, Mark Spring, met us at every venue on time and he knew all the local personnel; that was a massive help.

BM: Stadium concerts always require a lot more preparation and each one presents its own unique challenges. The sheer scale of the event serves to escalate traffic management, people management and entertainment licensing issues.

How exciting is to be involved with the first concert at the new Wembley?

AS: Extremely. It'll be a bit of an historic moment, a great day for all and a real credit to Barry for pulling it together. Michael and I asked Barrie if this was a possibility at the end of the Wembley Arena dates in December and he's worked tirelessly ever since to bring it about.

ML: I'm American and it's incredibly exciting for me. When we were playing at Wembley Arena last year we went over to have a look at the Stadium and when I ran out on it it gave me goose bumps. And I know that George feels the same.

BM: Well, naturally, we're very excited about presenting the first concert at Wembley Stadium. It's a magnificent venue and one we can all be truly proud of. I know it has been fraught with problems, but it's about to cross the finishing line and we should all celebrate this with George's concerts.



Michael delighted to be the first artist to perform at the new Wembley Stadium

What are your favourite Wembley memories?

AS: Musically? Watching and hearing George sing Somebody To Love at the Phoenix Trust (Freddie Mercury Tribute) Concert in 1992. For reasons I wasn't aware of at the time, he turned in the performance of the night and, as you can hear in the record, brought the house down.

ML: Just to watch the Wham! final concert and to be part of that evening was amazing. That was when I first started working with George – it was a wonderful way to kick things off.

BM: The first Nelson Mandela concert, which we co-produced with Tony Hollingsworth and where we were allowed to over-run. I think for the only time ever, because it was such a phenomenal success worldwide. We

had an incredible line-up of artists and, in fact, George opened the concert. **Does Wembley pose any particular challenges, given that it's such a new venue?**

AS: Plenty, particularly from a production point of view. It's a purpose-built football stadium first and foremost, so finding a place for our 36 trucks and catering for 182 people will be challenging.

ML: What's interesting about Wembley is that the seats are sloped at a very steep angle, so although it holds 80,000 people it will seem like it's very intimate, because the audience will be right on top of the stage. And that's what George wants.

BM: I am sure there will be a few teething problems – as there are with all new buildings – but no doubt these

wrinkles will be ironed out during the course of the year.

What assurances have you had that it'll be ready in time?

AS: The word of Alex Home, the managing director of Wembley Stadium.

BM: Alex Home, Jim Freyling, Noel Jeffs and most of the team are very confident that it will open on time.

ML: It had better be ready! No, seriously, we've met with the team and they were incredible.

There are also shows at stadiums in Plymouth and Norwich, which aren't often visited by musicians. Why pick those venues? Is George a fan of Championship football?

AS: No, but he's never been to those regions as a solo artist and it will hopefully pacify those people who feel they've always got to make the trek to Wembley. Birmingham or Manchester to see a superstar on stage.

ML: It's precisely because they're not often visited that George wants to play there. He wants to go to places where people are, rather than forcing them to come to him.

BM: Yes, not the ones, nor the regions in which they are located, have arenas so instead of the fans having to trek to Wembley, Manchester or Birmingham, George decided to go and see them.

When can we expect a new album of new material?

AS: Not for a while, because the writing/recording process has yet to start and this is never a quick process. **Is George out of his Sony BMG contract now, if so, how will he be releasing new records?**

AS: He is still contracted to Sony BMG. Not for a while, because the writing/recording process has yet to start and this is never a quick process.

How will he be releasing new records?
AS: He is still contracted to Sony BMG. Not for a while, because the writing/recording process has yet to start and this is never a quick process.

Podcasts and music must be working together

VIEWPOINT MIKE CASS



Podcasting has become the new buzz word in broadcasting, take a look around iTunes and from UK radio alone you can find a wide variety of offerings. Radio Two's Russell Brand has been at the top of the chart more times than hot. Radio Two clearly saw that Brand was getting great results on their sister station 6Music and quickly moved him over to UK radio station, which no doubt helps the ongoing repositioning of Radio Two as a much younger station.

David Jensen's Celebrity Interviews for Capital Gold, religious programming for BBC Wales and Sovereign Radio providing you with details on the very best of their local

music scene are a selection of the wide choice now available. Stations use the medium as a way to reward loyal listeners and hopefully advertise their wares to new potential ears.

Just like FM radio, the ones who will win and do win are those with great content. If your radio output does not excite the public, the chances are it won't last because it is delivered as a podcast showing pictures of the production team with thumbs aloft. OK, so this is a chance to deliver to a wider worldwide audience, but commercial radio needs to be very clear on its objectives. If someone downloads this in Guatemala the chances of them getting a Rajar diary are slim.

Just like FM radio, the ones who will win and do win are those with great content

If the agreed aim is to promote the shows, then for the vast majority of UK radio music is a huge part of our appeal. Galaxy prides itself on the position it holds in delivering the largest number of 15- to 34-year-olds for any commercial radio brand. The speech content is important, otherwise the iPod would take over our world. The other ingredient is the

music, which we make sure is as fresh and exciting as possible. There are a lot of ways we come to a deal with PPL/PRS to allow music in some form to be part of podcasts. A recent survey from Synovate highlighted that 31% of those discovering new music do so via the radio, which is far higher than any other method. Radio should be viewed as a major supporter of new music and the potential of podcasts with music is another opportunity for record companies to excite consumers about tracks and artists. The main thing to remember is video didn't kill the radio star and nor will the iPod. Mike Cass is Galaxy brand programme director.

Classified

Contact: Maria Edwards, Music Week
CMP Information,
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T: 020 7921 8315
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E: maria@musicweek.com

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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



Ministry of Sound Ltd is a leading Music company internationally recognised as a Youth and Lifestyle brand. We are the largest independent Record company in the UK.

We have 3 exciting opportunities within different areas of the business:

Business Affairs Executive

Key Responsibilities:

Working within the business affairs department drafting and negotiating across a wide range of areas including artist agreements, compilation deals, joint venture deals, brand licensing in all areas of the business, events contracts, sales/distribution and other "back office" service deals. Instructing and liaising with external lawyers and collation of information required for major litigation matters.

Essential Experience

2-4 years broad music/IP/commercial contract experience.

Product Manager - Digital

Key Responsibilities:

Exciting and dynamic position that encompasses all aspects of digital music. The role is responsible for managing all aspects of the labels digital strategy including formulating and implementing digital release strategy and the concept and realisation of bespoke digital content. The successful candidate will be innovative, have a total understanding of the digital music landscape and possess impeccable product management skills.

Essential Experience

1 years experience in digital marketing and understanding of licensing.

Production Manager

Key Responsibilities:

Responsible for a wide range of high profile products we are looking for a top class production manager. The successful candidate will have a total knowledge and deep experience of Vinyl/CD/DVD and print, possess superb on-time organisational and management skills and fully understand the manufacturing climate with a deep contact base within the industry.

Essential Experience

2 years of production management experience.
Experience of high level negotiation of manufacturing contracts.
Has excellent experience in working with physical distribution channels.

To apply, please email your CV and covering letter indicating clearly which position you wish to be considered for to recruitment@ministryofsound.com

www.handle.co.uk

020 7569 9999

finance@handle.co.uk

FINANCE DIVISION
handle

SENIOR FINANCIAL REPORTING ACCOUNTANT

Ref: 16101

Leading Music Company is offering an excellent opportunity for an outstanding, highly qualified ACA Financial Accounting with experience in UK & UK GAAP and IFRS. This is a varied and challenging role where the successful candidate will be involved in assisting with the preparation of the monthly and quarterly statutory and management accounts, stock accounting, tax computation assistance with preparation of the business plan business sheet, cashflow and Ad-Hoc tasks as required.

Salary: £29K - £30K Package Location: London

ASSISTANT FINANCIAL CONTROLLER

Ref: 16149

A global Entertainment company are looking to take on an Assistant Finance Controller to manage a small team. Responsibilities will include but not be limited to: financial reporting and analysis, cashflow, balance sheet review & preparation as well as acting as commercial support for investment, appraisal. You will be ACA or ACCA qualified from a Big 4 practice with strong academics who can demonstrate excellent communication skills.

Salary: £26K Location: London

TREASURY ANALYST

Ref: 16200

Highly influential Music and Entertainment group are looking for a Treasury Analyst who will be responsible for the groups global liquidity management, long term exchange trading and treasury systems monitoring and back office. This Treasury Analyst will report to the UK Manager, who in turn reports to the UK Senior Manager / Director. The correct candidate will have a minimum of 12 to 18 months Corporate Treasury experience.

Salary: 18 to 21K Location: London

FINANCE ASSISTANT

Ref: 16247

A leader in the artist management sector is looking for a bright, music loving finance assistant to join their growing team. Being well versed in financial admin including four accounting and expense control this is a great first step into the busy and exciting world of artist management with a global organisation.

Salary: 18 to 21K Location: London

GROUP ROYALTIES ASSISTANT

Ref: 16248

Overseeing the day-to-day presentation, reconciliation and processing of UK, US and Canadian royalties, this is a varied role with a high volume of statement issue and routing onto the artists. An excellent opportunity for a Royalties Administrator with 6-12 months experience to take on a more varied and challenging role with a global music organisation.

Salary: 18 to 21K Location: London

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

Advertise your position
direct to the key music
industry players

Call Maria 020 7921 8315
Email maria@musicweek.com

Amstore NEW JOB FOR 2007?
Group

A young and vibrant London based company involved in CD and DVD manufacturing, Vinyl, USB, Print Management & Media Packaging.

SALES MANAGER An entrepreneurial, dynamic sales person is required to further grow our client base. You will be responsible for managing and maintaining existing accounts, dealing with incoming enquiries as well as implementing and developing marketing strategies. You will be a confident negotiator facilitating the role of deal-breaker and closer, converting potential business into firm orders.

Your skills: Ideally you will have experience in the CD/DVD manufacturing, Vinyl, Flash Memory or the Print industry. A proven track record of successfully pitching IT skills, be an effective communicator with excellent time-management ability and be able to work efficiently under pressure in a target-led environment.

ACCOUNT MANAGER To work in our customer services team. The role: You will be the key link between Customers, Sales, Design and Production (Internal & external), managing orders through to a successful delivery.

