



In this week's issue: Exclusive interview with new boss of HMV; MW Awards. Plus: the charts in full

# MUSICWEEK



GOODBYE YELLOW BRICK ROAD • YOUR SONG  
 SORRY SEEMS TO BE THE HARDEST WORD  
 BENNIE AND THE JETS • TINY DANCER  
 I GUESS THAT'S WHY THEY CALL IT THE BLUES  
 ROCKET MAN • ARE YOU READY FOR LOVE  
 DON'T LET THE SUN GO DOWN ON ME  
 CANDLE IN THE WIND • DANIEL  
 I'M STILL STANDING IN THE RAIN  
 SATURDAY NIGHT SPECIAL • TINDERBOX  
 CROCODILE ROCK • I WANT LOVE  
 PHILADELPHIA • SACRIFICE



# ELTON JOHN

ROCKET MAN • THE DEFINITIVE HITS

## 26TH MARCH

On 25th March Elton John celebrates his 60th birthday with his 60th concert at New York's Madison Square Gardens, thereby breaking his own existing world record.

The highlights from this show will be broadcast as part of a 90 minute special on ITV1 at 9pm on Thursday 29th March.

This will be replicated across TV networks around the globe and the full concert will be broadcast worldwide exclusively through MSN.com.

To mark this momentous occasion Elton John releases 'Rocket Man - The Definitive Hits', his first ever single CD hits package, on Monday 26th March.

Simultaneously his incredible catalogue of nearly 500 songs from over 30 albums will be available to download for the first time through a month-long exclusive deal with iTunes.

 iTunes

**TV:**

ITV1 60th birthday concert special  
(9pm - 10.30pm Thursday 29.03)

**Radio:**

Radio 2 - 3 x hour long programmes  
24.03, 31.03 and 08.04

Capital Gold - Elton John week w/c 19.03

**Marketing:**

Heavyweight TV campaign starting  
Sunday 25.03

Comprehensive press and outdoor  
campaign

360 degree iTunes on-line marketing  
campaign for digital catalogue

**Live:**

UK dates:

- 24.05 Sheffield, Hallam FM Arena
- 26.05 Plymouth, Home Park Stadium
- 01.06 Belfast, Odyssey Arena
- 03.06 Carlisle, Brunton Park
- 01.07 London, Wembley Arena  
(Diana tribute concert)
- 14.07 Glasgow, SECC
- 15.07 Inverness, Tulloch  
Caledonian Stadium

Plus the Red Piano Show leaves Las Vegas  
for the first time and comes to Europe:

- 18.05 Seville, Plaza de España
- 29.05 Versailles Gardens
- 05.06 Venice, Piazza de San Marco
- 22.06 Berlin, The Brandenburg Gate

[eltonjohn.com](http://eltonjohn.com)



rocket

# MUSICWEEK



UK chairman Phillips quits position in latest rationalisation to hit major record companies

## Warner boss exits major

### Companies

by Paul Williams

Nick Phillips exited as Warner UK chairman on Friday, to become the highest-profile casualty yet of the ongoing rationalisation hitting the major record companies this year.

Phillips left Warner's Kensington Church Street offices in West London for the last time last Friday with the position of UK chairman now axed and the UK business instead reporting into John Reid as Warner Music Interna-

tional vice president and continental Europe president.

His departure after eight years in the job – a move Warner is insisting was instigated by Phillips himself – comes amid a backdrop of significant reductions in head counts across the major UK players. Among them, EMI is expected shortly to conclude its own UK restructuring plans, which is resulting in the removal of a number of posts.

It all follows an announcement made by the major in January, at the time global chairman/CEO Alain Levy and vice-chairman

David Munns were fired, to achieve an extra £110m in savings to EMI's previously-announced cost savings.

Senior UK executives have also been cut at Sony BMG as part of a continuing process, while Warner UK itself was the subject of immense speculation in the lead-up to Phillips' departure about how it would be structured going forward, although the existing structure below him will remain in place.

Karla Marshall will continue as Warner Bros managing director, Max Lousada remains his

opposite number at Atlantic and Nick Stewart continues as director of Rhino UK and Warner Classics and Jazz.

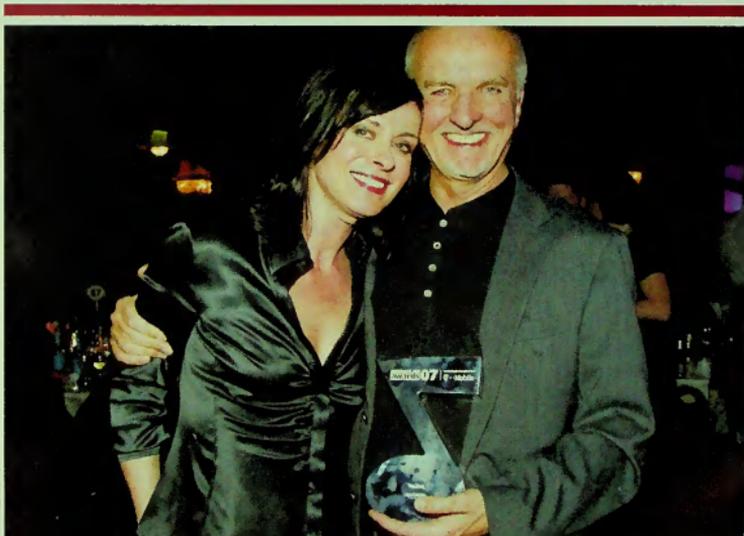
"One thing [Phillips' departure] should do is to quash all the misinformation and rumours that have been occurring for months," says one insider. "It's business as usual."

Warner issued a statement last Friday from WMI chairman and CEO Patrick Vien, which read, "Under Phillips' leadership, Warner Music UK achieved significant milestones through a period of growth and transformation. We respect his decision to pursue new

opportunities and wish him all the best in his future endeavours. He leaves a strong team of UK label heads that ensures our continued success in an evolving business."

The decision not to look for a replacement for Phillips will also fuel speculation surrounding a possible tie-up between EMI and Warner. EMI a fortnight ago disclosed it had received a non-binding proposal from Warner Music Group, which indicated it could make a 260p-per-share cash offer. This was dismissed by EMI as "inadequate".

pa2hw@musicweek.com



### Big Life boss wins top award

Big Life co-founder Jazz Summers was reunited with his former charge Lisa Stansfield at last week's Music Week Awards, as she presented him with the night's biggest honour, the Strat Award. Stansfield, who with Summers

achieved global success with hits including All Around The World, praised the veteran manager at last Thursday's event at London's Grosvenor House Hotel for the way he backed the artists he believed in.

"When Jazz has a belief, especially with an artist he's representing, nobody and no one will get in the way of him and no one will deter him," she said.

"He sticks to his guns and fights his corner and he really believes in everything he does."

Summers received video tributes on the night from the likes of Universal Music Group International and UK chairman and CEO Lucian Grainge, Simon Napier-Bell – with whom he managed Wham! – Capitol UK president Keith Wozencroft and

artists Damon Gough (Badly Drawn Boy) and Richard Ashcroft.

"I'm really touched by this award," said Summers.

"I'm only as good as the artists I work with and I'm only as good as the people and record companies I work with because there are some great people I've worked with over the years."

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### Fox looks to save the top dog

HMV's new CEO talks exclusively about his strategy for the UK's leading entertainment retailer p2

### Stones to play Isle of Wight

Rock legends The Rolling Stones to headline summer concert – their first UK festival appearance since 1976 p4-5

### Reconstructing the dance scene

As "new rave" earns, er, rave reviews, Music Week examines the upturn in fortunes for the dance market p10-15

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## MUSICWEEK

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# News

It has been a tough 12 months or so for HMV, but new CEO Simon Fox last week laid out his vision for the UK's leading entertainment retailer, as HMV was again named Music Chain of the Year at the Music Week Awards. It is a strategy which is crucial, not only to the 300-store chain but – arguably – for the future of physical music retail. With a market share traditionally around 20%, a strong HMV is a strong physical music business.

In his only extended interview following last week's announcement, *Music Week* hears how this Fox is out to save the top dog



# HMV's Fox outlines plan to save top

by Ben Cardew

HMV Group chief executive Simon Fox last week ended months of speculation by unveiling his long-awaited strategic and operational review, which he described as a "three-year transformation plan" for the embattled retailer.

The plan focuses on three tenets: cutting costs; revitalising the core business; and growing the business by establishing new channels. This is to be achieved by simplifying the HMV and Waterstone's supply chains, expanding the range of portable digital products that the company sells, developing a new store format, launching a social networking site and partnering with 3 to provide content for its subscribers and host in-store concessions in larger stores.

The group will also try to accelerate growth in its online businesses. hmvc.co.uk and waterstone.com, by increasing marketing, enhancing functionality and closer integration, with the goal of making hmvc.co.uk 20% of HMV UK sales by 2010 – up from around 10% today.

The plan focuses on the UK, which still represents 80% of the group's profits. However, the company also announced that a strategic review was under way of its Japanese operations and that it would provide an update on this at the time of its preliminary results in June.

Despite the scale of these changes, the City was largely unimpressed. Shares in HMV, which had rallied in anticipation of the announcement, fell 15% on last Tuesday and have continued to fall since. Reaction in the press was equally hostile: reports highlighted the fact that the retailer had warned on profits – which it said would be "below the current range of market expectations" – while giving the update, even UK and Ireland had actually increased 10% for the nine weeks to March 10.

Against this background, *Music Week* talked to Fox about the future of the company and his experience with HMV since joining as chief executive in September.

So, how have the first six months in the job been?

It has been very exciting and I have enjoyed it and I am hugely optimistic about the opportunity we have got. Frankly, I have been disappointed by recent trading and you will have seen our track record update. While the poor performance was largely down to Waterstone's and overseas, it was nonetheless clearly disappointing to have had to have updated the market on that. But primarily, of course, [the announcement] was about laying out our strategic agenda and I think it is pretty exciting and I look forward to delivering it.

How did the new blueprint come about? What was the process?

It was really about getting to know the business, talking to our customers, talking to some key suppliers and ultimately taking a view about how the HMV brand needs to evolve.

How must it evolve?

I think we need to become much more of a multi-channel business. If you look at the initiatives that we



# Business p dog

store locations. That is obviously a different model to the one Virgin used and will use. It is clearly a different model than many people use, so what we are talking about is a centralised cross-stock type of centre, where suppliers would deliver, or labels would deliver, to one centralised point and stores would receive one daily delivery.

**When will we see this happen?**

It's a big project and we are saying that it would go live by next autumn – 18 months to go fully live.

**What kind of savings can this deliver?**

We have said today that the Waterstone's cross-stock centre, which will go live a bit earlier, probably by March next year, will save £10m by 2008/2010 and the same number for HMV as well: a total of £20m cost saving from simplifying our supply chain.

**You also mention "maximising head office synergies" in the report – what does that mean?**

Specifically, what that means is that Waterstone's and HMV both have separate finance and IT functions. They actually use the same systems and broadly do the same sorts of things. So what it really means is to bring together those important back-office functions into a single location.

For HMV, back office is in Wardour Street, for Waterstone's it is in Solihull. And so (the combined back office) is likely to be in Solihull. But I should stress that what we are talking about perhaps are 20 to 25 people that will be affected. We are still keeping our Wardour Street office, and the front end and how we interface with our suppliers doesn't change.

**Will it lead to any job losses?**

We are hoping to be able to do it through redeployment and natural attrition, so we are not calling out any job losses at this point.

**You are going to be looking at improving store layouts... "Store Of The Future" we are calling it.**

**What will this involve?**

It is a brand new design and it will incorporate a refreshment area – or a "refreshment hub" as we are calling it – where customers will be able to access the hmv.co.uk website, they will be able to access the new social networking site and they will also be able to listen to and burn to CD tracks or compilations that they wish to make.

There will also be this burn-to-CD area and that will all be around a refreshment place so that you can come in, you can listen to music, you can burn a CD, you can order something online, that is obviously new.

**Will you be introducing download booths?**

We are certainly looking at it. It is very hard to achieve, as you know, with Apple because essentially you

have to download to a library and then from that library onto your Apple [iPod].

**What do you think of the reaction to the update from the City and the press?**

I think the reaction has been clearly disappointment to the trading update and that is reflected in the share price. In terms of the strategic update, I have described it as "radical and far reaching and exciting". I think it is a balanced plan and I think broadly the reaction to the plan has been very positive, but, of course, City analysts want to see delivery.

**Indeed, looking at the results, sales in UK and Ireland stores are actually up.**

They are, yes. I think we have now had six months of consistent like-for-like growth at HMV UK, which I think in a tough market is not bad. So the trading disappointment has actually not been about sales in HMV UK. But frankly it has been a disappointing book market and a tough North American release schedule, which has impacted our Canadian business. Those are the two main factors.

**There has been speculation that HMV is going to withdraw from Japan. Is that true?**

It is not a decision we have taken, but by saying that we are conducting a strategic review it clearly opens up the possibility that that is a business that might be sold. What we have said is that we will update again in June when we have completed that review.

**There is also speculation about the store portfolio. You have said that you are looking at it. What does that mean? Will there be closures? Openings?**

This is primarily a Waterstone's point, what we have said is that we are continuing to open HMV stores. We have eight for next year, of which four are in airports, and we are budgeting for two per year thereafter.

**Are there additional stores?**

Yes, that is right. What I have also said is that we have a tiny, tiny number, less than a handful, of loss-making stores. Obviously if a store is loss-making we have to consider what our options will be for that store.

We have a tiny number of stores where over a period of time we might look to close the store. But it is tiny. And we are not expecting frankly any closure in the immediate future.

It was a slightly different message for Waterstone's where we are looking at more of the stores. The company plans to close up to 30 Waterstone's stores.

**You say in the update you are confident that this will turn the business around. What sort of timescale are we looking at? The plan is described as a three-year turnaround. In three years'**

time, we have said, we want our net profit margin to be 4.5% to 5%, which is roughly double where we are today.

That is driven in good part by £40m of cost savings in three years, but also by driving the top line. But it is a three-year plan and we have said that next year will be a year of change and a year of investment.