Your skills: Ideally you will have experience in the CD/DVD manufacturing, Vinyl, Flash Memory or the print industry. A proven track record of successful customer service plus maintaining and developing relationships is essential. In addition, you will possess strong IT skills, be an effective communicator with excellent time-management ability and be able to work efficiently under pressure.

To apply, please send a covering letter and your current CV to sales@amstore.co.uk

musicweek CLASSIFIED Contact Maria: 020 7921 8315 email: maria@musicweek.com

Club Charts 17.03.07

The Upfront Club Top 40

Rank	Artist/Track	Label
1	ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EBB)	Mer
2	WARIOUS 2007 SAMPLER	Mer
3	MASTERS AT WORK WORK	Mer
4	GANJALUDA MOTIYA VS. SNAP & MCG (GOODS UP)	Mer
5	FREEMASONS SHAKEDOWN (ALBUM SAMPLER)	Mer
6	DE SOUZA FEAT. SHEENA GULLY	Mer
7	STEVE CHELSEA	Mer
8	HILARY DUFF WITH LOVE	Mer
9	WARIOUS WINTER/SPRING SAMPLER 2007	Mer
10	SEAMUS HALL FEAT. KAYAKY LAST NIGHT A DJ SAVED MY LIFE	Mer
11	SOUNDCAST SOMEONE LIKE ME	Mer
12	X-PRIST 2 SWITCH TAI TO	Mer
13	HOOK & SLINE & KID NEBOBI THE BUMP	Mer
14	ALEX GAUDINO DESTINATION CALABRIA	Mer
15	CLIENT DRIVE	Mer
16	HOUZEKOSHERS TOUCH ME	Mer
17	BRAND NEW HEAVENS I DON'T KNOW WHY (I LOVE YOU)	Mer
18	GINGER WOZ RED DISCO BOMBING	Mer
19	NIC CHAGAL WHAT YOU NEED	Mer
20	AUDIO/FRANCO FEAT. PEYTON RIDE LIKE THE WIND	Mer

TOP 10 UPFRONT CLUB BREAKERS

1	ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EBB)	Mer
2	WARIOUS 2007 SAMPLER	Mer
3	MASTERS AT WORK WORK	Mer
4	GANJALUDA MOTIYA VS. SNAP & MCG (GOODS UP)	Mer
5	FREEMASONS SHAKEDOWN (ALBUM SAMPLER)	Mer

21	LEANA EMERGE ME	Mer
22	DADA FEAT. SANDY RIVERA & TRIXI LOLLIPOP	Mer
23	ROBBIE WILLIAMS WITH PET SHOP BOYS SHE'S MADONNA	Mer
24	FATLIPS MUSIC MATTERS	Mer
25	K-RAD'S RHYTHM IS A MYSTERY	Mer
26	DJ STEVE JONES VS. THE KING U CAN'T STOP	Mer
27	CAMILLE FOKES VS. EDDIE LE GRAND THE CREEPS	Mer
28	GALVIN HARRIS ACCEPTABLE IN THE 80S	Mer
29	GOSHIP STANDING IN THE WAY OF CONTROL	Mer
30	STONEBRIDGE SOS	Mer
31	FREEFORM FIVE NO MORE CONVERSATIONS	Mer
32	MASON BIG BOY EXERCISES YOU NAME ME WANNA DANCE	Mer
33	THE TOLLERS READ MY MIND	Mer
34	THE STAR ALLIANCE FEAT. SHEILA FERGUSON HE'S A RUNNER	Mer
35	THE BROTHERS FUNK ARE U ON DRUGS	Mer
36	JUSTIN TIMBERLAKE WHAT GOSK AROUND COMES AROUND	Mer
37	KIM SOZZI BREAK UP	Mer
38	MICK FEAT. DINO FEELS LIKE HOME	Mer
39	RED RHYTHM VS. RITORD THRILLER	Mer
40	GAELLE GIVE IT BACK	Mer

THE PLAYLIST

Powered by



Another chance hit top

by Alan Jones
 Jon Peam and Nick Bridge recorded a major hit – club and sales – last year with Yeah Yeah in their Redbox guise, and race to the top of the Upfront Club Chart this week with Everprime I See Her (Sound Of Ebb) under the name **Another Chance**.
 The parthenical part of the song's title gives a clue to the fact that it is a cover of the Shades Of Raymix instrumental which topped the club chart in 1991.

In Another Chance's version it features a full but unrecited vocal, and its arrival at the top of the club chart comes a full three months after it topped the Cool Cuts chart, and entered the Upfront Club Chart at number 97. It has been in the extended version of the Upfront Club Chart ever since, first as a rare promo on Phonetic, and more lately in an impressive 10 mix promo on the joint Phonetic/Positive imprint. Meanwhile, the ever busy All Around The World label chucks up another Commercial Pop Chart number one with a new package of mixes of **Masters At Work**, typically ritnal 2001 single Work. Although a big Upfront club hit at the time, the record never managed to cross over to more commercial venues or radio, and consequently achieved a poor OCC sales chart peak of number 192. It has been rumbling around ever since, and has remained especially popular on the continent. In its latest incarnation it features newer and more commercial mixes from Kenny Hayes, Riffs & Rays, Deep Life and The House Agents, and wins the race for number one on the Commercial Club Chart at a center.

It's not how you start, it's how you finish that matters in the battle for Urban Chart honours when it debuts at number five a fortnight ago, it immediately dipped to number seven, and now slips another notch to number eight. The same week it made its high-fiving debut, **Timberland's** club hit To Me arrived at number 20. It stole The Game's number five slot last week and now powers to the top of the chart, where it replaces **Naughty's** DJ Without My Love. Number one by a convincing 18% margin, it features guest vocals from **Justin Timberlake** and **Nelly Furtado** and is taken from Timberland's upcoming album *Stick Figure*.

COMMERCIAL POP TOP 30

1	MASTERS AT WORK WORK	Mer
2	TO ME (FEAT. JUSTIN TIMBERLAKE)	Mer
3	JUSTIN TIMBERLAKE WHAT GOSK AROUND COMES AROUND	Mer
4	TO ME (FEAT. JUSTIN TIMBERLAKE)	Mer
5	KIM SOZZI BREAK UP	Mer
6	JUSTIN TIMBERLAKE WHAT GOSK AROUND COMES AROUND	Mer
7	JUSTIN TIMBERLAKE WHAT GOSK AROUND COMES AROUND	Mer
8	JUSTIN TIMBERLAKE WHAT GOSK AROUND COMES AROUND	Mer
9	JUSTIN TIMBERLAKE WHAT GOSK AROUND COMES AROUND	Mer
10	JUSTIN TIMBERLAKE WHAT GOSK AROUND COMES AROUND	Mer



Produced in co-operation with the BPI and EMI, based on a sample of more than 4,000 record outlets
©The Official UK Charts Company 2007

As used by Radio One

MUSICWEEK

The Official UK Charts 17.03.07

SINGLES

1	1	TAKE THAT SHINE	Pop/Rock
2	3	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
3	2	KAISER CHIEFS RUBY	B Unearthly/Polystar
4	10	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Jive
5	5	THE FRAY HOW TO SAVE A LIFE	Epic
6	4	MIKA GRACE KELLY	Columbia/Sire
7	16	CAMILLE JONES/FEDDE LE GRANDE THE CREEPS	Dun
8	6	KELIS FEAT. CEE LO LIL STAR	Virgin
9	7	GOSSIP STANDING IN THE WAY OF CONTROL	Back Street Records
10	11	NELLY FURTADO SAY IT RIGHT	Polystar
11	8	CASCADA MIRACLE	Interscope/Projekt
12	9	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Universal
13	10	BIFFY CLYRO SATURDAY SUPERHOUSE	z111/Isler
14	23	OMARION ICE BOX	Epic
15	22	LILY ALLEN ALFIE	Regal
16	15	ROBBIE WILLIAMS/PET SHOP BOYS SHE'S MADONNA	Ornyx
17	32	CALVIN HARRIS ACCEPTABLE IN THE 80S	Columbia
18	12	JACK STARZ IN THEIR EYES	Mercury
19	13	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	Mercury
20	14	TAKE THAT PATIENCE	Polystar
21	15	THE KILLERS READ MY MIND	Virgin

ALBUMS

1	1	KAISER CHIEFS YOURS TRULY ANGRY MOB	B Unearthly/Polystar
2	4	ARCADE FIRE NEON BIBLE	Sire/Warner
3	2	TAKE THAT BEAUTIFUL WORLD	Polystar
4	4	RUSSELL WATSON THAT'S LIFE	Decca
5	10	BRYAN FERRY DYLANESQUE	Virgin
6	3	CASCADA EVERY TIME WE TOUCH	All Around The World
7	11	DONNY OSMOND LOVE SONGS OF THE 70S	Decca
8	3	AMY WINEHOUSE BACK TO BLACK	Island
9	11	DOLLY PARTON THE VERY BEST OF	Sony BMG
10	8	NELLY FURTADO LOOSE	Capitol
11	4	MIKA LIFE IN CARTOON MOTION	Columbia/Sire
12	6	THE KILLERS SAM'S TOWN	Virgin
13	5	SNOW PATROL EYES OPEN	Fiction
14	13	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jive
15	7	THE FRAY HOW TO SAVE A LIFE	Epic
16	12	JAMIES MORRISON UNDISCOVERED	Polystar
17	10	LILY ALLEN ALRIGHT, STILL	Regal
18	11	THE FRATELLIS COSTELLO MUSIC	Felony
19	14	GWEN STEFANI THE SWEET ESCAPE	Interscope
20	19	DR HOOK HITS AND HISTORY	Columbia
21	9	HAYLEY WESTENRA TREASURE	Decca
22	18	THE AIR POCKET SYMPHONY	Virgin