**You are currently holding both CEO and managing director roles. Do you know how long this will go on for? Is it just to see through these changes?**

What I said when I took over from Steve [Knot] is that I am not going to do anything until this summer and at that point decide what the next step is. For the time being, I am doing both roles and I will continue doing both roles until I tell you otherwise.

I need to do it; I need to get closer to the business. I am enjoying getting closer to the business. There is a big job to do and come the summer I will know much more clearly what the right timescale is for a successor.

**How have you found working with the music business?**

I am thoroughly enjoying it. I am still getting to know the industry. I

am learning more every day. I think it is very helpful to have laid out a plan. Now the challenge is to deliver on that plan.

**The update says that HMV is going to sell a range of portable digital products. HMV already sells portable digital products.**

You are right. We do carry a range of portable digital products and they are growing quite fast. What this is about is extending the range. I don't think it is a particularly credible range [at the moment]. This is about having a much more credible range with direct supplier relationships with key branded suppliers, such as Apple and Samsung and Bose and Sony and so forth, wheeling this out to all stores.

And I would stress that we are doing it without compromising our core range. We do not anticipate reducing our core music range as a result of this roll out. We will be improving the merchandising and tightening it up in places so we can incorporate a range of digital devices without compromising our clear specialist position in back catalogues.

This is a substantial range increase, plus the related accessories, of course.

bm@musicweek.com

## HMV chief: 'The CD is not dead'



Winner: Fox receives his MW Award from hosts Alan Carr and Justin Lee Collins

**Before picking up the Music Choice of the Year award on behalf of HMV at the Music Week Awards, Fox made the high street's most robust defence yet of the CD market, vowing that his company can play a leading role in its continuing success.**

The future viability of the CD business has increasingly come into question, with HMV itself predicting that sales will fall by 16.7% by 2010.

However, Fox said it was premature to write off physical music retailers.

"The CD is not dead and we have a role to play in ensuring that this is the case. We have a role to play in ensuring that our stores are exciting and inspiring places, where people come to buy music. We also need to find a role for ourselves in the digital space and that is also a big part of our strategic review."

As part of this, the company

will be looking at ways to drive synergies between its physical and digital businesses.

At the awards, Fox said the high street's most robust defence yet of the CD market, vowing that his company can play a leading role in its continuing success.

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As part of this, the company

have outlined, that is probably a key theme running through them. One theme is partnership, so we need to be working ever more closely with labels and work with them perhaps in different ways than we have done in the past, so we are talking with them about social networking for example, we are talking about a partnership with 3.

It is also about getting much closer to customers, and part of the brand re-positioning that we laid out we are calling "HMV Gets You Closer" and it is really about how we get our customers closer to content, closer to artists, closer to one another. Those are two pretty big themes. There is also an important chunk of work we have to do around our cost base and that was also a significant part of the announcement.

You talk in the update about simplifying the supply chain. What steps can you take? Virgin Retail recently outsourced its buying. This is nothing to do with outsourcing buying, so our buying won't change. At the moment our orders are delivered by suppliers direct to

# The days of A&R scouts discovering unsigned acts at XSXW seem over

## Established British acts storm the stages of XSXW to break the US

### International

by Stuart Clarke

As the final day drew to a close on XSXW over the weekend and the collective hangover crept in, the overall feeling from the business in attendance suggested that the event – which is now in its 20th year – has evolved into a very different beast.

While XSXW was originally the exclusive stamping ground of A&R scouts looking for the next big thing, in recent years it has become increasingly about those acts who are already signed, as their labels look to the four-day gathering as a significant part of the launch platform for their US and international campaigns.

From a UK perspective, artists such as Amy Winehouse, Lily Allen and Mika were among those topping this year's live schedule, their presence serving as an opportunity to get them in front of an ever-growing presence from the international media which descends on



Winehouse: looking to break the US

Austin, Texas, for a week of BBQs, booze and music.

"Because of the immediacy in the way people discover music now, the likelihood of finding something completely new at an event like this is very rare," affirms Imran Ahmed, head of XL imprint Abeano Records and co-host of The Music Week on 6Music. "Music is so heavily scooped and everything is so readily available online that most of the bands here are either already signed or in the process of signing."

Indeed, one of the most hotly-

tipped UK artists on this year's schedule – Gallows – arrive at the event with numerous deals already on the table from labels in the UK and abroad.

"XSXW is a circus now," says Crispin Parry, who in his role as general manager of British Underground and creative director of Creative London, co-ordinated two showcase events in New York prior to XSXW last week, as well as British Music BBQs in Austin itself. "Bands break XSXW before they even get here, which is why we looked to create an event before this, to provide one more shop window and another bite of the cherry for UK acts heading to Texas."

The Live From London showcases took the shape of two simultaneous events in the Big Apple last Tuesday night, with Amy Winehouse, The Pipettes and Jamie Woolf performing at the Bowery Ballroom and The Holloways, The Pop Levi and We're Kids Too performing at the Mercury Lounge. They were preceded by a reception at the British Consul-General's res-

idence, where Malcolm McLaren delivered a lengthy talk about his life in and around the music business. Parry says they are investigating the benefits of hosting a further event in LA in 2008.

Entertainment lawyer Nicky Stein from Clintons, representative for The Kooks and Cajun Dance Party, among others, noted the health of the British music business at the event. "British music is in a very strong place at the moment," says Stein. "Labels are investing heavily in new talent and you see the result of that this year where we have the strongest UK presence at XSXW in its history."

Traditionally 20% of the XSXW schedule is reserved for international talent and half of that allocation was occupied by UK artists this year.

A&R benefits aside, as a music festival XSXW felt stronger than ever in 2007 and with the sun coming out on the Thursday there were few places in the world those in attendance would have rather been. [start@xsxw.com](http://start@xsxw.com)

MUTYA BUENA  
CAST LIST  
Press: Shane O'Neill, Island  
Marketing: Sarah Boorman, Island  
National Promotion: Charley Symes, Steve Pitron, Island

Regional promotion:  
Phil Watts, Quality Baker, Jackie Fleming, Island  
Marketing: Sarah Boorman, Island  
National Promotion: Charley Symes, Steve Pitron, Island  
TV: Andrea

### MUTYA BUENA

Island Records is to revive its renowned soul, hip hop and dance label 4th & Broadway and use it as a platform to launch the solo career of former *Songbook* Mutya Buena.

Buena's debut solo album *Real Girl* will be released on June 4, featuring celebrity collaborations such as George Michael, Groove Armada and Amy Winehouse. It also plays host to several big-name producers, including Salaam Remi, Red Eye, Full Fat Ed Winters, Guz Lily and Johnny Douglas.

*Real Girl*, the first single to be taken from the album, uses a sample of Lenky Kravitz's *It Ain't Over 'Til It's Over* and is released digitally on May 14 and physically on May 28.

Buena will perform at the Jazz Café in London on May 21. "We're really confident that we have a premier UK solo voice and we're feeling really positive about the record. She's got such a level of familiarity with loads of different types of music fans," says Buena who will perform at the Jazz Café in London on May 21.

## Live Music Forum to advise Government

The thorny issue of ticket touting is expected to lie at the heart of a new Government-targeted report being prepared by the Live Music Forum to highlight its members' recommendations for improvements to the live music sector.

The planned report, which is presently being drafted by the LMF and will go to Culture Secretary Tessa Jowell, will be broken into two sections: the first will detail the Forum's assessment of any reaction to the implementation of the Licensing Act 2003 throughout England and Wales, while the second section will cover other matters.

This second part will allow LMF members to raise whatever issues they feel the Government should be addressing – a remit LMF chairman Francis Sharkey says can be "as broad or as narrow" as the Forum wishes.

"The Forum has been working on [the Licensing Act] for more than three years now, trying to figure out what the effects have been and what actions the Government needs to now take," says Sharkey. "We are drafting the final report right now, and we'll be publishing it at some

point between the middle and the end of May."

While the exact details of many of the issues to be raised are yet to be finalised, Sharkey references the implementation of a Local Government-funded rehearsal room for under 18s which, having been particularly well-received in Wrexham, is now being replicated by other local authorities across the UK.

Sharkey is confident that ministers will stand on their suggestions. "We were asked by ministers for our guidance on section 182 of the Licensing Act after it had been in effect for 12 months, and in all of our recommendations were acted upon," he says. "So, going on past experience, I think we can be reasonably confident that ministers will listen to what we have to say."

"What the Forum members need to be thinking about is what Government can do to implement a very clear strategy to involve and support young people."

The Forum comprises 17 key industry representatives, including members of PRS, Arts Council England, the National Music Council and the Musicians' Union.

In their first UK festival appearance in decades The Rolling S

## Stones to play Isle of W

### Live

by Paul Williams

The Rolling Stones are to undertake their first UK festival appearance in nearly 30 years this summer, before making their concert debut in Russia.

*Music Week* understands that the veteran band will be confirmed later this week in the currently-unnounced Sunday night headline slot at the Isle of Wight Festival on June 10. They will be supported on the day by a line-up including Keane, The Fratellis, James Morrison and Paolo Nutini.

The Stones' announcement will complete the headline slots for the annual festival, with Snow Patrol having already been unveiled for the Friday night and Muse headlining on the Saturday. Ash, The Feeling, Kasabian and Amy Winehouse are among the other acts who will be playing at the June 8 to 10 festival at Seaside Park, which this year sold out in record time, with 151,500,000 tickets snapped up within five days in February.

The Rolling Stones' decision to play Isle of Wight represents a sig-



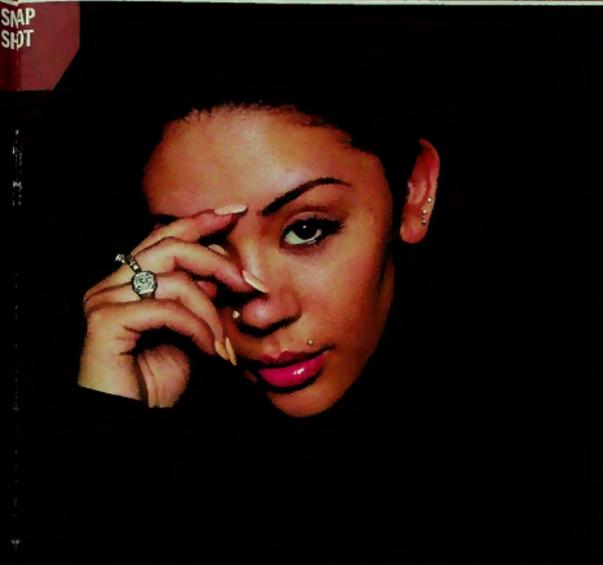
Follow fields: The Rolling Stones are set to play their first UK festival since 1976

nificant coup for event organiser Solo, as the band are notorious for performing at extremely few festivals. Although the band, who are heavily rumoured to be playing the 2003 Glastonbury Festival during that event's build-up, the last UK festival they performed at was the Knobworth Fair, which took place on the grounds of the famous state-

ly home back on August 21 1976. Also on the bill that day were Lynrd Skynyrd, Todd Rundgren and 10cc. At the time, the Stones' album *Black And Blue* and the hit single *Pool To Cry* had only recently been released, while Ronnie Wood had been a member of the band for little more than a year.

The Isle of Wight appearance will also be their first performance

SNAP  
SHOT



## Co-chairmen of Era ready for challenges

The new co-chairmen of Era will seek to maximise the promotional potential of music, DVD and games events through the year, as they look to reflect the changing entertainment market.

The Era council met last week in London to confirm the appointments of current acting chairman Paul Quirk, of Quirk's Records, and Woolworths head of trading, entertainment and mobile communications Jim Batchelor, to the positions of co-chairs of Era until the organisation's September AGM. The move follows the departure of former Era chairman Steve Knott from HMV in January.

Responsibilities will be split between the co-chairs, with Batchelor taking primary responsibilities for video and games products as well as multiple retail issues, while Quirk will oversee music and independent matters.

This is the first time that Era has had a co-chairmanship, a move designed to strengthen the council in the difficult entertainment retail climate, according to Kim Bayley, who was herself promoted to secretary general from HMV's director general in January.

"As co-chair of Era, we are looking to maximise our involvement in all music, DVD and game events which can benefit all our retail members," Quirk explains. "This could involve us putting together a retail plan covering every major event scheduled for the next 12 months."

"So far we have worked successfully with the Brits, both classical and pop, and the Mercury Music awards in raising their profile within retail stores."

He also called on all members of the entertainment sector to join Era, which he stresses is not just for music retailers. Batchelor adds that all Era members face a number of key challenges, irrespective of whether they are physical or online, independent or multiple.

"Era will continue to lobby the authorities hard to tackle the continued threat of piracy and to protect its members' interests from this threat. Paul and I will engage our colleagues in debate, to look forward to both the challenges and the opportunities that the markets in which we operate present," he says.

gStones are to headline Isle of Wight

## Wight festival

The Stones' festival performance will form part of what is understood to be a busy live summer schedule for the band

at the famous festival, as the band were not part of any of the line-ups during the event's original incarnation from 1968 to 1970, when acts including Jimi Hendrix and The Who played. Since the festival was revived as an annual event in 2002, it has boasted such headliners as Coldplay, David Bowie and REM.

The Stones' festival performance will form part of what is understood to be a busy live summer schedule for the band, to include a series of dates around Europe, which European promoters indicate will take in some of the locations they were due to have visited on the A Bigger Bang European tour last year but did not after, separately, Keith Richards and then Mick Jagger fell ill.

Most notably, they are on

course at the end of the tour to play in St Petersburg in August, the first concert in Russia during their four-and-half-decade careers. As a result, they will join a growing list of superstar Western acts to have played in the former Soviet nation, dating back as far as Elton John's ground-breaking concert in the then USSR in May 1979, which subsequently won him a special Brit award, and, more recently, the likes of Paul McCartney, who performed in St Petersburg in June 2004 as part of his Back In The World tour.

The Stones' Russian concert will come some 16 months after they played in China for the first time in their careers. In a concert noted for the authorities' ban on certain songs because of suggestive lyrics, the band performed at the Shanghai Grand Stage in April last year, having previously pulled an appearance there in 2003 because of an outbreak of the SARS virus in the area.

A Rolling Stones spokesman declined to comment on the expected Isle of Wight Festival slot or any plans for the band to visit Russia.

paul@stonesweek.com

## 2007 International Live Music Conference has record attendance

International Live Music Conference chairman Martin Hopewell has declared this year's ILMC conference as the best since the event began in 1988, following an eventful four days covering issues ranging from touring to health and safety.

The 19th annual event was held at the Royal Garden Hotel in London's Kensington on March 8 to 11. Reflecting on the event, Hopewell says, "I think a lot of people have taken a lot away from it. We had a dangerously high level of people at this year's event – roughly 875 – but I think the event's been up there with the best we've ever done."

For many, the highlight of the invitation-only event was Sunday morning's Breakfast Meeting, at which Ed Bicknell, worldwide head of WMA's international music division, interviewed renowned manager Doc McGehee – responsible at various points in his career for handling artists including James Brown and Diana Ross, and for helping found the careers of Motley Crue, Bon Jovi and Kiss.

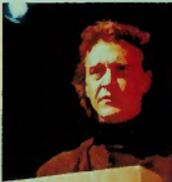
In a lively debate, the two discussed methods of artist

management by way of McGehee's career; the influx of US companies into the UK live market, and the importance for US agencies of having a regional presence. "I've always relied on promoters for information about everything," said Bicknell. "They're the ones who can tell you how everything is really going."

During the session, McGehee also revealed that, under a deal struck with VHL, the original members of Kiss will be replaced via a talent contest reality show to be screened on the channel.

The most animated debate of the conference came on the opening day at the Talking Shop session, chaired by Leighton-Pope Organisation's Carl Leighton-Pope. The session saw promoter Harvey Goldsmith calling on the live industry to unite and take action on the issue of ticket touting. In the same session, technology solutions company TeleSecure took the opportunity to promote its soon-to-be-launched secure ticketing system which uses the unique ticket barcodes and confirmation texts to mobilise.

The penultimate Sunday session also drew fierce



Hopewell: ILMC is now bigger than ever

discussion from the floor, with Live Music Forum chairman Feargal Sharkey chairing a panel of young, ticket-buying gig-goers. The panel was united in declaring that it would like to see Government intervention making ticket touting illegal.

One prominent rumour doing the rounds at the event suggested that Paradigm Talent & Literary, one of the US's biggest talent agencies, was planning to set up a London office as part of its expansion programme, although a spokesman says it has no plans to expand to the UK "in the immediate future".





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**TAYLOR'S THREE-POINT PLAN**  
 1. Merit-based awards  
 2. Putting case to government

3. Reaching out and working better with other industry organisations

**GEOFF TAYLOR'S CAREER**  
 1977-1981: chorister at St. Paul's Cathedral  
 Head chorister at Charles and Diana's Royal Wedding in 1981

1986-1989: ran Avolon Recording Studio in Harle  
 1987-1992: Degree in Law and French, Sussex University  
 1990: Law Society Finals examinations  
 1992: Diploma in

European Law at the College of Europe, Bruges  
 1993-1994: In-house solicitor at Cameron McKenna  
 1994: stage at DG Competition EC  
 1995-1997:

associate at Innes's office of law firm  
 Wrenbury's  
 1997-2004: various legal positions at IFPI, dealing with music publishing, regulatory and

copyright issues  
 Jun 2004-Oct 2005: general counsel, BPI  
 Dec 2005-Jan 2007: general counsel and executive vice-president, IFPI

## Profile

by Robert Ashton

Geoff Taylor, the BPI's new chief executive, is only a few days into his new job. He has moved into its predecessor Peter Jameson's office, but, judging by the décor – only books were art on the wall – he hasn't yet had time to stamp his personality onto it.

But where Taylor might not be on top of interior design, he is well up on where he wants to see the BPI go. And he seems to be a man in a hurry to get there.

His secretary Rhona has him in back-to-back meetings all day and rushes in with a cereal bar to keep his blood sugar up as his morning's hectic schedule overruns. "Breakfast," says the boyish – he is 35 – top dog, as he unwraps the bar.

Taylor is neat and tidy. He is engaged to be married later this year. Today he's dressed in a crisp, blue-striped shirt with French cuffs and links and is sporting the style of glasses favoured by architects and advertising execs. He bites into breakfast and is visibly champing at the bit to spell out the agenda he and his chairman Tony Wadsworth want to push through.

After Jameson's solo four-and-a-half-year term, the BPI is back to the more established two-man management team. Taylor is happy about that. He believes the new structure is going to help the pair keep up on the issues facing the industry and also to address them in the most effective way. He says, "I think the decision has been taken for sensible reasons to go back to an old structure where you've got someone who is actually running a record company who is engaged with the BPI. Having that link with Tony will be very effective; we get on very well."

Taylor expects to be talking to Wadsworth on a daily basis to touch base and "talk about whatever we need to talk about." He also hopes Wadsworth's character and his own personality – he describes himself as "a very open person" who enjoys "good and open and friendly relationships" with people – will also engender an organisation that engages and facilitates.

Not one that litigates. Not one that scraps in court. That is not Taylor's way, he insists. Despite his training and background as a lawyer – he has organised numerous legal cases and, in his first stint at the BPI three years ago, led the campaign against illegal fleashers and the online Copyright Tribunal negotiations – Taylor objects to the idea that he is the tough cop at the BPI.

He does not have a "litigation bent". He adds, "I find it peculiar that there is some sort of vision that because I have done some litigation in the past that means I want to get involved in litigation. I am a firm believer we can do [deals] on a cooperative basis rather than having to litigate."

Taylor, he stresses, always



New BPI chief executive Geoff Taylor explains to Music Week why he favours talking over litigation

# New BPI boss reveals vision

prefers to talk. He suggests he will be doing that with the problematic ISPs, which are allowing myriad illegal files to pass through their services. "[The ISPs] is not an issue we want to litigate. We want the ISPs to come to the table and be more proactive with us and help us to deal with internet piracy issues," he says.

Taylor has certainly sold his old IFPI boss John Kennedy on this approach. Kennedy believes Taylor is "keen to have a non-con-

**Taylor is one of the brightest intellects in the music industry**

John Kennedy, IFPI

frontational approach."

But sometimes a legal stand is needed and Taylor suggests that the recent battle with publishers that went up to the doors of the Copyright Tribunal was probably necessary to focus attention and ultimately strike a "very pragmatic agreement."

Likewise, the legal actions taken against illegal fleashers. He does not rule out further action, insisting that it is having a proven effect. And lawsuits may form part of the strategy in the first of the three areas that he foresees the BPI tackling in the next few months and years.

As if reading from a well prepared script, Taylor lays out the three-point plan he and

Wadsworth are committed to executing. "I am very focused on wanting the BPI to concentrate its activities on areas where we can make the most difference to the business and do as much as we can to improve the environment in which record companies operate."

The first key issue is "to do whatever we can to help record companies monetise what is a fantastic demand for British music." Taylor wants to do this by promoting legitimate music services and converting the users of illegal services to legal ones. Robust legal action is one element of this. But he says there are a number of other elements to this strategy.

Unfortunately, he does not believe it is yet time to "talk specifics". He amplifies by only adding, "There are a number of things that have already been done and there are new ideas of what we might do going forward."

The second objective is to work more effectively to put the music industry's case to government. He concedes that lobbying could be more effective. It could be more focused.

And the issues to lobby on? Taylor believes the Government could help on internet piracy. "I think that is a conversation to engage with the Government more proactively," he says.

He also wants to talk to government about Gowens' "very disappointing" recommendation on term extension. "It did seem there was a lot of factors that weren't weighed sufficiently by Mr Gowens

and we don't think the issue is in any way over. We think there is still a great deal of work to do putting our case over to government," he argues.

However, Taylor does not seem particularly keen on using the much-mooted Music Council – at least in any of the forms it was proposed in the Osberg report.

Funding – or the levels so far proposed – seems to be an issue with Taylor. "We can achieve

**Geoff seems keen to bring a forward-looking approach to the BPI**

Emma Pike, British Music Rights

what we want... without necessarily funding [the Music Council] to that level," he adds. "The key issue is that [the Government] would like to hear us speak with one voice. I don't think it is about whether there is a Music Council or how many people that would have or how that would be funded. It is finding a way to deliver most effectively the key agenda to government and so government understands what our wants are."

But, Taylor suggests that he may expand the internal BPI resource to give a greater focus to government relations.

The new chief executive's third key objective is to reach out and work better with other industry

bodies, such as Aim, PPL and the MCPS-PRS Alliance.

Despite the well-reported antagonism between the BPI and the indie body, Taylor says there is a "real genuine desire" to work together for the sake of the industry. He adds his and Wadsworth's relationship with Wenham is "extremely good".

Taylor even suggests the negotiations and contacts made during the online royalty row have actually built a better foundation for co-operation with publishers and will help in his crusade to work more effectively with other organisations. "I think that [the Copyright Tribunal] has helped create a lot of trust and a lot of willingness to try and resolve problems without tribunals in future and to work together across a broader agenda," he explains.

Kennedy believes Taylor is right to pursue this. "The industry shouldn't work in silos," he says. "Hopefully Taylor and Wenham will work better."

Taylor's new role now means three important music associations have lawyers as bosses – alongside Kennedy at the IFPI and Emma Pike at British Music Rights. Kennedy does not think that is a problem. "What is important is the right personality, intellect and adaptability," says Kennedy. "Taylor is very, very good and one of the brightest intellects in the music industry."

Although she jokes, "no more tribunals please Geoff", Pike is also a fan. She says, "Geoff is dynamic and go-getting and seems keen to bring fresh ideas and a forward-looking approach to the BPI. I've very much look forward to seeing that play out."

Taylor also does not believe that too many lawyers are running the music show. He says it is a product of the business and the "seismic shift" the industry is undergoing as it moves into the digital world.

"I think it is a reflection of the fact that many of the issues that we are grappling with at the moment are particularly complex so whether one is talking about interoperability and how to achieve that, or talking about the debate on levies and private copying, all these sorts of issues are strategically important and very much discussed as the issues we need to resolve. They are also ones where the legal component is particularly key," Taylor argues.

But Taylor is also smart enough to know that his appointment requires other skills and he is keen to sharpen them. He says, "I think technological knowledge is important, I think legal knowledge is important. And an understanding is important and people who have that understanding, whether they are lawyers or not, are well placed to succeed."

That attitude can only help Taylor succeed in achieving his three-point plan.

robert@musicweek.com

◉ 'With a name like Fox, HMV's new chief executive is not the most obvious choice to be the saviour of good old Nipper the dog' – Editorial, p16

## Your guide to the latest news from the music industry

### Sign here

#### Coffee giant launches label

● Starbucks has created a recorded music division, Hear Music, to sell recordings in its shops and other retailers. The coffee giant will partner with **Concord Records** – which it previously joined with on the release Ray Charles' Genius Loves Company album – for the venture.

● **Mama Group Plc** has entered into a conditional agreement to buy the business assets of London's Kentish Town Forum for £1m from Mean Fiddler Holdings Ltd.

● Digital download company **Wipit** is to offer rare film footage starting **The Beatles'** career, some of which has never been broadcast before. The ITN Source content from the British Pathé, Reuters and ITN collections is now available to download through the Wipit site.

● Digital distributor **The Orchard** has taken a licensing agreement with **Last.fm** to provide the community with access to its catalogue of more than 1m tracks.

● **Microsoft** is collaborating with **RobbWilliams.com** to allow Xbox 360 owners across Europe and Asia to download the EMI artist's videos through its Xbox Live online service.

● **TicketWeb** has extended its agreement with the **Academy Music Group** to provide services across the company's 11 operating UK venues. As part of the deal, TicketWeb will provide full box office and track disk services for AMG venues, including the use of TicketWeb's access control system eEntry.

### Bottom line

#### Universal offers to shed publishers

● **Universal** has offered to dispose of significant catalogues, including Zomba Music Publishing and 19 Songs, in a bid to win the European Commission's approval for its



Klax: Capital Radio show in pipeline

takeover of BMG Music Publishing. It is understood Universal was told last week by the Commission that if it were to make investments it would accelerate the process of the deal being examined. The EC is expected to take these proposals to interested third parties, including European independent organisation Impala.

● **PPL** has escaped censure from the Advertising Standards Authority over an ad placed in *The Financial Times* in the wake of the *Gowers Review*. A number of complainants challenged the ad, which listed thousands of names calling on the UK Government to support the extension of copyright in sound recordings.

● **Viacom** is suing YouTube owner **Google** in the US for alleged copyright infringement of its contented properties. The suit seeks more than \$1bn (£0.5bn) in damages, as well as an injunction prohibiting Google and YouTube from further copyright infringement.

● Independent association **Impala** is calling for specific measures in Europe for independent artists and record companies to improve access to radio, promoting innovation and diversity. The declaration follows a deal agreed by US independent record companies, through their association A2IM, with Clear Channel, CBS and other major broadcasters to set aside thousands of half-hour radio slots dedicated to independent record companies.

● **MTV Networks International** has announced it will be heading to Munich for this year's MTV Europe Music Awards. The 14th annual event will take place in the city's Olympiahalle Arena on November 1.

● **British Music Rights** has

expressed concern over a European Parliament report, which comments on a European Commission recommendation from October 2005 on new systems for licensing music around Europe.

● **EMI** has reorganised its international marketing structure in a move it says will maximise sales in its artists' repertoire worldwide. New global and international marketing teams will manage frontline releases from priority artists, while a global catalogue marketing division will handle catalogue campaigns across the world. This will be headed by Susie Smith, Giampietro Paravella and James Bradbury respectively, with all three reporting to chairman and CEO Jean-François Cécillon.

● **V2 Music Group** and **The Times Newspaper Ltd** are inviting

European independent music labels to apply their business through a competition to access a Music Business Development Grant. The competition launched in *The Sunday Times* Culture Magazine yesterday (Sunday) and will run for a six-month period.

● **Gcap Media** are to review the format of their national digital-only station Core. The company also confirmed that from March 30 all

Core's stations will be taken off the presenter – a move which could see the it turn into a presenter-less non-stop music stream.

● **Ofcom** has awarded seven new community radio licences, covering areas in the south west of England and South Wales. The licences are awarded to Ujima Radio in Bristol, Glastonbury FM in Somerset, ECFM in Exeter, Community Radio Swindon, BRO Radio in the Vale Of Glamorgan and Poole's The Bay and Aspire.