April 2nd 2007

April 2nd 2007

20	14	TAKE THAT PATIENCE	Pop/Rock
21	15	THE KILLERS READ MY MIND	Rock
22	20	FERGIE GLAMOROUS	ADMI
23	6	MADNESS SORRY	Lady Sweet Records
24	61	CHRISTINA AGUILERA CANDYMAN	RCA
25	18	MASON EXCEEDER	BMG
26	17	SOPHIE ELLIS-BEXTOR CATCH YOU	Fascinate
27	72	ENTER SHIKARI ANYTHING CAN HAPPEN IN THE NEXT HALF	Revelation
28	6	JOSS STONE TELL ME 'BOUT IT	Elektra/Wgn
29	61	SCISSOR SISTERS SHE'S MY MAN	Pop/Rock
30	15	P DIDDY LAST NIGHT	Bad Boy
31	27	SNOW PATROL CHASING CARS	Fiction
32	30	JUJU TOO LITTLE TOO LATE	Mercury
33	24	THE VIEW SAME JEANS	BMG
34	6	SIMPLY RED SO NOT OVER YOU	Shrapnel.com
35	45	PAOLO NUTINI NEW SHOES	Affric
36	28	BOOZY LUV BOOGIE 2NITE	Red Ford
37	6	GET CAPE. WEAR CAPE. FLY I SPY	Island
38	19	JAMY WINEHOUSE REHAB	Atlantic
39	38	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	Epic
40	6	LCD SOUNDSYSTEM NORTH AMERICAN SCUM	REACT



BIFFY CLYRO: HIGHEST NEW ENTRY

COMPILATIONS

1	4	101 ROS HITS	UK Vg
2	3	HIP HOP CLASSICS	Universal TV
3	1	BRITIS HITS - THE ALBUM OF THE YEAR	Universal TV
4	4	DAVE PEARCE - DANCE ANTHEMS 2007	Ministry Of Sound
5	2	THE MASH UP MIX 2007	Ministry Of Sound
6	6	KISS PIT'S BOOTY HOUSE	Ministry Of Sound
7	4	HEARTBEAT - LOWESONS	EMI Vg
8	5	MELLOW MAGIC	WMTV
9	6	ULTIMATE GIRL GROUPS	Universal TV
10	6	RADIO 1'S LIVE LOUNGE	Sony BMG TV
11	6	TO MUM WITH LOVE	Universal TV
12	6	WORLD'S BEST MUM 2007	Sony BMG
13	8	HIGH SCHOOL MUSICAL	Universal TV
14	4	NEW WOMAN - THE CLASSICS	Walt Disney
15	6	ULTIMATE BOY BANDS	EMI Vg
16	6	YOU'RE BEAUTIFUL - 40 INSPIRING SONGS	Universal TV
17	12	NOW THAT'S WHAT I CALL MUSIC! 65	UK
18	10	R&B LOVESONGS 2007	BMG/Universal
19	9	R&B CLUBMIX	Sony BMG TV/MTV
20	6	ONE LOVE	Sony BMG TV/MTV

FORTHCOMING

ANDREA CORREA SHANE ON VOLCANIC	MAY 7
MANIC STREET PREACHERS YOUR LOVE ALONE	MAY 7
AMERIE BECAUSE I LOVE IT	APRIL 30
DINOSAUR JR. REYNOLDS	APRIL 30
THE KILLS	APRIL 30
BRIGHT EYES GIVE YOURS FOLLOVER	APRIL 2
CHRISTINA AGUILERA CANDY MAN	APRIL 2
MUSE INVINCIBLE WARNERS	APRIL 2
MY CHEMICAL ROMANCE I DON'T LOVE YOU	APRIL 2
WARRIOR BROS	APRIL 2
THE KILLS	APRIL 2
BAKERS DOZ	APRIL 2
FATLIPS MUSIC MATTERS	MARCH 26
JINZ HOLLYWOOD MERCURY	MARCH 26
PARLEPHONE	MARCH 26

KEY SINGLES RELEASES

BLUR (YOU ARE) LITTLE INDIAN	MAY 7
MANIC STREET PREACHERS SEND AWAY THE TIGERS	MAY 7
AMERIE BECAUSE I LOVE IT	APRIL 30
DINOSAUR JR. REYNOLDS	APRIL 30
THE KILLS	APRIL 30
BRIGHT EYES GIVE YOURS FOLLOVER	APRIL 2
CHRISTINA AGUILERA CANDY MAN	APRIL 2
MUSE INVINCIBLE WARNERS	APRIL 2
MY CHEMICAL ROMANCE I DON'T LOVE YOU	APRIL 2
WARRIOR BROS	APRIL 2
THE KILLS	APRIL 2
BAKERS DOZ	APRIL 2
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KEY ALBUMS RELEASES

BLUR (YOU ARE) LITTLE INDIAN	MAY 7
MANIC STREET PREACHERS SEND AWAY THE TIGERS	MAY 7
AMERIE BECAUSE I LOVE IT	APRIL 30
DINOSAUR JR. REYNOLDS	APRIL 30
THE KILLS	APRIL 30
BRIGHT EYES GIVE YOURS FOLLOVER	APRIL 2
CHRISTINA AGUILERA CANDY MAN	APRIL 2
MUSE INVINCIBLE WARNERS	APRIL 2
MY CHEMICAL ROMANCE I DON'T LOVE YOU	APRIL 2
WARRIOR BROS	APRIL 2
THE KILLS	APRIL 2
BAKERS DOZ	APRIL 2
FATLIPS MUSIC MATTERS	MARCH 26
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PARLEPHONE	MARCH 26

20	19	DR HOOK HITS AND HISTORY	Capitol
21	9	HAYLEY WESTENRA TREASURE	Decca
22	6	AIR POKET SYMPHONY	Virgin
23	6	GRINDERMAN GRINDERMAN	Mute
24	6	IDLEWILD MAKE ANOTHER WORLD	Sigal
25	22	GOSSIP STANDING IN THE WAY OF CONTROL	Belived
26	25	PAOLO NUTINI THESE STREETS	Affric
27	6	MARTY WILDE THE GREATEST HITS - BORN TO ROCK & ROLL	Universal FR
28	17	AKON KONVICTED	Universal
29	23	SCISSOR SISTERS TA-DAH	Pop/Rock
30	31	RAZORLIGHT RAZORLIGHT	Wgn
31	16	THE VIEW HATS OFF TO THE BUSKERS	BMG
32	15	FALL OUT BOY INFINITY ON HIGH	Mercury
33	6	WILLY MAYSON IF THE OCEAN GETS ROUGH	Rebel
34	28	DIANA ROSS AND THE SUPREMES THE NO.1'S	Motown
35	27	THE FEELING TWELVE STOPS AND HOME	Island
36	20	BLOC PARTY A WEEKEND IN THE CITY	Wgn
37	6	HORRORS STRANGE HOUSE	Loxy
38	6	TRACEY THORN OUT OF THE WOODS	Virgin
39	33	FRON MALE VOICE CHOIR VOICES OF THE VALLEY	UK
40	34	OASIS STOP THE CLOCKS	Ep/Budde



ARCADE FIRE: DEBUT AT NUMBER TWO

PRE-RELEASE AIRPLAY TOP 18	PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	4	1	4
3	3	1	3
4	5	1	5
5	7	1	7
6	10	1	10
7	12	1	12
8	15	1	15
9	18	1	18
10	21	1	21
11	24	1	24
12	27	1	27
13	30	1	30
14	33	1	33
15	36	1	36
16	39	1	39
17	42	1	42
18	45	1	45

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	4	4
3	3	3
4	5	5
5	7	7
6	10	10
7	12	12
8	15	15
9	18	18
10	21	21
11	24	24
12	27	27
13	30	30
14	33	33
15	36	36
16	39	39
17	42	42
18	45	45

These charts are also available online at musicweek.com

LAST NIGHT AD SAVED MY LIFE

Featuring brand new remakes from the 8 Emanuel, Semtex, Cantic, Cavens & Sebastian, Fortepopods & P-Funk! Rich

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MUSIC



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

COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	4	4
3	3	3
4	5	5
5	7	7
6	10	10
7	12	12
8	15	15
9	18	18
10	21	21
11	24	24
12	27	27
13	30	30
14	33	33
15	36	36
16	39	39
17	42	42
18	45	45

URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	4	4
3	3	3
4	5	5
5	7	7
6	10	10
7	12	12
8	15	15
9	18	18
10	21	21
11	24	24
12	27	27
13	30	30
14	33	33
15	36	36
16	39	39
17	42	42
18	45	45

POPARAZZI

working the very best in pop and crossover dance, with a roster currently featuring the following ...

De Souza, Sound of Eden, Girls Aloud vs Sugababes, Westlife, Robbie Williams, Emma Bunton, Melanie C, Faithless, Freeform Five, Kim Sozzi, Audioclub, Dada

... to name just a few.

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

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www.poparazzi.co.uk

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	4	4
3	3	3
4	5	5
5	7	7
6	10	10
7	12	12
8	15	15
9	18	18
10	21	21
11	24	24
12	27	27
13	30	30
14	33	33
15	36	36
16	39	39
17	42	42
18	45	45

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Notice Board: £18 (incl. 4cm x 1 cm)
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All rates subject to standard VAT

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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

Commercial Events Manager

Glasgow, £Neg + Benefits



The Organisation

- The SECC is a multi-purpose venue hosting exhibitions, conferences, concerts, and a variety of events ranging from ice shows to comedy acts to theatre and has the enviable reputation of attracting over 1.5 million visitors each year.
- The complex currently contains two auditoria, each with its own breakout facilities, and five multi-purpose halls providing a total of 22,353m² of flexible space. The venue will shortly be further enhanced by the addition of a new purpose-built spectacular 12,500 seat arena.

The Job

- Reporting to the Director of Exhibitions & Events, the role will be responsible for identifying, expanding and improving sales opportunities within the concert and event sector by developing credible and sustainable new business while maintaining excellent client relations.
- Main responsibilities are to manage and motivate the current team; to build and maintain relationships with key clients in the concerts and events markets and to maximise revenues through the extent of facilities and services the Venue offers. The responsibility for profit and business reporting will be an integral part of this role as will the development of new revenue streams.

The Person

To be successful in this role, ideally you should have the following:

- Proven track record in maximising sales revenues;
- Experience of the events management/concert market;
- Be able to demonstrate previous management experience and be a team player capable of making an immediate contribution to an existing team;
- Possess excellent communication, problem-solving, analytical and organisation skills to facilitate the needs of prestigious national and international clients;
- Be tenacious and self-motivated;
- Be customer-focused;
- Have a flexible approach to duties as this role can involve unsocial hours.

Interested parties are invited to apply with CV, stating current salary, before the closing date of **Friday 23rd March 2007** to HR Manager, SECC, Glasgow, G3 8YW or by email to personnel@secc.co.uk.