### Exposure

#### Capital to dispel misconceptions

● London station **Capital Radio** has embarked on a multimedia marketing campaign in order to dispel common misconceptions about the station and its music policy. The campaign targets both terrestrial and digital TV stations.

● **mSpot** has unveiled a new music player that will allow consumers to use their mobile phones to access and play music from their PC anywhere.

● **Gcap Media** is to offer DAB

multimedia advertising to its clients in what it says is a first for a digital radio broadcaster.

● **Songs from Joni Mitchell's** forthcoming album *Shine* will get their first public airing on Radio Two, in a two-part series profiling the singer-songwriter.

### People

#### Bacon re-signs with BBC radio

● **Richard Bacon** is to leave *Xfm's* drivetime show at the end of March to join BBC Five Live. His new show will be a 30-part current affairs panel show called *Fighting Talk*. Any Other Business, which will air on Sunday evenings from April 1.

● **Eric Daugh** has been promoted to the role of vice president of digital business for Warner Music International's operations in Europe, the Middle East and Africa. Formerly WMTV's vice president of digital marketing, Daugh will handle

business development, while still maintaining his digital market remit.

● **BBC digital music station 6 Music** is switching breakfast show hosts for the first time in its five-year history, as Phil Jupitus vacates to make way for new presenter **Simon Mayo**, who has hosted breakfast since the station went on the air in 2002, will leave the slot at the end of the month with Keaverty starting on April 2.

● **Classical musician and former** *Hear Say* member **Mylene Klass** is to join Capital Radio. Klass will host her own show every Sunday evening at 8pm, which will feature a mix of music, celebrity guests, phone-in debates and discussions.

● **Phillipe Ascoli** has been appointed Virgin Music France's managing director, replacing the label's former boss **Stéphane Lévesque** in 1992. He will replace Laurent Chapeau, who has been promoted to vice president of international marketing for continental Europe.

● **BBC Music Entertainment** creative head **Mark Cooper** is to be inducted in this year's *MTV Roll of Honour Awards*, to be held at the Hilton on London's Park Lane on April 18.



**Echo And The Bunnymen** are returning to their spiritual home of Korova Records after two decades. The band have signed a deal with the Warner-affiliated imprint, which handled the band's output from their first single *Rescue* in 1980 to the 1985 Top Three album *Songs*

**To Learn & Sing**. The deal is being handled by Rhino UK director **Nick Stewart**, who had originally wanted to sign them when he was A&R director at Island. The band will be working on new material, although the choice of producer is currently being kept under wraps.

## THE NEW PLAYLIST

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

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**PATRICK WATSON**  
**The Great Escape (Secret City)**  
This midtempo single is going mad at US radio and will have a big impact when it hits the UK next month. A career-affirming return, from album.



**WHITE RABBITS**  
**One Hot Minute (Say Hey)**  
They were the name on many a lip in Texas. This year's *Cold War* kids' tapes (from album).



**BORNE**  
**The Guide (Guidify)**  
Austrian act reminiscent of The Fray. Borne writes big songs with huge potential. Recently benefited from mass iTunes support (single, tbc).



**YO MAJESTY**  
**Club Action (unsigned)**  
Expected to sign to a leading UK indie soon. Yo Majesty's energetic, beat-laden romps entered in Texas. (demo)



**CUT OFF YOUR HANDS**  
**Expectations (unsigned)**  
A definitive SXSW highlight. New Zealand's Cut Off Your Hands put upbeat rock songs with a cool commercial undercurrent.



**TINY MASTERS OF TODAY**  
**Expectations (unsigned)**  
Playing two kinds of live Ramones covers. Tiny Masters have a bonus of names tipped to get on their debut album. Things are looking up.



**THE CHANGES**  
**Water Of The Gods (unsigned)**  
The Changes possess a distinct Englishness to their haunting, melancholy sound, despite their Irish, from album.



**YOUNG LOVE**  
**Discotheque (Gomez Room Transmission)**  
*MY* has long been a fan of Young Love and his SXSW performance affirmed his talents. Big pop songs with a dry edge. (single, tbc)

**LUKE PICKETT**  
**Blood Money (Gomez Room)**  
Hailing from Hertfordshire, Pickett has big potential and his Texas shows affirmed the appeal. Good songs, great voice. (demo)

With the 'new rave' movement earning generous coverage and labels reaping rewards digitally, the da

# How to reconstruct

From its beginnings in New York's gay club scene through the illegal raves that spawned acid house in the UK, whichever way you look at it, dance music has always broken rules.

The sound and production processes of dance music are fundamentally different to those of other genres, as is the way the music is performed and the way crowds enjoy it. Most importantly for the industry, dance music has a very different business model from the rest of the pop world.

With notable exceptions such as Faithless, Basement Jaxx, The Chemical Brothers and, more recently, the likes of LCD Soundsystem, the dance world doesn't revolve around artists, albums and tours. Without these traditional barometers of success, it is hard for those outside the sector to get an accurate handle on how the scene is faring commercially.

Add to this the major developments that are taking place musically, marketing-wise and in terms of downloading – a phenomenon that is revolutionising the industry's revenue streams and which affects dance more than other areas – and it is clear that gaining an accurate picture of dance music today is no simple task.

In terms of CD sales, the past year was pretty much as expected, showing a downturn in the sales of singles and albums roughly in line with the rest of the industry. According to The Official UK Charts Company, 2006 saw the sale of around 2.6m dance singles against 3.2m the previous year. High-profile chart successes also came from acts including Fedde Le Grand, Infernal, Bodyrox and Mason. But, behind these bald statistics are changes in the music itself that could have major implications for the future. Radio One DJ and organiser of the Isle of Wight's Festival event Rob Da Bank is enthusiastic. "There's an amazing dance music underground and a lot of crossover acts too," he says. "Dance music is not the very narrow genre that some people think. It's not just trance, Gategaers and house music. Dance music is the Klaxons, The Chemical Brothers, CSS, Bonde De Role, Mark Ronson, MSTRKRFT, Uffie, Hot Chip. There are many bands that have roots in dance music, but make music that isn't straight-up dancefloor".

It is indisputable that the lines between dance and other genres have become more blurred in the past year. This can be seen clearly at music festivals and in the club scene. The most talked about example of this trend is the rise of so-called new rave. Those in the industry are divided on the significance of acts such as Klaxons and CSS for the dance scene. Like many in the business, DJ Pete Tong is sceptical. "I think Klaxons are a good guitar band with glowsticks, rather than a major force on UK dancefloors," he says.

Many feel that the importance of this supposed new style of music and its connection with dance music has been overplayed by the media, most notably the *NME*. Finger Lickin' Records director and head of A&R Justin Rushmore asks, "Is it really new rave or is this simply another term that the media have given it? I am sceptical of this term as a genre. However, it has definitely installed some confidence in the music industry



that dance is not a dead end. It has also made the leather-jacket-wearing exerts think outside of the Kaiser Chiefs box."

Everything But The Girl founder and DJ, producer and owner of house label Buzzin' Fly Ben Watt is more direct. "I don't understand what the Klaxons have to do with rave," he says. "To me, it's just indie pop. But perhaps it has stemmed from a few years of people seeing live bands who don't deliver and the evolution of new DJs who rescue the party at the end of the night, and in that sense we are seeing a new generation dancing to club-based music where genres clash."

Mr C, formerly of the Shtamen and now owner of pivotal London venues The End and AKA Bar and boss of the Superfreq label, sums up the general feeling well when he says, "If the market for electronic dance music has grown due to new rave, then happy days – let's have some more!"

As for "real" dance music, the general consensus is that we have entered an era of greater quality and ineventiveness than recent years. According to Rushmore, "Strong dance records are working their way from the clubs through to the

mass market – and what is good is that the throwaway nursery rhyme trance tunes are being replaced with a superior quality of cross-over record. There are some innovative sounds coming through as a result of technology and a consistently strong and healthy club scene."

Seamus Haji, whose remix of Last Night A DJ Saved My Life has just been released via Universal's Apollo imprint, is less enthusiastic. "On the face of it, dance is having a resurgence in terms of pop chart success, but much of this is powered by lowest-common-denominator videos which make some of us feel like we've regressed to the Seventies as regards the sexual exploitation of women."

In general, however, there is a feeling that a fresh new raft of producers and electronic artists, many of whom are unconstrained by the transitory musical divisions that dogged the dance scene a few years ago, are breathing life into dance. BBC Radio One head of music George Ergatoudis is seeing plenty of new talent that excites him. "A key act for this year, with clear roots in dance culture, is Calvin Harris. He



We are seeing a new generation dancing to club music where genres clash

Ben Watt,  
DJ/label owner

Dance market is enjoying an upturn in fortunes, writes *Chris Elwell-Sutton*

# Get the dance scene



Placing it back together: (clockwise from far left) Simian Mobile Disco, CSS and Mylo have helped breathe life into the club scene in recent years

has a body of strong songs and he can perform live. I expect big things from him. I'm also looking forward to the return of Mylo and I like what Simian Mobile Disco are up to."

Still, according to Ben Watt, there is room for improvement: "We have all agreed that one next level for growth is a fresh new merger of an indie sensibility with 4/4 grooves, but I still think we are yet to find the artist to really transcend this simple description and bring something other, something startling," he says.

Other pressing issues are impacting the dance sector. The landscape of the business is shifting fast, and the area currently experiencing the greatest change is the albums market. Skint Records head of sales Mark McQuillan says, "Dance singles are doing very well at the moment and staying in the charts for a number of weeks thanks to the new digital-heavy charts and closer links to airplay. However, selling large quantities on dance artist albums is still very tough, as people seem to be buying individual tracks as opposed to full-length albums"

On the other hand, Apollo Recordings manag-

ing director Matt Jagger injects a note of optimism. "The numbers of units sold are definitely increasing - but at a reduced price - from the nadir of singles sales two or three years ago. Conversely, the compilation market was up 11% last year and there still seems to be a great appreciation for a physical collection of hits or tracks more than just cherry-picking the hits to download - though this is of course happening as well."

The issue of fans "cherry-picking" tracks, however, is highlighted by many independent labels as a key problem. While album sales may still appear robust, the market would appear to be a sinking ship, albeit sinking more slowly than many think. According to Ministry of Sound A&R director Ben Cook, labels need to find new ways of branding their music. "A compilation of the latest hits is no longer enough of a compelling product to succeed *per se* and added value and exclusivity is now required."

Skint business affairs manager Dave Philpot expands on this point. "The Arctic Monkeys album was a good example of a CD that people wanted to be seen to have. They wanted to buy

into the image of having the CD. With dance music, rather than everyone just buying individual tracks, we need to work harder to add value and market the package in a way that gives people something they want to own."

So the main challenge facing those who make their living from electronic music is keeping their businesses profitable, adapting quickly to tap into new revenue streams in the face of the decline of traditional methods of sales, marketing and distribution. Cook explains, "We're in a sector that has historically been consumed track-by-track over and above artist album formats; so we naturally benefit from the proliferation of digital music players and compatible mobiles. We further enhance this effect by developing audio and video properties that target the demographics of those inclined to download music to computers and phones, meaning our singles, ring-tones and video clips are performing fantastically."

On the face of it, the shift away from vinyl and CD towards paid-for downloads is an obvious piece of good news for smaller independent labels, who would seem to be able to compete on a more level playing field with the majors while picking up sales worldwide without distribution costs. "The indie labels survive on long distance business so it's a very positive development," says Tong. "It's crucial to them that their stock is online and the whole world can see it. If there is a good record store online with a good reputation they can sell their music to China, Canada - anywhere where there is a market."

Positiva Records director Jason Ellis agrees.

"The continuing development of online stores such as Beatport and DJ Download has to be the main factor, especially internationally, where so many more fans of dance music are now able to access the best music of all styles. They have been a godsend for smaller independent labels, removing pressing and distribution issues and allowing them to be far more profitable and grow their businesses."

But it is not all good news for indies. The slim-



**If there is a good record store online with a good reputation they can sell their music to anywhere where there is a market**

Pete Tong, DJ

## Making money beyond the dancefloor

Music Week looks at how two independent operators are adapting to the changing business climate

DJ Steve Lawler is one of a number of artists to launch a digital-only label – a move that could signal the start of a trend given dance music's new, stripped-down business model.

His manager Ben Turner explains, "Steve's new label Viva Music is a real success story in terms of great music being channelled in the modern way with no physical release. It's created a huge demand, something we can look at daily on the Beatport sales system and see how it's shaping up and which mix is the one people really love. "If you can still get your music into the hands of the right DJs, you can create global impact and drive everybody to Beatport. It's an amazing situation, one that allows complete control from the independent label, with no distribution company involved."

"We launched the label with Universal and it was very clear that we could react much quicker by dealing direct with the retailer and cutting out all middle men. It's still in its infancy, but if Steve

Lawler continues to sign amazing records, the label will fly, albeit on a certain level."

Meanwhile, Skint Records is looking to TV and the corporate bucks to be found in advertising as a new source of revenue, with a great deal of success. "A few years ago, we might have thought we were too cool to go out and seek TV ads to place our music," says Skint's business affairs manager Dave Philpot. "But if we don't do it, someone else will. We are having to be more open-minded and creative in how we make our money."

The prime-time ads Skint have scored so far include Lucky Jim's You're Lovely To Me (Kingsmill), Hardknox's Fire Like Dis (Flat Panto), Fatboy Slim's The Rockafeller Skank (Suzuki Black) and Yesterday's Gone by Swift Grass (Adidas).

"With profit margins on each track lower than ever, this is a great source of revenue as well as excellent publicity for new tracks and artists," says Philpot. "There's a sense in which you could say it's selling out, but this is ultimately a business. Moving into TV ads secures our position and takes the pressure off so that we can sign the tracks and artists we believe in."



Bread and butter: Skint have benefitted from TV sync deals with (top-bottom) Suzuki, Kingsmill and Fiat



The new breed: (top) LCD Soundsystem and Klaxons are pulling indie fans toward the dancefloors

mer profit margins on downloads mean that big sales don't necessarily translate to big money. "This way, success is much harder to come by," says Seamus Haji. "Downloads yield such limited return."

According to Amato Distribution head of business development Scott McReady, "Digital sales are booming, but a lot of that is a chimera based on the low track price. Taking a chance on a DJ Tool-based one-pound track is a lot easier than forking out six pounds for a piece of plastic in a printed sleeve." Philpot also raises the issue that iTunes has agreed deals with the majors, giving them a hearty share of download fees while squeezing the profits of independents with far smaller royalties.

What is certain is that legal downloading is going from strength to strength. Track-it-down.net's Nolan Shadbolt reveals how the company has grown. "Initially, we were facing a huge battle to convince labels to join the future and rewrite the business model upon which the industry had been built over the last 20 years. The uptake was initially slow, but the inevitable growth of legal digital distribution really became commonplace in January 2006, when it seemed that most labels had finally decided to bite the bullet and offset the decline in physical sales by offering downloads. During 2006, we experienced 500% growth and are looking to replicate that in 2007. We now distribute 4,600 dance music labels with a

catalogue of 150,000 tracks."

Just as the apparent advantages of downloading for independent labels are not as clear-cut as they first appear, so the marketing opportunities afforded by MySpace and YouTube, while helpful, are far from representing a golden goose. "Digital is scary," declares Ben Turner, who manages Rob Da Bank and Steve Lawler among others. "One record I'm involved with had over 350,000 YouTube views, but sold less than 1,000 copies. That's an indication that there is a market out there who gets their fulfillment from viewing online as and when they want and not actually

packaging and owning the official release."

Arguably, one negative aspect of the rise of MySpace and YouTube is the fostering of a sense of entitlement to free content among music fans, one possible reason for the ongoing problem of music piracy. "We've lost a generation to dodgy Russian sites and LimeWire," says Ellis. "But at least there's now a legal alternative which could sustain and grow the scene for years to come."

Philpot feels that not enough is being done to combat this culture. "My friends think it's perfectly OK to buy one album and burn it for all their pals. I try to tell them they're going to put me out of a job, but they won't listen. When you go to the cinema, you're bombarded with ads reminding you that buying counterfeit DVDs is theft. We need to do the same for music."

Jagger, whose Europa imprint released the biggest dance hit of 2006 in the form of Infernal's From Paris To Berlin, as well as scoring another number one with Meek's Thunder in My Heart Again, sums up the challenge for the dance scene. "The genre will never go away and indeed is resurgent, but we need to maintain revenues. Ourselves, Ministry, Gut and Positiva are all in the same boat, so the search goes on for new methods and formats of selling this incredibly popular music that generally does not have artist albums as its end product."

The atmosphere emerging in the dance industry is one of qualified optimism. Major changes are never painless and new developments have admittedly brought new problems – the decline in the sales of full-price singles, the growing difficulty in shifting artist albums in large quantities in the wake of the download explosion and, of course, online piracy.

But, according to those at the centre of the action, the fundamentals are falling into place: a large fanbase, the creation of new revenue streams, a good club scene and a hearty supply of varied, high-quality tunes.



...owning the product. You could argue that's what radio has always been like, but the truth is young people don't care about

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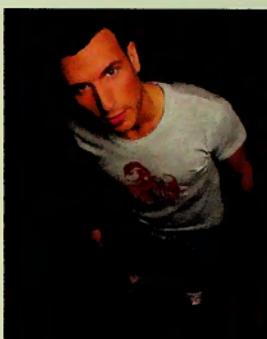


PURE DELINQUENT  
Creative Music Solutions

SKINT

Some of the UK's key dance labels, including All Around The World, Positiva and Skint, give *Music Week* the lowdown on what will be the essential dance releases this spring

# Spring loaded



Cascada has had a phenomenal rise, while Don Diablo is Holland's number one DJ

## All Around The World

### Liz Kay - When Love Becomes A Lie

A new track and new artist from the same producers that brought us Cascada. When Love Becomes A Lie is just out in the clubs now and has a fantastic video to accompany it - Liz is a long-term project with some great tracks already recorded.



### Darren Styles - Save Me

Darren is among the biggest names on the hardcore scene - along with Hixxy and Breeze he has put together the Clubland X-Treme Hardcore series of albums - the biggest hardcore compilation series in the UK. Save Me won best hardcore track at the recent Hardcore Awards and is out in the UK on March 26.



### Masters At Work - Work

The classic track from one of the biggest names in dance music. Brand new mixes for 2007 and a brand new video should see MAW achieve huge success in the UK with this re-working of their 2002 release. It's always remained a classic and is still one of clubland's biggest tracks.



### Martijn Ten Velden - I Wish You Would

A new signing for AATW - Martijn is responsible for many great remixes including hits such as Mason and Shapeshifters. Martijn was nominated for best artist and outstanding remix at last year's House Music Awards. I Wish You Would with vocals from Luciana (Bodyrox - Yeah Yeah) is in the clubs now.



### Cascada - A Never Ending Dream

The rise of Cascada has been phenomenal - the biggest dance artist in the UK and now with a Top 10 album which has already shipped Gold. The singles Everytime We Touch, Truly Madly Deeply and Miracle have all been outstanding successes - A Never Ending Dream is due to go to the clubs in the next two weeks.



## Apollo

### Freeform Five - No More Conversations

The club monster that never went away. Two years since Mylo dropped his seminal remix, Apollo's Fedde Le Grand, Mason and Switch mixes are set to break this huge anthem into the mainstream. With a substantial live following and numerous summer festival appearances confirmed, Freeform Five are set to become one of the first true live dance artists for years.



### Richard Grey - Warped Bass

Melding highlights from Soft Cell's number one smash Tainted Love with the nastiest warped bass since RIP Groove, French producer Richard Grey has unleashed a dancefloor monster and simultaneously rehabilitated Speed Garage. Released May 21, it's already attracting plays from all of Radio One's big guns including Zane Lowe and Jo Wiley.



### Stonebridge - SOS

Funky house veteran Stonebridge returns, showing that Swedish dance music is not all about showing a bass line under old rock records. Combining an electro edge with classic pumping vocal house music (with Seamus Haji on remix duties), SOS was co-written and sung by Erir, is championed by Scott Mills and set for a June release.



### Gabriel & Dresden - Tracking Treasure Down

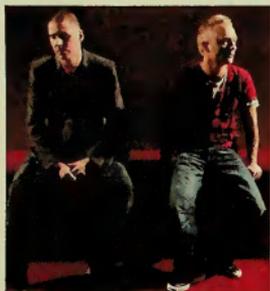
Absolutely massive all of last year, this vocal electro tracer from revered US producers G&D is set for a re-release in July. At the forefront of American dance music and riding high with their acclaimed remix of The Killers, G&D are set to arrive over here in style this summer having dropped brand new mixes from King Unique and Discount Rhino at Miami.



More listings over page 2



Dance  
Special



From left: Sines and Max, aka The Shapshooters; Rob Rorr is gearing up for a big summer; and new artist Liz Kay

## Gusto

### Alibi Vs Rockerfeller - Sexual Healing

Already number one in the Cool Cuts chart, this mix-up between Alibi & Rockerfeller has taken the classic Marvin Gaye track and created a superlative dancefloor filler which has already garnered support from the UK's tastemakers. Mixes on the package come from Freemasons/Beatfranz/EricE and Dennis Christopher.



Art & Craft

### The Hoxtons - Make You A Star

East London's worst kept secret sample David Essex for their biggest crossover track to date that has summer time anthem written all over it. Look out for the fantastic *Fast And The Furious*-inspired video that accompanies, plus The Hoxton Whores remixes.



### Corenell - Keep On Jumpin

Corenell return with their high-octane cover of Todd Terry's *Keep On Jumpin* with the massively talented Fonzerelli taking this classic anthem and doing the impossible and making it his own. Made for big speakers.



### Don Diablo - Blow

Recently voted Holland's number one DJ above the likes of Tiësto and Fedde Le Grand, Don Diablo is set to replicate his fellow countrymen's success with this Electro-hip-house anthem. Comes complete with remixes from the likes of Mason, Sebastian Leger & Sidney Samson.



### LXR vs Andrea Doria - Freak Me

GI Recordings' secret weapon. This comes armed with the year's biggest riff and a great remix from Toolroom's Dave Spoon which has all the makings of a "Space" anthem this summer.



### Prezioso - "Pongo"

Having already released on Eric Prydz's Pryda label, Prezioso's latest release comes on GI Recordings and this 0 Ramirez-supported slice of madness has been causing a stir on the cooler floors along with the more minimal interpretations from Paul Woolford & Goldie-fox.



### Mason - You Make Me Wanna Dance

With a smash now drifting down the chart, Art & Craft are delighted to be working *You Make Me Wanna Dance* by Mason. With Judge Jules, Tong and Annie Mac support, this sits neatly alongside Beatport chart topper *Robot Needs Oil*, whose *Volta* record is also making big waves. Vinyl/digital release date: April 9.

Art & Craft

### Sami Dee & Freddy Jones vs Crystal Waters - Gypsy Woman 2007

Gypsy Woman 2007 by Sami Dee and Freddy Jones vs Crystal Waters follows in the slipstream of hot re-workings of *Plastic Dreams* by Jayde and I'm Rushin' by Bump. Crystal Waters's profile is currently high once again with her vocals all over the Radio One A-listed *Destination Unknown*. Release date: May.



### Fireworlz featuring J2K, Shystie, Durrty Goodz, L-Man, Nartie, Marcie Phonix & Hypa Fenn - Hold It Down

W10 have been involved with significant urban hits from Kray Twinz and Genius CR historically and recently teamed up with the Duplants Drama TV team for a mix CD from which the Hold It Down single by Fireworlz is taken. Westwood and Channel U have been big supporters. Release date: March 26.



### Lifestylz featuring Honey Couture - Creep Delight

Creep Delight from dance act Lifestylz features vocals from the all-girl trio Honey Couture. Hayley, Lois and Kayleigh have been touring throughout the UK for the past 12 months performing their take on the TLC classic *Creep*. This is the perfect launch pad for one of Britain's freshest girl groups. Release date: May.



## New State Records

### Tiësto - Elements Of Life

Elements Of Life, the fourth studio album from Dutch super-DJ producer Tiësto features 11 new tracks. Backed by a 50-plus date world tour, Elements Of Life looks set to rack up more album sales for this ever-surprising artist. Release date: April 16.



### Tiësto - In The Dark

First single from the Elements Of Life album, penned and performed by Christian Burns from electro-rock outfit Inhaler. A strong song Tiësto on to daytime radio. Remixes from Tiësto himself, Dirty South and Carl B. Release date April 23. [www.nbulu.mu](http://www.nbulu.mu)

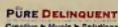


## Incentive Music

### Cascada - Miracle

Miracle by Cascada recently entered the UK national singles chart at eight on the back of great TV and club support. Incentive imprint Product is now working *Tomorrow Can Wait* by Dye which also features the classic sound of the Cascada production team. Out now.





### Jay C vs Rock Steady Crew - Hey You!

Continuing the vogue for sample-house records, Jay C gets to grips with this early Eighties breakin' classic in a crossover hip-house style. Remixes come from Martijn Ten Velden, Friendly and Beatfreak; plus there's an update of the classic video. Release date: May. [www.nebula.mu](http://www.nebula.mu)



### Degrees Of Motion - Do You Want It Right Now (Haji & Emanuel Edit)

Classic vocal-house track brought bang up to date by in form Haji & Emanuel. Setting up for a full crossover 2007 release with new video plus new SnaX & Gold remixes further strengthen the package. Release date: June. [www.cayenerecordings.com](http://www.cayenerecordings.com)



### Eyerer & Chopstick - Haunting (Make My Day)

Originally an instrumental with support from hundreds of tastemakers from Tiga to Pete Tong and Annie Mac now adds a vocal from Cassius' Philippe Zdar. With its anthemic guitar riff, Zdar's vocal takes haunting further into the burgeoning dance/rock genre. Release date: June. [www.lomusic.co.uk](http://www.lomusic.co.uk)



## Phonetic Records

### Max Linen - Saturday Night, Sunday Morning

Max Linen need no introduction on the White Island, following three Ibiza number ones with The Souzshaker, Paradiso Del Mundo and Flashback. Balearic heroes Max Linen hit hard for 2007 with their new single Saturday Night, Sunday Morning. Forthcoming: Tartarfunk - 'Gotta Move' Air Bureau, Trent Contrelle and Chris Cox Mixes



### Yousef & Steve Mac Present The Drum Bums - The Idea

A set of remixes courtesy of Tom De Neef, Dean Coleman (Yoshitochi) and Loz & Onlon have been earning excellent early reactions from Deep Dish (number one), Hector Romero and David Morales. Hit song writing by Radio One's Yousef, executed to great effect. Forthcoming: Mark Wilkinson and Nanchang Nancy - Playground Surf.



### Rob Roar & Felix Baumgartner - LaDeDa

Reactions have been extremely positive to this infectious dancefloor filler and it looks set to be one of our big records this summer. Forthcoming Phonetic/major label co-releases: Another Chance - Sound Of Eden Bodyrox Mixes (Phonetic/Positiva-EMI), Martijn Ten Velden - Wish U Would (Phonetic/AATW), Jay C vs Rock Steady Crew - Hey You (Phonetic/EMI), King Quadra - Pink Champagne (Phonetic/Universal).



## Positiva

### Another Chance

Produced by Bodyrox (Jon Pearn and Nick Bridges) who hit number two last year with Yeah Yeah, this cover of the Shades Of Rhythm classic has been a huge club hit in recent months. Another great video from director Justin Kerrigan should help this cross over into the mainstream in April.



### Therese - Feelin' Me

Feelin' Me is the first solo single for the queen of the Swedish dance mafia since hitting the Top 10 twice with Stonebridge back in 2004/2005. Produced by up-and-coming duo Digital Dog and heavily supported by Judge Jules on Radio One, Feelin' Me will establish Therese as a star in her own right.



### Soul Seekerz - Party For The Weekend

Party For The Weekend has been quietly building a head of steam in clubland for several months and now gets the full push with new mixes for 2007. Stonebridge, DJ Bomba and Soul Seekerz themselves all turn in great mixes on this future hit.