STRICTLY NO AGENCIES



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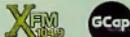
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Week 10

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

FAST CHART

SINGLES

NUMBER ONE

TAKE THAT SHINE (Polydor)
Gwen Stefani and Akon's *The Sweet Escape* came within 4% of dethroning Take That's *Shine* this week, but its failure to capture the title means that UK dominance of the chart now extends back 16 weeks.

ARTIST ALBUMS

NUMBER ONE

KAISER CHIEFS YOURS TRULY, ANGRY MOB (B Unique/Polydor)
Despite struggling to keep up with Arcade Fire in midweek sales figures and declining 56.2% week-on-week, the Kaiser Chiefs' *Yours Truly, Angry Mob* sold just enough copies to successfully defend its throne, shifting 126 copies for every 125 its rival managed.

COMPILATIONS

NUMBER ONE

VARIOUS 101 80S HITS (EMI)
The compilations market will get a much-needed boost from Mother's Day next week. Meanwhile, Brit Hits is replaced at the top by a rather less contemporary set on sales of fewer than 12,000.

AIRPLAY

NUMBER ONE

KAISER CHIEFS RUBY (B Unique/Polydor)
Although Ruby's career sales tally of 145,000 still trail i Predict A Riot's 180,000 total, it is much more popular with radio programmers, spending a third week atop the airplay chart, where i Predict A Riot peaked at number 11. The Kaiser Chiefs' highest charting airplay hit before Ruby was Modern Way (number seven, 2005).

THE SCHEDULE

ALBUMS

THIS WEEK

LED Soundssystem Sound of Silver (EMI); **Raymond Quinn** My Way (RCA); **Corinne Bailey Rae** Live In London And New York (EMI); **Simply Red** Stay (SimplyRed.com); **Neil Young** Live At The Massey Hall (Warner Brothers); **Lucie Silvas** Singing In (Mercury)

MARCH 19

Aliens Astronomy For Dogs (EMI); **Stephen Marley** Mind Control (Island); **Good Charlotte** The Good Morning Revival (Columbia); **Modest Mouse** We Were Dead Before The Ship Even Sank (Columbia); **Embrace** Strikant Take To The Skies (Ambrush Records)

MARCH 26

The Bees October (Virgin); **Ross Coppelmann** Welcome To Reality (RCA); **Joe Joe** Joe Who? Joe Thomas (Polydor); **Coldplay** Singles Box Set

The Market

New albums cram the Top 75

by Alan Jones

Sales slipped marginally last week, with singles declining 3.3% to 1,502,460 and albums down 1.9% to 2,957,183.

Take That and the Kaiser Chiefs continue atop the singles and albums charts, respectively, with Shine and Yours Truly, Angry Mob, although both barely survived challenges - Shine sold 1,045 copies more than new runner-up The Sweet Escape by Gwen Stefani and Akon, while the Kaiser Chiefs defeated an even more determined challenge from Arcade Fire's Neon Bible by just 525 sales.

The Arcade Fire album was the star performer, but the artist albums chart was unseasonably busy, with a year's best tally of 77 new entries to the Top 75.

Of these, six ended up in the Top 10, the others being albums of covers by Russell Watson, Bryan Ferry and Donny Osmond, a Dolly Parton hits set and dance act Cascady's first album.

New albums by Russell Watson generally end up topping the classical chart but his latest set, *That's Life*, is not eligible, being a selection of MCR standards, many of which are associated with Frank Sinatra, including the title track. Abandoning his classical roots seems to have done



Arcade Fire: one of 17 debuts in a busy Top 75 for new albums

Watson no harm, however, as the album provides him with his highest placing for a regular release, debuting at number four on sales of 41,000.

Meanwhile, Bryan Ferry, who opened his solo chart career in 1973, with a Top 10 cover of Bob Dylan's *A Hard Rain's Gonna Fall*, finally goes the whole hog, with an entire album of Dylan covers. Dylanesque sold 29,000 copies last week, to debut at number five - one notch higher than his last album, 2002's *Francis*.

Like Ferry, Donny Osmond came to prominence in the Seventies and makes a nostalgic return to the decade with his *Love Songs Of The 70s* set, which - helped by the new TV and radio

appearances from the genial 49 year-old - sold nearly 25,000 copies to debut at number seven, a position he has not bettered since he was a 16-year-old in 1973, although he has already 'A Error Of Top 30 albums released this decade.

After securing three Top 10 hit singles, Anglo-German dance trio Cascady debut at number six with their introductory album, *Evertime We Touch*. It is the first Top 10 album for All Around The World. Although the Blackburn-based label has racked up 23 Top 10 singles, and is a force in the compilation world, its previous best album chart placing was 99 for *N-Trance's* 1995 release *Electronic Pleasure*.

KEY INDICATORS

SINGLES

Sales versus last week: -3.3%
Year to date versus last year: +21%

MARKET SHARES

Universal	46.5%
Sony BMG	21.5%
EMI	8.9%
Warner	6.0%
Others	12.1%

ALBUMS

Sales versus last week: -3.1%
Year to date versus last year: -5.1%

MARKET SHARES

Universal	61.1%
Sony BMG	14.0%
EMI	13.4%
Warner	4.1%
Others	7.0%

COMPILATIONS

Sales versus last week: -5.3%
Year to date versus last year: +139%

MARKET SHARES

Universal	35.8%
EMI	25.8%
Mos	16.9%
Sony BMG	15.5%
Warner	5.9%

RADIO AIRPLAY

MARKET SHARES

Universal	56.8%
Sony BMG	14.0%
EMI	12.1%
Warner	5.4%
Others	12.3%

CHART SHARE

Origin of singles sales (Top 75):
UK: 50.0% US: 40.5% Other: 9.5%
Origin of albums sales (Top 75):
UK: 58.7% US: 29.3% Other: 12.0%

For fuller listings, see musicweek.com

NEW ADDITION



Linkin Park's third studio album, *Minutes To Midnight*, has been scheduled for a May 14 release through Warner Bros/Reprise Shop. The album was produced by Mike Shinoda and Rick Rubin and recorded at the Mansion in Los Angeles' Laurel Canyon. It will be preceded by the single *What I've Done*, which is released digitally on April 2 and physically on May 7.

SINGLES

THIS WEEK

Lucie Silvas The Same Side (Mercury)
Widespread Little Eclipse Of The Heart (RCA)
Pink Love Me Alone (RCA)
Air One 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 Fratellis Baby Fratelli (Island)
Raymond Quinn My Way (RCA)

MARCH 19

Bees Who Cares What... (Virgin)
Lenar Tick Tock (RCA)
Good, The Bad And The Queen Tic (Parlophone)
Mutya Real Girl (Island)
Fergie Glamorous (Polydor)
Razorgirl I Cant Stop This Feeling I've Got (Mercury)
Timbaland Give It To Me (Polydor)
Jamella No More (Parlophone)
The Twang Wide Awake (Polydor)

MARCH 26

Norah Jones tbc (Parlophone)
Faithless

Music Matters (Columbia)
Jay-Z Hollywood (Mercury)
Matt Willis Crash (Mercury)
Groove Armada Get Down (Columbia)

MARCH 26

Muse Invinicible (Warners)
Christina Aguilera Candy Man (RCA)
Natalia Bestingfield I Wanna Have Your Babies (RCA)
My Chemical Romance I Don't Love You (Warner Bros)
Arctic Monkeys Bransford (Domino)

APRIL 9

Siohan Donaghy Don't Give It Up (Parlophone)
Cute Is What We Aim For Cause Of The Curves (Atlantic)
Bob Dylan Thunder... (Columbia)
Klezmers Gypsy's Rainbow (Polydor)
Mark Ronson Stop Me (Columbia)

APRIL 16

Herman Dune I Wish I Could... (Virgin)
Flammarion For A Friend Into Confusion (Atlantic)
BRMC Weapon... (Island)

Xfm Top 10

1. Baby (John Chiefs) (B-Uncle)
2. Before I Fall To Pieces (Ruerlight) (Vivigo)
3. Knights Of Cydonia (Warner Bros)
4. Open Your Eyes (Snow Patrol) (Fiction)
5. Read My Mind (The Killers) (Vivigo)
6. Golden Slime (Klaxons)
7. Standing In The Way Of Control (The Group) (B&N) (Yard)
8. This Ain't A Scene... Fallout Boy (Mercury)
9. Our Velocity (Maximo Park) (Vivigo)
10. Alarm Clock (Rumble Strips) (Island)

on March 30, while it is sponsoring Arctic Monkeys' two sold-out nights at Old Trafford in July. In addition, the station is involved in the DPerussion free music festival, which celebrates its 10th anniversary this summer. As its new launch, Xfm Manchester has opted for a purposefully Manchester-centric programming schedule, taking little in the way of networking

We believe that we have connected with a far larger audience than figures suggested

programmes. Currently, those shows which are networked include John Kennedy's Xposure, Ian Camfield's Rock Star and Eddy Temple Morris' Remix. "Very little of the output does not come from Manchester," affirms Walsh. Looking ahead, Walsh is confident of further listener growth over the next year. "We believe from the record-breaking interaction that we have connected with a far larger audience than figures suggested. Sometimes you just get a sense that something is far greater than it initially appears," he says. Address: Laster House, Waterfoot Quay, Salford Quays, Manchester, M50 3XW Tel: 0161 6624755 Website: www.xfm.co.uk

TASTEMAKERS TIPS

Ibrahim Ferrer

Mi Sueño (World Circuit)

PETER CULSHAM, DAILY TELEGRAPH/
OBSERVER MUSIC MAGAZINE



This collection of romantic boleros was the album Cuban singer Ibrahim Ferrer, who died in 2005, had always wanted to record. It is a heartfelt coda to a mythic life story. Compared to the big production numbers of his first two solo albums, this is mainly stripped down to a late-night quartet, unpublished love songs drenched with nostalgia, a bitter-sweet swansong of a truly great singer.

Wolf And Cub Vessels (4AD)

CLAIRE DAVIES, NEW BANDS EDITOR,
TOTAL GUITAR

"Native to the same country that gave birth to Wolfmother, Wolf and Cub have been around for a little over three years, but are set to make just as much impact. With huge, dirty rock riffs spurring against psychedelic drapes, blues and minimalist drum beat (courtesy of their two drummers), 2007 will most definitely be the year of the wolf."