### The Shapeshifters - Pusher

Simon and Max are joined by vocalist Jenna G for their, as yet untitled, second album which is due in September. Lead single Pusher is a huge club track due for release in June, to be followed by the summer anthem All For Love. Look out for live appearances at key European festivals, too.



### Charlean Dance - Mr. DJ

Produced by Sticky, who launched the career of Ms Dynamite with Boof! back in 2001, Mr. DJ is a hugely uplifting anthem that has been supported on Radio One Xtra since October. Set to become one of the defining records of summer 2007.



## Pure Deliquent

### Slipstream - A.E.I.O.U. (Lost for Words)

The mesmerizing new single from Slipstream is hugely catchy and fresh, blending shimmering guitars and an infectious bass groove with a killer hook. A thumping club favourite remixed by DJ Pedro Gonzales A.E.I.O.U. has garnered widespread acclaim with *The Sunday Times* calling it 'lovely', while *Rant* was stirred to proclaim, 'Utterly addictive... and swinging harder than King Kong's balls'. Licensing and booking requests contact: [info@pure-delinquent.com](mailto:info@pure-delinquent.com)



## Skint

### The Freemasons

With these Top 20 hits with their first three singles and their album *Shakedown* containing some of the biggest dance hits of the past two years, The Freemasons also just finished the new *Beoncé* and *Shakira* duet *Beautiful Lie* and headlined *Synthes's Mardi Gras* to a rapturous reception.



### The Marches

The Marches is a new project from Richard Lane who was instrumental in the production sound of much of output of the legendary midlands label *Cleveland City* which was a major force in dance music in the Nineties. His new material is a fascinating mixture of melodic electronica and quirky lyrics that draws influences from everything from The Beatles to Air. The first single is *Turn It Around*.



### Goose

Goose have managed to master the combination of guitars and electro in a live setting that's unique and electrifying. Goose have blown away audiences all over the UK and in festivals in Europe and are set to be the hottest live ticket this summer.



### Tim Deluxe ft. Audio Bullies - Let The Beats Roll

It's rare that Radio One DJs like Jo Whitley, Zane Lowe and Pete Tong all start championing a record before it's barely even played in a club, but then Let The Beats Roll has Top 10 stamped all over it. The raw energy of this stomping electro groove combined with the dry infectious rap from Simon Franks of the Audio Bullies is simply irresistible and will be one of the biggest dance records this year, no question.



### Nesakeek Mamay - No Front Teeth

Even though this is the first tune the Nesakeek trio have recorded, the wonders of MySpace have led to No Front Teeth already being championed by some of the freshest DJs around (Kissy Sell Out, Riotous Rockers and Nightmovers amongst others). Like a cross between The Chemical Brothers and Soulwax, this gives DJs everything they need.



Last week, we asked: As HMV prepares to unveil its blueprint for the future, can the company turn around its recent poor performance?  
 Yes 45% ●●●●●●●●  
 No 55% ●●●●●●●●

This week we ask: As the focus of South By South West shifts to signed acts, is the festival as relevant as it used to be?

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T-Mobile

## New chief executive's strategy to put the high street chain back on track will make fascinating viewing

# HMV's Fox reacts to digital challenge

EDITORIAL  
MARTIN TALBOT



With a name like Fox, HMV's new chief executive is not the most obvious choice to be the saviour of good old Nipper the dog.

But, last week, the new chief of Britain's favourite record retailer took his first key first steps towards pushing the chain back on track.

The fact that HMV still won out as Music Chain of the Year at last week's Music Week Awards indicates the warmth the business continues to feel for Nipper's chain.

It remains crucial, too. If HMV continues to be successful in the high streets and malls, it can only help drive the bricks and mortar retail sector. If it isn't, high street retail will wane.

But the biggest challenge for HMV – as highlighted by Simon Fox's assertion that barely a handful of its stores do not make a profit – is not in bricks and mortar, perhaps.

Protecting its stores' positions will be far less challenging than establishing a meaningful foothold in the download business.

By its own admission, HMV has been slow in reacting sufficiently to the digital revolution. It certainly has a lot of catching up to do. And Fox's new strategy outlines a number of initiatives with the aim of doing just that.

Partnering with 3 – the biggest mobile music retailer, and another MW Award winner, by the way – is a smart move. "Refreshment hubs" also represent a logical step, albeit not particularly ground-breaking – unless HMV can offer a genuinely innovative in-store downloading service.

In turn, the "social networking" service is bold, but maybe too bold; it will need a truly creative flourish for it to make an impact in a sector which is so dominated by newer, faster movers.

It will, however, be fascinating to watch Fox's strategy roll out. HMV's deep-rooted supplier relationships and knowledge of the business leave it well placed to build a strong digital proposition.

Now it is a matter of watching and waiting.

Finally, congratulations to the many winners who came up onto the stage at last week's Grosvenor House awards, and also to the various nominees.

As usual, it was a highly enjoyable evening for all of us – there is nothing more pleasurable than handing out plaudits for the most successful individuals in our industry. And so it was last Thursday.

Thank you also to Justin and Alan, as well as T-Mobile and all of our other sponsors, who helped make it the best awards I can certainly remember.

Here's to next year.

# The Thursday

Music Week returned to the Grosvenor House



The Music Week Awards were certainly a colourful affair. Buses were on hand to greet the arrivals, courtesy of T-Mobile (1), while an ice sculpture in the lobby confused many (2) before everything went a soothing shade of purple (3). T-Mobile's Karen Harrison and Toby Hester enjoyed a pre-show glass of

champers or two (4) and Beardy Man stunned the crowd with his human beatboxing skills (5). Hosts Alan Carr and Justin Lee Collins got up close and very personal with guests: Carr helped Strat winner Jazz Summers to celebrate his birthday (6) – as did Free Trade's Paul Boswell – then showered

# Club Charts 24.03.07

## The Upfront Club Top 40

Rank	Artist	Weeks on Chart	Peak
1	X-PRESS 2 WITCHI TAI TO	28	1
2	SOULCASTI SOMEONE LIKE ME	10	1
3	CLIENT DRIVE	10	1
4	GINGER W03 RED DISCO BOOMBING	10	1
5	DADA FEAT SANDY RIEMER & TRIXI LOI EURO P	10	1
6	GAELLE GIVE IT BACK	10	1
7	AMOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EDEN)	10	1
8	MASTERS AT WORK WORK	10	1
9	BRAND NEW BEHAVIORS I DON'T KNOW WHY (I LOVE YOU)	10	1
10	THE WILLENS BE-AD AN MY END	10	1
11	VARIOUS 2007 SAMPLER	10	1
12	FREEBLOOD FIVE ON MORE CONVERSATIONS	10	1
13	NIC CHAGALL WHAT YOU NEED	10	1
14	SEAMUS DJAI FEAT KAKAY LAST NIGHT A DJ SAVED MY LIFE	10	1
15	MECK FEAT DJI FEAT BOB L'HOME	10	1
16	FREEMASSONS SHAKEDOWN (ALBUM SAMPLER)	10	1
17	DE SOUZA FEAT SHEMA GUILTY	10	1
18	HILARY DUFF WITH LOVE	10	1
19	MARR RONSON STOP ME	10	1
20	LEANA EMBRACE ME	10	1
21	SUNBLOCK FEAT SANDY BABY BABY	22	1
22	THE FREEBLOOD HILLBILLYS WE DON'T BELONG	22	1
23	GAUJADA MOTIA VS SNAP & M3 000PS UP	22	1
24	ALEX GAUDIO DESTINATION CALABRIA	24	1
25	AUDIO CLUB SILVHIN'S SERIOUS	25	1
26	HOOK & SLING & KID KENOBI THE BLUMP	26	1
27	HOOPERUSHERS TOUCH ME	27	1
28	STEVE CHESEA	28	1
29	VARIOUS WINTER/SRING SAMPLER 2007	29	1
30	CAMILLE JONES VS FEODE LE GRAND THE CREEPS	30	1
31	STONERIDE SONS	31	1
32	CAVIN HARRIS ACCEPTABLE IN THE 60S	32	1
33	AUDIRAUD FEAT PETRON RIDE LIKE THE WIND	33	1
34	RED RHYTHM VS RUDU THRILLER	34	1
35	BOOTY LUV SHINE	35	1
36	GOSPI STANDIN IN THE WAY OF CONTROL	36	1
37	KIKASS ANTHIA IS A MYSTERY	37	1
38	ROBBIE WILLIAMS WITH PET SHOP BOYS SHE'S MADONNA	38	1
39	FATHLESS MUSIC MATTERS	39	1
40	MAXIMUM SPELL HEADPHONE CONNECTED	40	1

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Weeks on Chart	Peak
1	CONQUE KAMAKUA FEAT STYISH OF TOWN	2	1
2	THE DORRICE & WARRORS AGAINST STATE OF MIND	2	1
3	HERBESZ FEELIVE ME	2	1
4	FORBIE FEAT LUMINOUS CLAMOROUS	2	1

# THE PLAYLIST

Powered by



Nelly Furtado helping Timbaland in Urban Chart

## X-Press 2 chant to the top

By Alan Jones

The song Witchi Tai To is based on a healing chant and was written in 1969 by Jim Pepper, a Native American (Indian) jazz saxophonist. It became his best known work, and attracted many covers, providing a major hit in America for Harpers Bizarre and an early hit here for Tom D. Bill. X-Press 2 have been threatening to record it for at least two years and having finally got round to it, are rewarded with a number one placing on the Upfront Club Chart this week. The band are no strangers to the chart apex, having previously reached number one with Give It (2005), Lazy (2002) and The Sound (1996), but their last entry, Kill 100, got no further than number 45 last year.

Witchi Tai To is a title which caused some problems to our panel of DJs, who found no fewer than seven different ways to style it on their returns but once they were all added together, Witchi Tai To secured an 12-1 leap on the chart, narrowly outperforming Someone Like Me by Soulcast.

The latter record is actually the strongest performer this week when Upfront and Commercial chart returns are added together, but tops neither individual chart, having to settle for runner-up position, on both, being 3,656 in arrears on the Upfront Chart and a slender 0,8% behind on the Commercial Pop Chart.

Meanwhile, Hilary Duff chalks up her first number one on the Commercial Pop Chart with With Love. It's a track that her label, Disney subsidiary Hollywood, clearly wanted to break in the clubs - her Wikipedia entry lists 26 mixes of the track that have been promoted in various countries, a total that doesn't include the rejected Jason Nevins mix. On the UK promo of With Love, the mixes are joined by The Housecarriers, Bimbo Jones and Richard Vission. Duff's last entry to the Commercial Club Chart, Beat Off My Heart, reached number 17 last year.

Finally, there's a total logjam in the urban chart, where the entire top eight are frozen. That's good news for Timbaland and his melody pals Justin Timberlake and Nelly Furtado, whose Give It To Me is top of the stack again, and lengths its lead over second and third placed rivals Nathan and Akon.

### COMMERCIAL POP TOP 30

Rank	Artist	Weeks on Chart	Peak
1	THE DORRICE FEAT WARRORS AGAINST STATE OF MIND	2	1
2	HILARY DUFF WITH LOVE	2	1
3	SOULCASTI SOMEONE LIKE ME	2	1
4	MASTERS AT WORK WORK	2	1



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# MUSICWEEK

## The Official UK Charts 24.03.07

### SINGLES

1	1	SUGABABES VS GIRLS ALIVID WALK THIS WAY	Interscope
2	2	GIVEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
3	3	THE PROCLAIMERS/B POTTER/A PIPKIN ...500 MILES AWAY	Capitol
4	1	TAKE THAT SHINE	Polydor
5	5	THE FRAY HOW TO SAVE A LIFE	Epic
6	3	KAISER CHIEFS RUBY	Epic
7	6	MIKA GRACE KELLY	Island
8	4	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Janet
9	7	CAMILLE JONES/FEDDE LE GRANDE THE CREEPS	Decca
10	17	CALVIN HARRIS ACCEPTABLE IN THE 80S	Columbia
11	10	NELLY FURTADO SAY IT RIGHT	Polydor
12	8	KELIS FEAT. CEE LO LIL STAR	Virgin
13	9	GOSSIP STANDING IN THE WAY OF CONTROL	Back Beat Recordings
14	30	P. DIDDY LAST NIGHT	Real Boy
15	11	CASCADA I NEED A MIRACLE	Interscope/Projekt
16	20	TAKE THAT PATIENCE	Polydor
17	12	AKON FEAT. SNOOP DOGGG I WANNA LOVE YOU	Interscope
18	16	ALEX GANDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Decca
19	22	FERGIE GLAMOROUS	RBM
20	14	OMARION ICE BOX	Epic
21	35	PAOLO NUTINI NEW SHOES	Atlantic

### ALBUMS

1	1	RAY QUINN DOING IT MY WAY	Epic/Decca
2	3	TAKE THAT BEAUTIFUL WORLD	Polydor
3	6	BEN MILLS PICTURE OF YOU	Mersey
4	16	SIMPLY RED STAY	Sony/Interscope
5	4	RUSSELL WATSON THAT'S LIFE	Decca
6	1	KAISER CHIEFS YOURS TRULY ANGRY MOB	B. I. Images/Polydor
7	7	DONNY OSMOND LOVE SONGS OF THE 70S	Decca
8	9	DOLLY PARTON THE VERY BEST OF	Sony BMG
9	6	CASCADA EVERY TIME WE TOUCH	All Around The World
10	8	AMY WINEHOUSE BACK TO BLACK	Island
11	10	NELLY FURTADO LOOSE	Geffen
12	6	JOSS STONE INTRODUCING	Rebel/Big/Virgin
13	16	JAMES MORRISON UNDISCOVERED	Polydor
14	20	DR HOOK HITS AND HISTORY	Capitol
15	11	MIKA LIFE IN CARTOON MOTION	Columbia/Projekt
16	14	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Janet
17	2	ARCADE FIRE NEON BIBLE	Sire/Novus
18	13	SNOW PATROL EYES OPEN	Fiction
19	27	MARTY WILDE THE GREATEST HITS - BORN TO ROCK & ROLL	United IV
20	34	DIANA ROSS AND THE SUPREMES THE NO.1'S	Mersey
21	12	THE KILLERS SAM'S TOWN	Mersey