Rub Pistols Ft Terry Hall Dapure (Sundaybest)

EDDY TEMPLE MORRIS, XFM



"This was a hot tune on the Remix in 1995, when it was first demo'd, and I've been looking forward to it ever since. The Rub Pistols' use of Terry Hall works a treat, his voice and mere presence suits the track perfectly, and the lush production gives the Blondie classic a sonic swagger down the Portobello Road."

Alfie Boe Onward (EMI Classics)

SIMON BATES, CLASSIC FM

"Watching the Alfie Boe story unfold has been a great experience and a lesson in life for me. Star quality and ability has emerged after years of struggle and a good deal of sacrifice. Alfie's struggled to put himself through years of training to learn his craft. Now he has been discovered and embraced by the British public. This second album is, quite simply, off his debut. I believe it will continue in the business of establishing Alfie Boe as a major artist with a worldwide fan base."

Music Recommenders: Fat Beats, New York



Eclipse from Fat Beats is one of over 30 tastemakers contributing monthly to

www.musicrecommenders.com

collaborates with long time friends Joey Chavez & Bravo here for the set-up of his debut, The Weatherman. On the most numbing track you've ever heard, he spits flows that've made him famous from here to Japan. And DJ Revolution's outro scratches almost seal the show."

Sean Price: P-Body (Duck Down Records)

"Never crowned king of the underground", Sean Price (Boot Camp CLI) has got to be the most consistent MC around. P-Body reunites former Hellah Skellah partner Rock with Sean P (aka Ruck) to reinvigorate that special chemistry which made him hip hop greats. 9th Wonder's beat blows out windows in cars, houses and nearby buildings."

Prodigy: Stuck On You (Koch Records)

"With the amount of production Alchemist does for Moby Deep, he might be the third member. This track with their frontman Prodigy is taken from the Alchemist-produced LP. Return of the Mack: With an old vocal sample for the hook and nice melodic loop, it lets Prodigy kick some of his best verses to date."

Evidence: Mr. Slow Flow (ABB Records)

"Distasteful Peoples fromman Evidence

My Top 10

DETROIT GRAND PUBHANS

DJs & Producers

1. MI TITCHEL ALFA (WITCHEL)
2. ROBERT HOOKS (WITCHEL) VOL 2 (HANSIC)
3. IMAAM (HANSIC)
4. DETROIT GRAND PUBHANS (SIVOTIVE) FROM VERUS (DETLEFENIK)
5. RICK GARCIA (WACE) (GRASSPOOTS)
6. ANCEL ALMAN (CAN YOU FEEL IT) (LADY)
7. DONNIS FERRER (FAT DANIELLE) (GRICH) (KADU) (DETGET)
8. VALENTINO KANZYAN (PARADIS) (LUSAS) (LIVED) (VOC)
9. MINTICHO (LEAN IT) (RADIOACTIVE) (MAN DUB) (CUPERSHOCK)
10. NEWLEERS (JAM ON IT) (JAZZQUE) (VON-STROKE) & GALEN (DISCO) (KRYPTOTE) (RECORD) (DEEPA) (SOLITUD)

"DJ 3000 & Los Hermanos/UR man Gerald Mitchell will be our most ethnic-driven techno beats that keep things funky and wild on the dancefloor whilst our newie, SkyDive From Verus, is probably the most soulful record to come from the Pubhans to date. Gerald Mitchell features once again showing that he knows his pads and leads. The other side features a Detroit remix for the clubs. Finally, what's there to say that hasn't already been said about Rob Hood? Once again he delivers truth in his own unique style. The originator of minimalism comes up trumps again. An essential release on a series going from strength to strength."

Nokia Music Recommenders: discover a world of new music

A network of the world's best independent record stores, www.musicrecommenders.com, select expert insights into filters 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. This month we interview Spank Rock as they prepare to do for the mixtape format what they did for hip hop last year: re-write the rules.

Fat Beats, New York

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 'Essence I Could Fall in Love With You...
 Ghosts Stay The Night; NICKI DOLTA Party
 Jack Savoretti Between The Minds (album);
 'Jose Stone Tell Me What We've Gonna Do
 Now; Robbie Williams She's Mad About You;
 Matthew Pasching Strange; Simply Red So
 Not Over You; Sophie Ellis-Bextor Catch You;
 Titi Dancans I Will Wait For You;

XFM

BLIST
 Air Traffic Charlotte; Acceding; Arctic Monkeys
 Fire Keep The Car Running; Arctic Monkeys

Blairstorm; Billy Coo Saturday Superhouse;
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 Unacceptable in the 80s; Fall Out Boy This
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 Charlotte Keep Your Hands Off My Girl;
 Goo Goo Dollz In the Way of Control;
 Kaiser Chiefs Ruby; Kings Of Leon On Call;
 MGMT Park Our Velocity; Moko Hainrich;
 My Chemical Romance I Don't Love You
 Razaghtz I Can't Stop This Feeling We Got;
 Rumble Slime Alarm Clock; Snow Patrol Open
 Your Eyes; The Fratellis Baby Frank; The
 Killers Read My Mind; The Klaxons Golden
 Slime; The Rakes We Remained Together; The
 Teaming Wide Awake;

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 1995: See You At The Lights; Acherolic Good
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 Bowie.

TESCO

Instore - Ray Quinn, Ben Mills, Joss Stone, Simply Red,
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 Album Of The Week - Good Charlotte. Instore - David
 Bowie, Enter Shikari, The Rakes, John Barry, Floorfiller
 Anthems, P Diddy, Kaiser Chiefs, Lily Allen, High School

WOOLWORTHS

ALSO OUT THIS WEEK
SINGLES
Cherry Chord - Mathematics (EMI)
Rogue Traders - Way To Go (RCA)
Fathless - Music Matters (Columbia)

ALBUMS
The Beautiful South - BBC Sessions (Universa)
The Draytones - Forever On (Columbia)
Jennifer Lopez - Como Ama Una Mujer (Columbia)

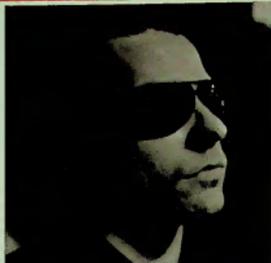
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SINGLE OF THE WEEK

KINGS OF LEON

On Call

Columbia 88697 07225-2
With *On Call*, Kings of Leon have delivered their contender for song of the year. This is a disarming, innovative rock song which takes the band's sound forward, without sacrificing any of their strengths. Produced by Ethan Johns (Ryan Adams, Rufus Wainwright, Ray Lamontagne), *On Call* owes much of its appeal to a recurring hook which is delivered with their unmistakable southern drawl. Currently enjoying airplay on Xfm, this is a song with repeat listen appeal.



Singles

Christina Aguilera

Candyman (RCA download)
Following her four Grammy wins last month, this upcoming, pop retro number co-written by Linda Perry, has *American Sisters* written all over it. Strange yet alluring, this fun monster should be a big hit at radio when it gets its full roll-out next week and the single, Matthew Holton-directed video can only help.

Archie Bronson Outfit

Dart For My Sweetheart (Domino RUG221)
Mixing dirty garage rock with a smidge of quintessential Englishness reminiscent of Billy Childish, *Dart For My Sweetheart* is dark and broody in content and regimentally punchy in delivery. Recent winners of the best breakthrough act at the South Bank Awards, this year is set to be one that will see Archie Bronson Outfit propelled to dizzy heights.

Melanie C

I Want Candy (Red Girl Records CDREDD3)
If tomorrow is to be believed, Mel C's sole career is the only thing standing in the way of a Spice Girls reunion and on this evidence it won't be all that long before the fab five are back together. It is a technically proficient, if somewhat unimaginative, cover of the 1962 hit and the chances of hitting the charts will rest on the popularity of a new Mackenzie Crook film in which it is featured.

DTB Project

Hold Me Till The End (Direction 896702333)
Following a seven-week residency on the Upfront Club chart, this uber melodic trance house stunner from producer Darren Tate is primed for chart success aided by support from Pete Tong, Judge Jules and Scott Mills. The single, from the album *Perfect World*, is B-listed at Galaxy and D-listed at Radio 1.

Help She Can't Swim

Hospital Drama (Fantastic Plastic FPP0639)
First single to be taken from Help She Can't Swim's second album, *Hospital Drama* (Fantastic Plastic FPP0639)

The Death of Nightlife, and it's certainly a rambunctious one. *Hospital Drama* is packed with that jaunty pop rock that only a bunch of ferid kids can make.

Seamus Haji

Last Night A DJ Saved My Life (Apollo APOLL010C0D5)
Absolutely enormous in the clubs, this modern reading of the Deep Inception groove packed with mixes by Cedric Gervais & Second Sun, Funkagenda and Stonebridge, not only is A-listed at Radio One and Kiss, the track is also enjoying heavy rotation at Galaxy and is picking up lots of TV with a confirmed appearance on *C4's Popworld*.

Narah Jones

Sinik's *Soon* (Blue Note download)
Jones's third album did the remarkable feat of debuting at number one in 27 countries in January and this incredibly introspective number, co-written with Lee Alexander, will help keep the title in the chart. However, an acquired taste, the single is struggling at radio - probably due to its sombre nature.

Little Man Tate

This Must Be Love (V2 WRV044713)
A little bit of The Feeling, and a little bit of Arctic Monkeys makes this second single from the *About What You Know* album, their best chance so far of attacking the singles chart. A charming largely acoustic pop strummer, it's released to coincide with their largely sold-out UK tour.

Love Is All

Nothing To Be Done / Ageing Had Never Been His Friend (Parlophone / What's Your Number, not yet in)
The new single from Swedish pop noisemakers Love Is All comprises a cover of The Pastel's *Nothing To Be Done*, backed with *Ageing Had Never Been His Friend* from the band's debut album. That the band's original tune outshines the cover is a mark of what great tunes *Love Is All* have up their collective sleeve. Both cuts, however, show an admirably demoted edge.

The Mules

We're Good People (Kartel)

KARTEL

This is the second single from The Mules who are gaining attention by the day. Reminiscent of the Virgin Prunes at times, this collection of versions really takes off with the wonderful *CSS* mix. Getting the buzz band of the moment to remix sometimes goes awry, but the goodies that the wild Brazilians bring to the party kicks the track off a treat.