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7. **PINK LEAVE ME ALONE** *EMILY LOVETT* **EMILY LOVETT** **EMILY LOVETT** **EMILY LOVETT**

8. **MELANIE C** *WANT CLOSER* **WANT CLOSER** **WANT CLOSER** **WANT CLOSER**

9. **CHINA LIKE A BOY** **CHINA LIKE A BOY** **CHINA LIKE A BOY** **CHINA LIKE A BOY** **CHINA LIKE A BOY**

10. **HOUSE OF PAIN** *VS. MICKY SLIM* **MICKY SLIM** **MICKY SLIM** **MICKY SLIM**

11. **HOUSE OF PAIN** *VS. MICKY SLIM* **MICKY SLIM** **MICKY SLIM** **MICKY SLIM**

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Title	Label
1	ALIX GILMARD	DESTINATION COLUMBIA	Capitol
2	MARK WINSLOW	TOP LIFE	Capitol
3	SEANING	WHAT LAST NIGHT A BOY CALLED MY LIFE	Capitol
4	PORCUPINE TREE	LAST NIGHT	Mercury
5	TRIPPLANTANTROPO	THESE DAYS GIVE IT TO ME	Mercury
6	ROCK PARTY	I STILL REMEMBER	Volcano
7	REXHAUS	SOUVENIR'S BANGLOW	Rock
8	NEO TO BECAUSE OF YOU		Mercury
9	CHINA LIKE A BOY		Mercury
10	JAMBLA	NO MORE	Mercury
11	THE PRODUCT	WHAT WE TELL THE HAD	Mercury
12	THE SEQUA FEEL	SEMI QUALITY	Mercury
13	LEMON TALK		Mercury
14	WYNONA JORDAN	HEY MAN! HEY FOGG BROTHERS	Mercury
15	HECKY TREE	FEEL LIKE YOU	Mercury
16	SCOTTIE BROWNE	GET DOWN	Mercury
17	DOUBT	FEEL LIKE YOU	Mercury
18	WYNONA JORDAN	HEY MAN! HEY FOGG BROTHERS	Mercury
19	WYNONA JORDAN	HEY MAN! HEY FOGG BROTHERS	Mercury
20	WYNONA JORDAN	HEY MAN! HEY FOGG BROTHERS	Mercury

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Rank	Artist	Title	Label
1	REXHAUS	TOP LIFE	Mercury
2	MARK WINSLOW	TOP LIFE	Capitol
3	SEANING	WHAT LAST NIGHT A BOY CALLED MY LIFE	Capitol
4	PORCUPINE TREE	LAST NIGHT	Mercury
5	TRIPPLANTANTROPO	THESE DAYS GIVE IT TO ME	Mercury
6	ROCK PARTY	I STILL REMEMBER	Volcano
7	REXHAUS	SOUVENIR'S BANGLOW	Rock
8	NEO TO BECAUSE OF YOU		Mercury
9	CHINA LIKE A BOY		Mercury
10	JAMBLA	NO MORE	Mercury
11	THE PRODUCT	WHAT WE TELL THE HAD	Mercury
12	THE SEQUA FEEL	SEMI QUALITY	Mercury
13	LEMON TALK		Mercury
14	WYNONA JORDAN	HEY MAN! HEY FOGG BROTHERS	Mercury
15	HECKY TREE	FEEL LIKE YOU	Mercury
16	SCOTTIE BROWNE	GET DOWN	Mercury
17	DOUBT	FEEL LIKE YOU	Mercury
18	WYNONA JORDAN	HEY MAN! HEY FOGG BROTHERS	Mercury
19	WYNONA JORDAN	HEY MAN! HEY FOGG BROTHERS	Mercury
20	WYNONA JORDAN	HEY MAN! HEY FOGG BROTHERS	Mercury

**URBAN TOP 30**

Rank	Artist	Title	Label
1	THE KILLERS	GO AWAY	Capitol
2	THE KILLERS	GO AWAY	Capitol
3	THE KILLERS	GO AWAY	Capitol
4	THE KILLERS	GO AWAY	Capitol
5	THE KILLERS	GO AWAY	Capitol
6	THE KILLERS	GO AWAY	Capitol
7	THE KILLERS	GO AWAY	Capitol
8	THE KILLERS	GO AWAY	Capitol
9	THE KILLERS	GO AWAY	Capitol
10	THE KILLERS	GO AWAY	Capitol
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12	THE KILLERS	GO AWAY	Capitol
13	THE KILLERS	GO AWAY	Capitol
14	THE KILLERS	GO AWAY	Capitol
15	THE KILLERS	GO AWAY	Capitol
16	THE KILLERS	GO AWAY	Capitol
17	THE KILLERS	GO AWAY	Capitol
18	THE KILLERS	GO AWAY	Capitol
19	THE KILLERS	GO AWAY	Capitol
20	THE KILLERS	GO AWAY	Capitol

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# ay Night Project

House last week for a night of fun, food, awards – and an awful lot of booze...

## DOOLEY'S AWARDS DIARY



### Can you feel the man love?

Remember where you heard it: Has there ever been an awards ceremony as full of man love as the 2007 Music Week Awards? We doubt it. There may have been a semi-naked woman on stage – one who was, in something of a technical slip up, actually meant to be painted as a front cover of *Music Week* – but thanks to presenters Alan Carr and Justin Lee Collins from Channel 4's *The Friday Night Project*, the night was all about the men. And who felt the most of the love? Step forward Universal commercial director **Brian Rose**, Nielsen Music Control head of UK operations **Ray Bonick** and EMI Publishing managing director **Guy Moot**, who had Carr contemplating a name change to Alan Moot... "I wanted to do an acceptance speech, but Justin put his hand on my arse, and I thought – this is not the time to ask for a microphone," Rose told Dookey later. Producer of the Year **Mark Ronson** went from zero to hero within the space of a few minutes at the awards, after Lee Collins ungenerously dubbed him "a shithouse" for "not turning up" to pick up his prize. When he finally did show, however, Collins felt somewhat bad because it turned out Ronson's a rather nice chap. And did you know the super producer started out as a music journalist on his high school newspaper? Having helped Polydor to send a video message from Down Under where they are currently "working". Besides quipping "how much for the second album?", Gary Barlow gleefully commented, "We'd love to be there, but we're in Australia. It's 35 degrees, beautiful sunshine." No wonder their album is called *Beautiful World*. S.J.M's Simon Moran picked up his Promoter of the Year award, before grabbing a cab all the way back home in Manchester. What a trooper... Among the video tributes to **Strat** winners Jazz Summers, Simon Napier-Bell sent his all the way from Bangkok where he lives. Napier-Bell, who co-managed Wham! with Summers, was on typical good form, telling a tale about the occasion when the Big Life man challenged one song who moaned about the industry being taken over by "niggers and queers." My wife's a nigger and my partner's a queer," Summers stormed back, before locking the offender in a cupboard. Then Napier-Bell recalled "the fat woman" who Summers apparently pushed down the stairs "that cost... is 10 grand," Napier-Bell grimaced.



Universal's Brian Rose with affection. Sister Ray's Phil Barton was wide eyed with wonder (9), while Polydor's Sundraj Sreenivasan resisted the urge to steal Justin Lee Collins' pink rapkin hat (10). Empire Management took their praise (11) and Colin Martin picked up Radio Two's award (12). The

Domino team were clearly delighted to be named best independent label for the second year out of three (13) and Parlophone's marketing victory also raised a grin (14). With the awards safely awarded it was time to party; black dresses and champagne were the order of the night (15), while Lisa Stansfield

was clearly star struck by *MV* editor Martin Talbot (16) and *MV* publisher Ajax Scott discussed serious business with HMV Group CEO Simon Fox (17). The booze flowed freely as Intermedia's Steve Tandy and Anglo's Dylan White (18), Polydor's Colin Barlow and Jim Chancellor (19) and EMI's James

Hopkins (in immaculate white suit) and Polydor's Rich Dawes (20) will testify. Super producer Mark Ronson – who has clearly mastered smoking a fag while DJing – however, played it cool (21). The next day T-Mobile sent some bacon sarnies over to a delighted EMI international marketing team (22).

# Classified

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## FAST CHART

### SINGLES

**NUMBER ONE**  
SUGABABES VS. GIRLS ALLOUD  
WALK THIS WAY (Fascination/Island)  
Nearly 21 years after Cliff Richard and The Young Ones provided the first number one charity single for Comic Relief, Sugababes and Girls Aloud contribute the 10th.

### ARTIST ALBUMS

**NUMBER ONE**  
RAY QUINN DOING IT MY WAY  
(5y Co Music)  
Targeted at the Mothers' Day market, crooner Ray Quinn's debut album fulfilled expectations by taking the number one slot - but its first-week sales of 127,000 were only the fifth biggest for an X-Factor graduate, and trail the 151,000 opening of the year's biggest debutant, the Kaiser Chiefs' Yours Truly, Angry Mob.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS TO MUM WITH LOVE (UMTV)  
The Mothers' Day market brought a much needed 43% explosion in sales of compilations last week, with the biggest beneficiary being UMTV's To Mum With Love, which leads 113 on sales of 42,500.

### RADIO AIRPLAY

**NUMBER ONE**  
TAKE THAT SHINE (Polydor)  
After three weeks at number two, Shine completes its climb to the top of the radio airplay chart, dethroning the Kaiser Chiefs' Ruby as it did on the sales chart a fortnight ago. Shine is Take That's second consecutive number one airplay hit - comeback single Patience topped the chart for five weeks in December/January.

## The Market

### Mums' Day impacts on sales

by Alan Jones  
Last week was expected to be a particularly good one for the record retail market, with the simultaneous arrival of albums by two of the top three contestants in last year's X Factor and the release of two Comic Relief singles expected to increase the usual gub-waning effect of Mother's Day.

In the end, it was all a little disappointing, with the singles market dipping 1% week-on-week to 1,499,367 sales, while album sales were up 24.7% at 2,939,079.

The singles market's main saviour was expected to be the main Comic Relief single, Walk This Way, pairing the Sugababes and Girls Aloud. Although it duly debuts at number one, its sales of 51,500 are far below most recent Comic Relief singles, many regular Sugababes and Girls Aloud releases and even the highest of the still young year, trailing two of Mika's five weeks at number one with Grace Kelly.

The other Comic Relief single, a remake of The Proclaimers' (I'm Gonna Be) 500 Miles by the Scottish twins with Peter Kay and creations Brian Potter and Andy Pipkin, wasn't released until Friday but sold 22,000 copies by close of business on Saturday to



Ray Quinn: a hit with mums

debut at number three. It also helped the Proclaimers' original 1988 version of the song - a strong catalogue seller, which shifted over 30,000 downloads last year - to catapult 123-37 on sales of nearly 3,500 copies.

The Mothers' Day effect has given a huge boost to the album market in recent years, so the 24.7% increase last week was unexpectedly minor. In 2006, when Mothers' Day fell a week later, it helped facilitate a 69% rise in compilations and a 50% boost to artist albums, for a combined leap of 53% in sales to 3,055,059.

The 2007 boost, at less than half of that, leaves the market more than 600,000 sales below where it was in 2006. Last year

saw X Factor's Journey South and Andy Abraham debut at one and two on sales of 217,000 and 171,000 copies during their debut albums. This week, it's the turn of Ray Quinn and Ben Mills, and neither managed to match last year's pair, with Mills' Pictures Of You debuting at number three on sales of 124,500 - exactly half of the 252,000 opening made by Quinn's Doing It My Way.

Quinn is the fifth X Factor graduate to open his career with a number one debut, following 04, Steve Brookstein, Journey South and Shayne Ward. All had better first week tallies than Quinn apart from Brookstein, whose Heart And Soul limped over in the finishing line with sales of just 51,000.

## KEY INDICATORS

### SINGLES

Sales versus last week: +0.9%  
Year to date versus last year: +1.2%

### MARKET SHARES

Universal	48.8%
Sony BMG	17.9%
EMI	6.2%
Warner	5.8%
Others	21.3%

### ALBUMS

Sales versus last week: +20.7%  
Year to date versus last year: -3.1%

### MARKET SHARES

Universal	48.3%
Sony BMG	26.6%
EMI	12.5%
Warner	2.0%
Others	10.6%

### COMPILATIONS

Sales versus last week: +42.6%  
Year to date versus last year: +18.1%

### MARKET SHARES

Universal	50.4%
Sony BMG	23.2%
Warner	15.3%
Mos	6.4%
Others	4.7%

### RADIO AIRPLAY

#### MARKET SHARES

Universal	53.7%
Sony BMG	17.2%
EMI	10.9%
Warner	5.6%
Others	12.5%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 41.9% US: 44.6% Other: 13.5%  
Origin of albums sales (Top 75):  
UK: 58.7% US: 29.3% Other: 12.0%

For fuller listings, see musicweek.com

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Aliens Astronomy For Dogs (EMI), Stephen Marley Mind Control (Island), Good Charlotte Good Morning Revival (Columbia), Modest Mouse We Were Dead Before The Ship Even Sank (Columbia), Enter Shikari Take To The Skies (Ambush Reality)  
**MARCH 26**  
The Beatles Octopus (Virgin), Joe Joe...Joe Who? Joe Thomas (Polydor), Coldplay Singles Box Set (Parlophone), Elton John Rocket Man (Island), Money Mark Brand New Tomorrow (Rock), Brett Anderson Brett Anderson (Drowned In Sound)  
**APRIL 2**  
Maximo Park Our Earthly Pleasures (Warp), Kings Of Leon Because Of The Times (Columbia), Timbaland Shock Value (Polydor)

**APRIL 9**  
Holy Ghost Revival Bleeding Night (Columbia), Bright Eyes Cassadaga (Polydor), Cara The Evolution (RCA), Dub Pistols Speakers And Tweakers (Sandy Beat)  
**APRIL 16**  
30 Seconds To Mars A Beautiful Lie (Virgin), Path Smith Twelve (Columbia), Gareth Gates Changes (UMTV), Mark Ronson London (Columbia), Switches Head Tinged To Dead (Atlantic)  
**APRIL 23**  
Beverly Knight Music City Soul (Parlophone), Archie Mitchell Jarre Tea & Tea (Atlantic), Jeanie Monaghan Favourite Words, Nightmare (Domino), Groove Armada Soundroy Rock (Columbia)  
**APRIL 30**  
Natascha Bedingfield NB (RCA), Dinosaur Jr Beyond (PIAS), Michael Bublé Call Me... (Warner Bros)