The Needs

Girl I Used To Know/Dead Or Alive (Dangerous DREXCD512)
Following the release of their rocking debut album last year, these two remixed tracks showcase what's so good about The Needs' no-nonsense rock fuelled by an XTC-era new wave sensibility and boasting a confidence and live presence rarely seen in such nascent acts.

Patrick Wolf

The Magic Positron (Loxy 1726001)
The title track from Wolf's critically-acclaimed third album is a foot-stomping, violin-laden pop masterpiece, every bit as infectious as previous singles *Accident & Emergency* and *Bluebellies*. Wolf's reputation as a top-notch songsmith has been slow-burning, but this should go a long way towards broadening his cult fanbase.

Albums

Brett Anderson

Crowned In Sound (S1000230D)
Moving on from his collaboration with former Suede guitarist Bernard Butler, with *The Tears*, Brett Anderson's eponymous solo debut album is a far more sentimental offering than his previous endeavours. With a vocal delivery that's less of a caustic twang and more of a mature and fragile-sounding one, Anderson has shown that despite being one of Britpop's most troubled luminaries, he has grown up gracefully.

The Bird And The Bee

The Bird And The Bee (Rogal 387 2462)
This is one of those albums that you stumble across and which becomes the soundtrack to a part of your life. *The Bird And The Bee*

are Inara George, daughter of Lowell George, whose solo album All Rise was cruelly overlooked and Greg Kurstin who has worked with artists like Beck and Peaches. In fact the Peaches remix of one of the star tracks, My P*cking Boyfriend, is a must have.

Coldplay

Parlophone 3883247
A stop-gap between albums it may be, but there's no doubting that this limited-edition vinyl-only boxed set perfect demonstrates why Coldplay are one of the most-loved bands worldwide. The 14 singles spanning 1999's *Blue Room EP* to last year's *The Hardest Part* showcase the group's fantastic knack for penning a catchy tune to remarkable effect. Irresistible stuff.

Hilary Duff

Dignity (Hollywood Records CDNG03633)
This is the blond-haired teen queen's fifth studio album and she's been reintroduced. Still just 19, Duff is depicted as a strong woman with songs to match. Title track *Dignity* is a moral replete to flirtatious older men, while *Stranger* examines the nature of love. This is the pop of the sleekest kind, where the influence of co-writer Kara DioGuardi (Gwen Stefani, Pussycat Dolls, Kelly Clarkson) is strongly felt.

Good Shoes

Before You Speak (Brille BRILLD008)
The new sound of suburban London, Good Shoes hail from Morden, a south west London wasteland, but like any wasteland something vital and urgent usually grows. This is one of the best lyrical outings in the past decade. Honest, witty and articulate vignettes of modern life that conjures up early XTC. Produced by Tore Johansson and Per Sunding, this is beautifully crafted and wonderfully succinct.

Israhim Ferrer

Mi Suelo (World Circuit WC0077)
This beautiful, but fragile, album was Ferrer's swansong. After his death in 2005, the album remained unfinished until the few remaining tracks he'd recorded

ALBUM OF THE WEEK

Kelly Jones

Only The Names Have Been Changed

(V2 VWR1046278)

This charming debut solo album by the Stereophonics frontman finds the singer in an introspective mood on this intimate, almost private album. Expertly recorded by Jim Lowe - the man largely responsible for reinventing The Stereophonics' sound - this is an acquired taste, but the songs are strong and it's the perfect stop-gap for fans while the band are busy recording their next opus.

Machine Head

The Blackening (Roadrunner RR80168)
From thrash-led opener *Clenching The Piece Of Dissent* to its equally old school closer, *Machine Head's* sixth studio album *The Blackening* is their finest to date. Taking their cues from the likes of Metallica and mixing rage with hard-edged new metal riffs, the foursome try through songs about nuclear politics and hate with a passion. Last release *Imperium* was their biggest-selling to date, but *The Blackening* should surpass it.

Money Mark

Brand New By Tomorrow (Bushfire Records/BFL125909)
Ending a six-year hiatus since his last solo effort former Beastie Boy Mark Ramos-Nishita, aka Money Mark, returns with an album of heart-breaking melancholy and ingenious instrumentation. Mark's first outing on Jack Johnson's Bushfire label, *Brand New Tomorrow* is a major departure from his previous funk-fueled endeavors but, by utilizing everything from an oboe and a whole lot of heartache, it is less beguiling.

The Pierces

Thirteen Tales Of Love And Revenge (Lizard King LIZARD100)
Recently in the UK on a low-key support tour with Albert Hammond Jr, the two Pierce sisters, Allison and Catherine, come from Alabama. The Pierces are far more acoustic and leftfield, with country harmonies in a big city setting. The songs are bric-a-brac wonderful and musically they are intriguing and curious. They run the gamut from the sexualised brilliance of *Boring through the beautiful* *Turn On Billie* to the heavenly *Go To Heaven*.

The Pierces

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Recently in the UK on a low-key support tour with Albert Hammond Jr, the two Pierce sisters, Allison and Catherine, come from Alabama. The Pierces are far more acoustic and leftfield, with country harmonies in a big city setting. The songs are bric-a-brac wonderful and musically they are intriguing and curious. They run the gamut from the sexualised brilliance of *Boring through the beautiful* *Turn On Billie* to the heavenly *Go To Heaven*.

This week's reviews: Chris Barrett, Adam Blyth, Jimmy Brown, Ben Corbett, Alan Down, Stuart Currie, Jim Larkin and Nick Tesco

Singles

1703/07
Top 75

Take That hold for a second week at one, as Gwen Stefani climbs to two, Justin Timberlake moves into the top five and Biffy Clyro claim the highest new entry at 13

The Official UK

TOP 20 DOWNLOADS

Pos	Artist Title	Label
1	Kaiser Chiefs Ruby	Island/Universal
2	Take That Shine	Polygram
3	Mika Grace Kelly	Casablanca/Island
4	Gwen Stefani Feat. Akon The Sweet Escape	Interscope
5	The Fray How To Save A Life	EPIC
6	Justin Timberlake What Goes Around Comes Around	Jive
7	Nelly Furtado Say It Right	Geffen
8	Gossip Standing In The Way Of Control	Blockbuster/Reprise
9	Kelis Feat. Cee Lo Lil Star	Vevo/3
10	Camille Jones Vs Fedde Le Grande The Creeps	BWA
11	Akon Feat. Snoop Dogg I Wanna Love You	Universal
12	Fall Out Boy This Ain't A Scene It's An Arms Race	Nonesuch
13	Just Jack Starz In Their Eyes	Nonesuch
14	The Killers Read My Mind	Nonesuch
15	Nelly Furtado Say It Right	EPIC
16	Lily Allen ALIE	Island
17	Omarion Ice Box	EPIC
18	Ricky Martin Feat. La Mari To Recuerdo	Sony BMG
19	Sophie Ellis-Bextor Catch You	Parlophone

TOP 20 REALTONS

Pos	Artist Title	Label
1	Kaiser Chiefs Ruby	Island/Universal
2	Mika Grace Kelly	Casablanca/Island
3	Take That Shine	Polygram
4	Akon Feat. Snoop Dogg I Wanna Love You	Universal
5	Justin Timberlake What Goes Around Comes Around	Jive
6	Kelis Feat. Cee Lo Lil Star	Vevo/3
7	Snaw Patrol Chasing Cars	Fiction
8	Amey Winehouse Rehab	Island
9	Just Jack Starz In Their Eyes	Mercyful
10	The Fray How To Save A Life	EPIC
11	Nelly Furtado Say It Right	Geffen
12	Fall Out Boy This Ain't A Scene It's An Arms Race	Island
13	Take That Patience	Polygram
14	Lily Allen ALIE	Parlophone
15	Booby Luv Boogie 2Nite	BWA
16	Scissor Sisters I Don't Feel Like Dancing	Polygram
17	Gwen Stefani Feat. Akon The Sweet Escape	Interscope
18	Mason Vs Princess Superstar Exceeder	DIGA
19	Akon Feat. Eminem Smack That	Interscope
20	Cascadia Miracle	Infectious/Projekt

TOP 20 EUROPEAN DOWNLOADS

Pos	Artist Title	Company
1	Kaiser Chiefs Ruby	Universal
2	Gwen Stefani Feat. Akon The Sweet Escape	Universal
3	Mika Grace Kelly	Universal
4	The Fray How To Save A Life	Sony BMG
5	Nelly Furtado Say It Right	Universal
6	Take That Shine	Universal
7	Justin Timberlake What Goes Around Comes Around	Sony BMG
8	Nelly Furtado All Good Things Come To An End	Universal
9	Camille Jones Vs Fedde Le Grande The Creeps	Inkies
10	Gossip Standing In The Way Of Control	Inkies
11	Fall Out Boy This Ain't A Scene It's An Arms Race	Universal
12	Fergie Glamorous	Universal
13	Just Jack Starz In Their Eyes	Universal
14	Snaw Patrol Chasing Cars	Universal
15	Shakara Pierce In My Mind	Universal
16	Take That Patience	Universal
17	Akon Feat. Snoop Dogg I Wanna Love You	Universal
18	The Killers Read My Mind	Universal
19	Omarion Ice Box	Sony BMG
20	Ricky Martin Feat. La Mari To Recuerdo	Sony BMG



1. Take That Its sales off 35.1% week-on-week to a little more than 27,000. That's Shine continues at number one with a margin of more than 1,000 over Gwen Stefani & Akon's The Sweet Escape, which rises 3-2 despite a 12.8% decline in sales. Shine sold fewer copies last week than any number one for eight weeks, but Take That's beautiful World album continues to do well, its sales off a mere 3.7% to 51,000 as it eases 2-3. The album has sold 1,383,000 copies since its release 16 weeks ago.



13. Biffy Clyro After more than five singles and 10 singles, Scots Biffy Clyro finally break into the Top 20, debuting this number 13 with Saturday Superhouse on sales of 10,000.

The previous highest charting of the band's four Top 40 hits, Glitter And Trama, reached number 21 in 2004, while their most recent success, Only One World Comes To Mind, reached number 27 in 2005. Sounding September's like number two in Scotland, where only Take That's Shine sold more copies, and is taken from Biffy Clyro's fourth album, Purify, which will be released in May.

The Official UK

Pos	Weeks In Chart	Artist Title	Label
1	6	TAKE THAT SHINE	Island/Universal
2	7	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
3	2	KAISER CHIEFS RUBY	Island/Universal
4	10	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Jive
5	8	THE FRAY HOW TO SAVE A LIFE	EPIC
6	4	MIKA GRACE KELLY	Casablanca/Island
7	16	CAMILLE JONES VS FEDDE LE GRANDE THE CREEPS	BWA
8	6	KELIS FEAT. CEE LO LIL STAR	Vevo/3
9	7	GOSSIP STANDING IN THE WAY OF CONTROL	Blockbuster/Reprise
10	11	NELLY FURTADO SAY IT RIGHT	Geffen
11	6	CASCADIA MIRACLE	Infectious/Projekt
12	9	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Universal
13	NEW	BIFFY CLYRO SATURDAY SUPERHOUSE	Sony BMG
14	20	OMARION ICE BOX	EPIC
15	2	LILY ALLEN ALIE	Island
16	NEW	ROBBIE WILLIAMS/PET SHOP BOYS SHE'S MADONNA	Capitol
17	32	CALVIN HARRIS ACCEPTABLE IN THE 80S	Columbia
18	12	JUST JACK STARZ IN THEIR EYES	Mercyful
19	13	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	Island
20	14	TAKE THAT PATIENCE	Polygram
21	15	THE KILLERS READ MY MIND	Nonesuch
22	4	FERGIE GLAMOROUS	A&R
23	NEW	MADNESS SORRY	Lady Star Records
24	6	CHRISTINA AGUILERA CANDYMAN	BMG
25	18	MASON EXCEEDER	BMG
26	7	SOPIE ELLIS-BEXTOR CATCH YOU	Parlophone
27	7	ENTER SHIKARI ANYTHING CAN HAPPEN IN THE NEXT HALF HOUR	Arbore
28	NEW	JOSS STONE TELL ME 'BOUT IT	Arbore
29	NEW	SCISSOR SISTERS SHE'S MY MAN	Polygram
30	3	P DIDDY LAST NIGHT	Bad Boy
31	27	SNOW PATROL CHASING CARS	Fiction
32	20	JOJO TOO LITTLE TOO LATE	Mercury
33	4	THE VIEW SAME JEANS	Mercury
34	NEW	SIMPLY RED SO NOT OVER YOU	Simple Plan
35	4	PAOLO NUTINI NEW SHOES	Arista
36	NEW	BOOBY LUV BOOGIE 2NITE	Mercury
37	NEW	GET CAFE. WEAR CAFE. FLY I SPY	Arista
38	21	AMY WINEHOUSE REHAB	Sony BMG

Singles Chart

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
39	40	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	1	1
40	38	LCD SOUNDSYSTEM	NORTH AMERICAN SCUM	1	1
41	25	BEYONCÉ	LISTEN	1	1
42	42	WIFI FEAT. MELANIE M	BE WITHOUT YOU	1	1
43	60	PINK	LEAVE ME ALONE (I'M LONELY)	1	1
44	30	JUNIOR JACK FEAT. SHENA DARE	ME (STUPIDISCO)	1	1
45	4	REGINA SPARKER	FIDELITY	1	1
46	44	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	1	1
47	37	KLAXONS	GOLDEN SKANS	1	1
48	34	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	1	1
49	48	CASCADA	TRULY MADLY DEEPLY	1	1
50	28	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	1	1
51	41	AKON FEAT. EMINEM	SMACK THAT	1	1
52	17	THE FRATELLI	CHelsea DAGGER	1	1
53	65	CASCADA	EVERYTIME WE TOUCH	1	1
54	29	PIGMENT DETECTIVES	ROMANTIC TYPE	1	1
55	39	GHOSTS	STAY THE NIGHT	1	1
56	NEW	THE SUNSHINE UNDERGROUND	BORDERS	1	1
57	53	RAZORLIGHT	AMERICA	1	1
58	50	SNOW PATROL	OPEN YOUR EYES	1	1
59	51	THE FRATELLI	WHISTLE FOR THE CHOIR	1	1
60	40	ERICKE	THE BEAT IS ROCKIN'	1	1
61	33	THE MACCABEES	ABOUT YOUR DRESS	1	1
62	64	JUSTIN TIMBERLAKE FEAT. TI	MY LOVE	1	1
63	29	JUSTIN TIMBERLAKE	SEXBACK	1	1
64	62	THE FEELING	LOVE IT WHEN YOU CALL	1	1
65	55	BEYONCÉ	IRREPLACEABLE	1	1
66	34	JAY-Z/LINKIN PARK	NUMB/ENCORE	1	1
67	NEW	THE FRATELLI	FLATHEAD	1	1
68	56	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	1	1
69	69	MIKA	LOLLIPOP	1	1
70	47	ERIC PRYDZ	VS FLOYD PROPER EDUCATION	1	1
71	50	FEDDE LE GRAND	PUT YOUR HANDS UP FOR DETROIT	1	1
72	50	BLOC PARTY	THE PRAYER	1	1
73	63	THE ORDINARY BOYS	I LUV U	1	1
74	NEW	ARCADE FIRE	KICK FIRE KEEP THE CAR RUNNING	1	1
75	6	THE AUTOMATIC	MONSTER	1	1

■ Sales increase ■ Sales increase +50% ■ Signed New Entry ■ Platinum (600,000+) ■ Gold (400,000+) ■ Silver (200,000+) ■ New entry based on downloads only

INDICATED BY *
 SIGNED NEW ENTRY
 PLATINUM (600,000+)
 GOLD (400,000+)
 SILVER (200,000+)
 NEW ENTRY BASED ON DOWNLOADS ONLY

As used by Radio One
 Chart compiled from actual sales last Sunday to Saturday across a sample of more than 4,000 UK clubs.



16. Robbie Williams
 Now fully released, Robbie Williams' *Madman* collaboration with The Pet Shop Boys debuts at 36 on sales of 8,500. The third single from Williams' current album *Rudebox*, it seems unlikely to match the number-four peak of the title track or the number eight follow-up LoveLight. In fact, unless it improves, it will be the second smallest of Williams' 29 hits since leaving Take That. Its poor performance is reflected by the Rudebox album, which was the week's 27th highest seller last week, with sales of just 700.



23. Madness
 Madness return to the chart this week, with Sorry providing the veteran ska band with their 26th *Just a Little* in a chart career spanning more than 27 years. The band sold 3,000 seven-inch vinyl copies of the single on their recent self-titled UK tour. Taken from an as-yet-untitled album, it sold a further 6,500 copies last week on CD, seven-inch and download to debut at number 23. Tim Lincecum features a cameo rap from 2005 Mobb award winner Swaby.

HIT 40 UK

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	TAKE THAT	SHINE	1	1
2	3	OWEN STEARNS FEAT. AKON	THE SWEET ESCAPE	1	1
3	2	KAISSER CHIEFS	RUBY	1	1
4	10	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	1	1
5	5	THE FRAY	HOW TO SAVE A LIFE	1	1
6	4	MIKA	GRACE KELLY	1	1
7	18	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	1	1
8	6	KELLY FEAT. O-Z-RO	LIL STAR	1	1
9	7	BOSSIP	STANDING IN THE WAY OF CONTROL	1	1
10	13	NELLY FURTADO	SAV IT RIGHT	1	1
11	11	TAKE THAT	PATIENCE	1	1
12	35	SCISSOR SISTERS	SHE'S MY MAN	1	1
13	12	JUST JACK	STARTZ IN THEIR EYES	1	1
14	19	SNOW PATROL	CHASING CARS	1	1
15	4	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	1	1
16	27	OMARION	ICE BIX	1	1
17	15	THE KILLERS	READ MY MIND	1	1
18	16	BOOZY LUV	BOOGIE ZINTE	1	1
19	8	CASCADA	TROUBLE	1	1
20	19	THE FEELING	LOVE IT WHEN YOU CALL	1	1
21	17	SOPHIE ELLIS-BEXTOR	CATCH YOU	1	1
22	23	SCISSOR SISTERS	DON'T FEEL LIKE DANCIN'	1	1
23	25	THE FRATELLI	WHISTLE FOR THE CHOIR	1	1
24	8	CALVIN HARRIS	ACCEPTABLE IN THE BOYS	1	1
25	6	ROBBIE WILLIAMS	SHE'S MADONNA	1	1
26	24	RAZORLIGHT	AMERICA	1	1
27	31	PAOLO NUTINI	NEW SHOES	1	1
28	41	LIVY ALLEN	SHAME FOR YOU	1	1
29	42	BIFFY GYRO	SATURDAY SUPERHERO	1	1
30	32	FRIDGE	CLASHBACK	1	1
31	21	THE VIEW	SAVE JEANS	1	1
32	30	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMIS RAGE	1	1
33	38	JESS STONE	TELL ME 'BOUT IT	1	1
34	22	MAJID	YOU LITTLE TOO LATE	1	1
35	26	MUSK EXCEEDER	REBEL	1	1
36	28	RAZORLIGHT	BEFORE I FALL TO PIECES	1	1
37	30	THE KOOKS	SHE MOVES IN HER OWN WAY	1	1
38	8	PINK	LEAVE ME ALONE (I'M LONELY)	1	1
39	6	P DIDDY FEAT. KE\$HA	COLE LAST NIGHT	1	1
40	33	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	1	1

TOP 30 PHYSICAL SINGLES

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	TAKE THAT	SHINE	1	1
2	2	OWEN STEARNS FEAT. AKON	THE SWEET ESCAPE	1	1
3	3	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	1	1
4	4	BIFFY GYRO	SATURDAY SUPERHERO	1	1
5	5	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	1	1
6	6	ROBBIE WILLIAMS	PET SHOP BOYS SHE'S MADONNA	1	1
7	4	MIKA	GRACE KELLY	1	1
8	6	KELLY FEAT. O-Z-RO	LIL STAR	1	1
9	3	CASCADA	MIRACLE	1	1
10	5	KAISSER CHIEFS	RUBY	1	1
11	8	OMARION	ICE BIX	1	1
12	7	THE FRAY	HOW TO SAVE A LIFE	1	1
13	4	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	1	1
14	8	JESS STONE	TELL ME 'BOUT IT	1	1
15	10	ENTER SHIKARI	ANYTHING CAN HAPPEN IN THE NEXT HALF	1	1
16	6	GET CAPE. WARE. RLY	FLY	1	1
17	9	SIMPLY RED	SO NOT OVER YOU	1	1
18	9	SCISSOR SISTERS	STANDING IN THE WAY OF CONTROL	1	1
19	9	SCISSOR SISTERS	SHE'S MY MAN	1	1
20	9	LIVY ALLEN	SHAME FOR YOU	1	1
21	11	JUST JACK	STARTZ IN THEIR EYES	1	1
22	22	MADNESS	SORRY	1	1
23	10	LCD SOUNDSYSTEM	NORTH AMERICAN SCUM	1	1
24	4	WIFI FEAT. MELANIE M	BE WITHOUT YOU	1	1
25	10	SUNSHINE UNDERGROUND	BORDERS	1	1
26	19	FALL OUT BOY	THIS AIN'T A SCENE, IT'S AN ARMIS RAGE	1	1
27	16	BEYONCÉ	LISTEN	1	1
28	17	TAKE THAT	PATIENCE	1	1
29	21	JULIO	YOU LITTLE TOO LATE	1	1
30	21	SOPHIE ELLIS-BEXTOR	CATCH YOU	1	1

The Official UK Singles Chart compiled & overseen with the help and cooperation of the BPI and DSPS based on a sample of more than 4,000 retail outlets, incorporating 70% of all sales, and CD singles sales.

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

Albums Chart

39 **11** **FRON MALE VOICE CHOIR VOICES OF THE VALLEY**
 Columbia 602447401 (48P)

40 **34** **16** **DASIS STOP THE CLOCKS**
 Epic 602447401 (48P)

41 **NEW** **RY COODER MY NAME IS BUDDY**
 Capitol 602447401 (48P)

42 **NEW** **ANDREA ROSS MOON RIVER**
 RCA 602447401 (48P)

43 **29** **6** **NORAH JONES NOT TOO LATE**
 Blue Note 602447401 (48P)

44 **20** **3** **JOHNNY CASH AT SAN QUENTIN**
 Polygram 602447401 (48P)

45 **18** **2** **ELO OUT OF THE BLUE**
 Epic 602447401 (48P)

46 **24** **2** **OMARION 21**
 Epic 602447401 (48P)

47 **31** **6** **KLAXONS MYTHS OF THE NEAR FUTURE**
 Epic 602447401 (48P)

48 **49** **4** **PINK I'M NOT DEAD**
 Warner 602447401 (48P)

49 **37** **3** **TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION**
 RCA 602447401 (48P)

50 **32** **4** **VAN MORRISON AT THE MOVIES - SOUNDTRACK HITS**
 Warner 602447401 (48P)

51 **45** **6** **DORIS DAY THE MAGIC OF VOICES**
 Sony 602447401 (48P)

52 **30** **31** **AMY WINEHOUSE FRANK**
 Capitol 602447401 (48P)

53 **2** **REGINA SPEKTOR BEGIN TO HOPE**
 Sony 602447401 (48P)

54 **26** **122** **THE KILLERS HOT FUSS**
 Virgin 602447401 (48P)

55 **35** **5** **LESLEY GARRETT WHEN I FALL IN LOVE**
 RCA 602447401 (48P)

56 **42** **39** **KEANE UNDER THE IRON SEA**
 Capitol 602447401 (48P)

57 **6** **JUST JACK OVERTONES**
 Mercury 602447401 (48P)

58 **41** **28** **KASABIAN EMPIRE**
 Columbia 602447401 (48P)

59 **37** **82** **KAISER CHIEFS EMPLOYMENT**
 Sony 602447401 (48P)

60 **4** **3** **TINA TURNER ALL THE BEST**
 Polygram 602447401 (48P)

61 **40** **36** **MUSE BLACK HOLES & REVELATIONS**
 Warner 602447401 (48P)

62 **31** **LUTHER VANDROSS THE ULTIMATE**
 JBB 602447401 (48P)

63 **47** **20** **MY CHEMICAL ROMANCE THE BLACK PARADE**
 Warner 602447401 (48P)

64 **62** **7** **P DIDDY PRESS PLAY**
 RCA 602447401 (48P)

65 **38** **30** **RED HOT CHILI PEPPERS STADIUM ARCADIUM**
 Warner 602447401 (48P)

66 **52** **128** **QUEEN GREATEST HITS II & III**
 Polygram 602447401 (48P)

67 **28** **19** **NINA SIMONE THE VERY BEST OF**
 RCA 602447401 (48P)

68 **48** **89** **SNOW PATROL FINAL STRAW**
 Epic 602447401 (48P)

69 **NEW** **MR HUDSON & THE LIBRARY A TALE OF TWO CITIES**
 Mercury 602447401 (48P)

70 **NEW** **JACK SAVORETTI BETWEEN THE MINDS**
 Warner 602447401 (48P)

71 **53** **64** **CORINNE BAILEY RAE CORINNE BAILEY RAE**
 Sony 602447401 (48P)

72 **9** **NEIL DIAMOND THE BEST OF**
 RCA 602447401 (48P)

73 **49** **59** **THE KOOKS INSIDE IN/INSIDE OUT**
 Virgin 602447401 (48P)

74 **39** **ARCADIE FIRE FUNERAL**
 Rough Trade 602447401 (48P)

75 **4** **PATRIZIO BUANNE FOREVER BEGINS TONIGHT**
 Universal 602447401 (48P)

Red square: Sales increase
Green square: Sales increase >25%

Black square: Reigned New Entry
Blue square: Reigned Classic
Purple circle: Platinum (100,000)
Gold circle: Gold (20,000)
Silver circle: Silver (100,000)
Diamond circle: 4x Platinum (400,000)
Platinum diamond: 5x Platinum (500,000)

Chart compiled from actual sales last Sunday to Saturday across a sample of more than 4,000 UK shops.
© The Official UK Charts Company 2007. Includes a 5% UK and 5% USA component.



22. Air
Long considered to be the coolest of French bands, Air reached number two with their last album, *Talkie Walkie*, in 2004, being denied top billing only by Katie Melua's *Call Off The Search*. Despite positive reviews and the presence of guest vocalists Jarvis Cocker and Neil Hannon, their follow-up *Pocket Symphony* makes a lacklustre debut at number 22 this week on sales of 12,000, compared to the 33,000 opening of *Talkie Walkie*. Air's 1998 breakthrough album, *Moon Safari*, which peaked at number six, remains their biggest seller with 686,000 sales. *Talkie Walkie* sold 167,000 copies.



42. Andrea Ross
The BEETS' Newground called her a 'miss Christina Aguilera'. Andrew Lloyd Webber is her mentor, and 15-year-old *Adventures* re-enters her chart debut this week with *Moon River*. Singing in a classical style, the album includes Ross' take on standards like *You Raise Me Up* and *What The World ID Needs Now*. Is Love plus Lloyd Webber's own *No Matter What* and, more recently, *Start*.

9P Awards are made on cumulative sales of cassette, CD, LP and DVD.
Music UK publications with a gold star award are part of the UK's top 100 best-selling albums in their category.

TOP 10 INDIE SINGLES

- 1 ENTER SHAKING ANYTHING CAN HAPPEN IN THE NEXT HALF
- 2 GOSSIP STAND IN THE WAY OF CONTROL
- 3 MAJINUS SORRY
- 4 THE SUNSHINE UNDERGROUND BORDERS
- 5 PIGEON DETECTIVES ROMANTIC TYPE
- 6 JUNIOR JACK FEAT. SHENA CARE ME (STUPID)SOO
- 7 HOWLING BELLS LOW HAPPENING
- 8 KIPPS LOCO
- 9 DALEWILD NO EMOTION
- 10 MUCBEK NIGHT LOU

TOP 10 INDIE ALBUMS

- 1 DALEWILD MAKE ANOTHER WORLD
- 2 GOSSIP STANDING IN THE WAY OF CONTROL
- 3 CHIMAIRA RESURRECTION
- 4 ARCADE FIRE FUNERAL
- 5 JACK SAVORETTI BETWEEN THE MINDS
- 6 ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT
- 7 CHARLOTTE HATCHERLEY THE DEEP BLUE
- 8 MARY CHAPIN CARPENTER THE CALLING
- 9 IN MY TIME
- 10 RIZOZ THE THIRD HAND

TOP 10 ROCK ALBUMS

- 1 CHIMAIRA RESURRECTION
- 2 MUSE BLACK HOLES & REVELATIONS
- 3 MY CHEMICAL ROMANCE THE BLACK PARADE
- 4 SAXON THE FINAL SANCTUM
- 5 RED HOT CHILI PEPPERS STADIUM ARCADIUM
- 6 KORN MTV UNPLUGGED
- 7 MANOWAR GODS OF WAR
- 8 MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE
- 9 GREEN DAY AMERICAN IDIOT
- 10 LINKIN PARK HYBRID THEORY

TOP 10 JAZZ ALBUMS

- 1 NORAH JONES NOT TOO LATE
- 2 AMY WINEHOUSE FRANK
- 3 NINA SIMONE THE VERY BEST OF
- 4 NORAH JONES COME AWAY WITH ME
- 5 NINA SIMONE SONGS TO SING - THE BEST OF
- 6 NORAH JONES FEELS LIKE HOME
- 7 MABLEY PEYROUX HALF THE PERFECT WORLD
- 8 SEASIDE STEVE DOOGHUS MUSIC
- 9 RAY CHARLES THE COLLECTION
- 10 MABLEY PEYROUX CARELESS LOVE

TOP 10 CLASSICAL ALBUMS

- 1 HAYLEY WESTERDA THE ASSURE
- 2 FROM MALE VOICE CHOIR VOICES OF THE VALLEY
- 3 KATHERINE JENKINS SERENADE
- 4 LUDWIG EHNBOLD EVERNIRE
- 5 RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION
- 6 ANTONIO BOCCELLI ANITA - THE OPERA ALBUM
- 7 NATASHA MARSH ANCHOR
- 8 THE CHORBOYS THE CHORBOYS
- 9 VANESSA MAE THE PLATINUM COLLECTION
- 10 KATHERINE JENKINS LYING A DREAM

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