## NEW ADDITION

**Former Audiostave and Soundgarden frontman Chris Cornell releases his solo debut, Carry On, through Polydor on May 21. The album includes Cornell's recent James Bond theme You Know My Name plus a cover of Michael Jackson's Billie Jean. Its release will be preceded by a single, Arms Around Your Love, on May 28.**

## SINGLES

**MARCH 19**  
The Best Who Cares What The Question Is? (Virgin), Ross Coperman All She Wrote (RCA), Brett Anderson Love Is Dead (Drowned In Sound), Ferlie Glamorous (Polydor), Razorlight I Can't Stop This Feeling I've Got (Mercury), Janelle Monáe More (Polydor), Maximo Park Our Velocity (Warp), Avril Lavigne Girlfriend (Columbia)  
**MARCH 26**  
Christina Aguilera Candy Man (RCA), Norah Jones Sinkin' Soul (Parlophone), Faithless Music Matters (Columbia), Melanie C I Want Candy (Red 9)  
**APRIL 2**  
Natascha Bedingfield I Wanna Hear Your Babies (RCA), My Chemical Romance I Don't Love You (Warner Bros), Bright Eyes Four Winds (Polydor), Arctic Monkeys Brainstorm (Domino), The

Good, The Bad And The Queen Green Fields (Parlophone), Mark Ronson Stop Me (Columbia)  
**APRIL 9**  
Siobhan Donaghy Dont Give It Up (Parlophone), Muse Invincible (Warner), Bob Dylan Thunder On The Mountain (Columbia), Kixons Gravitas Rainbow (Polydor), The Shins Australia (Warner Bros)  
**APRIL 16**  
Herman Dune I Wish I Could See You Soon (Virgin), Rebel Rock Motorcycle Club Whiskey Of Choice (Island), Ash You Don't Have It All (Warner Bros), The Enemy Away From Here (Warner Bros)  
**APRIL 23**  
Groove Armada Get Down (Columbia), Jamie T Sheldrake (Virgin), Manic Street Preachers Your Love Alone (Columbia), The View The (Columbia), Mika Love Today (Universal/Island)

24.03.07

## The devil is in BRMC's detail

### The Plot

Rockers mark inking to major with strong visual campaign and UK headline tour

**BLACK REBEL MOTORCYCLE CLUB BABY 81 (ISLAND)**

Fresh from signing a deal with Island in the UK, rock and roll outfit Black Rebel Motorcycle Club are to be marketed with a distinctive visual campaign, underlining the fact that the band have moved on since ending their previous deal with Echo.

Island intends to partner with digital and mobile phone organisations for the band's UK campaign and will run an extensive outdoor promotional push in the wake of their April 30-released fourth album, *Baby 81*.

The album will be available as a standard CD, a deluxe CD with a bonus DVD containing rehearsal footage, interviews and three exclusive tracks, and a deluxe vinyl edition.

The album's release will follow new single *Weapon of Choice*, released on CD, gatefold seven-inch, heavyweight vinyl seven-inch with a poster, as well as digitally, on April 16. The single will feature an exclusive B-side across all four formats entitled *666 Conductor*.

With the new album, single and record deal, Island product manager Pru Harris is optimistic for the band's coming year. "It's a great time for the band and this is a great album," she says. "So far the feedback from press and radio has been brilliant. They are certainly a high priority for us."

Island will focus heavily on the new album's cover art in marketing the band. Using a black and white image of a broken guitar, the label will implement a strong visual campaign, starting at this year's Camden Crawl in London.

In addition to Black Rebel Motorcycle Club's TV appearances - which include a slot on Friday Night With Jonathan Ross - Island hopes to initiate deals with Yahoo!, AOL and iMobile to enable interviews with the band to



be streamed. Having recently supported The Killers on their UK arena tour, the band will now headline a string of sold-out gigs next month, calling at Glasgow's ABC on April 14, Manchester's Ritz on April 15, Wolverhampton Wulfrun Hall on April 17 and London's Astoria on April 18.

### CAMPAIGN SUMMARY

**MANAGER:** Dan Russell  
**ASSISTANT MANAGER:** Grant Galt  
**A&R:** Graeme Low, Drop The Gun Records  
**PRODUCT MANAGER:** Pru Harris, Island  
**NATIONAL RADIO:** Charley Byrnes, Steve Phipps, Island  
**REGIONAL RADIO:** Charly Baker, Phil Wilson, Island  
**TV:** Mike Mooney, Island  
**NATIONAL PRESS:** Gillian Porter, Hal Or Nothing  
**REGIONAL PRESS:** Clare Ruddock, Hal Or Nothing

**SALES:** Neil Hawkes, Island  
**MOBILE:** David James, Island  
**AGENT:** Mike Dewdney, DTB INTERNATIONAL  
**VIDEO:** Chris O'Byrne, Island  
**VIDEO COMMISSIONER:** Dave Graham, Island

## European Dolly mixture planned for the evergreen country star

### Campaign focus

Dolly Parton will be at the centre of Sony BMG's efforts to broaden her significant fanbase this spring, in the wake of the Grammy Award-winning artist's announcement of an upcoming European tour.

The Very Best of Dolly Parton, released on March 5, has proven to be Parton's biggest success to date, with the album debuting at number nine in the UK charts and selling more than 23,000 copies to date.

Sony BMG director of catalogue marketing Phil Saville believes that the compilation has superseded its many predecessors because Parton's career is experiencing a new wave of activity. This is in part due to the timing of her classic 9 To 5 in popular TV programme *Wags Boutique* and also thanks to acts such as The White Stripes covering *Jolene*, which led to both songs becoming regular fixtures in the download chart.

"It felt like the time was right. As with most Best Of's, it's about catching the right wave of



enthusiasm, so in light of her coming to the UK for the first time in ages, it felt right," says Saville. "Any BMG also hopes the Mother's Day factor will give the album a further boost. "We had a heavy-hybrid spend going into Mother's Day," says Saville. "We're primarily going to continue with the TV advertising that we've been doing since the release of the collection, which will last for at least four weeks."

Although Parton performed

some low key gigs at London's Hammersmith Apollo in 2002, this year will see her play a greatest hits set in her first European arena tour for 20 years. Sony BMG hopes that, by the time the tour concludes, Parton will take up promotional duties again in order to give the record's campaign a second spike.

The tour starts on March 19. Meanwhile, Parton is currently working on a stage musical based on her hit 9 To 5.

### THE INSIDER

## Jazzwise

To commemorate its 10th anniversary, monthly magazine *Jazzwise* will host a week-long music festival featuring jazz greats from the past five decades.

*Jazzwise* To The Power Of Ten will take place at Pizza Express Jazz Club in London from March 26-31 and feature Stan Tracey, Courtney Pine, Polar Bear and a Nucleus reunion.

In the spirit of the magazine's commitment to push music both old and new to the fore, the April edition of *Jazzwise* will include a special 18-track covermount CD to showcase new talent and will be its biggest issue to date at 84 pages.

"*Jazzwise* is the most talked about jazz magazine in Europe," says *Jazzwise* editor and publisher John Newey. "It has a firm commitment to expanding the jazz audience and encouraging the diversity, scope

We have a commitment to expanding the jazz audience and encouraging diversity

and reach of the music across all platforms." Founded in 1997 by *Jazzwise* Publications, a company specialising in jazz education and mail order book services, *Jazzwise* was intended to provide comprehensive and vibrant coverage of the contemporary jazz scene.

With distribution through WH Smith, HMV, Virgin Megastores, Borders and jazz specialist shops, as well as a print run of 12,250 per issue and a readership of around 30,000, *Jazzwise* is the UK's biggest-selling jazz monthly. Additionally, the magazine currently exports to more than 35 countries worldwide and has

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
 Alex Chilton/Dustin Diamond/Cabrini, *Blue Party 1*  
 SUI Rembert: Camille Jones *The Croop*  
 Clavin Harris *Acceptable In The 60s, Gossip*  
 Standing In The Way Of Control *Sex Workers*  
 The Sweet *Acacia*; James Morrison  
 Undiscovered: Justin Timberlake *What Goes Around Comes Around*; Kaiser Chiefs *Rise*  
 Kells feat. Ce-Lo *Li Star*; Mark Ronson feat. Daniel Merriweather *Stop Me*; Maximo Park *Or Velocity*; Nelly *Fartado*; Sly & Robbie *Naked*  
 New Shoes, *Roarflight*; Carl Stop *This Feeling's Got*; Seanuss *Hall Last Night*; A DJ *Saved My Life*; The Fratellis *Baby Ford!*; *The Fray* *How To Save A Life*; The Killers *Read My Mind*

#### B LIST

*Arachid* *Five Keep The Car Running*; Arctic Monkeys *Brickwork*; Avril Lavigne *Gossip*; Ciara *Like A Boy*; De Swaan feat. Shena Gully; Fall Out Boy *Thanks For The Memories*; Ferlie *Garrison*; Good Charlotte *Feel Good*  
 Of My Girl *Khamea*; Gravy's *Rainbow*; Meek feat. Brok *Frek*; Lisa *Home*; *Muse Indislike*; *My Chemical Romance* *I Don't Love You*; *P Diddy/Kanye* *Cole Last Night*; Pink *Leave Me Alone*; *The Young Wildcats*; *Yumbud!*  
*Partners*; Timberlake *One*; *It's Me*  
**C LIST**  
*Reynolds & Stinson* *Beautiful Lie*; *DTB* *Hold Me Tight*; *The Fray*; *Janelle Monáe*; *Just Jack*; *Glory Days*; *Lemar* *Tick Tick Little Man Talk*; *This Must Be Love*; *Natasha Bedingfield*; *Wanna*

*Have Your Babies*; *Ne-Yo*; *Because Of You*; *Sonobeats* *Be Girls*; *Aloud Walk This Way*; *The Enemy* *Away From Me*  
**1-UPFRONT**  
*Air Traffic*; *Charlotte*; *Dada*; *Lil'Jon*; *Enter Shikari*; *Anything Can Happen In The Next Half Hour*; *George Armitage*; *Get Down*; *King Of Leon*; *On Call*; *Nathan D*; *Without My Love*

#### RADIO 2

**A LIST**  
 Cheryl Chase *Mathematics*; Owen Stefan *Feat. Alan* *The Sweet*; *Acacia*; *Jamella* *No More*; *James Morrison* *Undiscovered*; *Karen* *Tal*; *Talk*; *Leslie* *Setona* *Love Me*; *Siri*; *Mark Ronson* *Stop Me*; *Stacy* *Chelsea* *That That*; *Stir*  
**B LIST**  
 Ben Taylor *Nothing I Can Do*; *Bob Dylan* *Thunder On The Mountain*; *Christina Aguilera* *Canadian*; *ROX* *Dolly*; *Ferlie*; *Kaiser Chiefs* *Yours Truly*; *Angry* *Mob*; *Garrison*; *Roarflight* *I Can't Stop This Feeling*; *The Cat*; *Selassie* *Stir*; *She's My Man*; *The Killers* *Read My Mind*; *The Prescriptions* *Get Some* *Be SOO* *Wine*

#### C LIST

Brett Anderson *Low*; *Is Dead*; *Bryan Ferry* *Delirious* *(album)*; *Duncan*; *James Armitage*; *Elton John* *Timberlake*; *Erasure* *I Could Fall In Love With You*; *Jesse* *Shane* *Tal* *Me*; *What's Your Name*; *De*; *Natasha Bedingfield*; *How Sweet*; *Regina* *Spektr*; *Skipper*; *Scott* *Mattews* *Pushing* *Shangri-La*; *The Good* *The Bad*; *The Queen* *Green Fields*; *The Shins* *Armitage*; *Tim* *Duncan* *I Will Wait For You*; *Yves* *Naddy*

### IN-STORE NEXT WEEK



**Instore** - Elton John, The Doors, Hilary Duff, The Beatles, Play II Loud, The Power Add *The Album*; *Album Of The Week* - Hilary Duff



**Instore** - The Doors, The Beatles, Elton John, Brett Anderson, Campaigns; *Enter, The Cool*  
**Album Of The Month** - Decker Skarler, **Instore** - Ballard *The Book*, ELP, P. The Rippas, Malcolm Middleton, Charlotte Hatherley, RJD, Laz, M!



**Albums** - Depêche Mode, The Doors, Elton John, Redman, Young Black Lions - Cirratts, Holloways, Mel C, Air Traffic, Kings Of Soul



**Albums Of The Week** - The Doors, Hilary Duff; **Instore** - Elton John, Discy Channel, Play II Loud, Rhythms Del Mondo, Disco Kandil, DVD: Elvis Presley



**ALSO OUT THIS WEEK**  
**SINGLES**  
Louise Sefara: Love Me Still (Purpleheart)  
Bright Eyes: Four Winds (Polydot)  
Mick Jagger: Electric Soft Parade II

**That's The Case (Reid)**  
**ALBUMS**  
Black Stone Cherry: Black Stone Cherry (Bloodburner)  
Marika McKid: Waking Up Laughing (Sirey)

(BMG) Through Series, Contact (Mercury)

Records released 02.04.07

**SINGLE OF THE WEEK**

**Arctic Monkeys**  
Brnimstorm

Dorino RUG254CD  
This James Ford-produced return is urgent and driven, the kind of raucous, witty pop we have come to expect from the Sheffield band. And, while critics may suggest it has no chorus, fans will argue it is nothing but. What Brnimstorm certainly indicates is that the excitement surrounding Alex Turner and co shows no sign of dimming, ahead of their new album *Favourite Worst Nightmare*, which is due in April. It is currently A-listed by Radio One.



**ALBUM OF THE WEEK**  
Kings of Leon  
Because Of The Times

Columbia 8869707412  
This band have one of the most precise characteristics an act can have: a unique sound. This can mainly be put down to Caleb Followill's fabulous drawl, but they also hark back to the great American South bands without sounding like a tribute act. This third album is close to flawless, at times evoking Moonlight Mile-era Rolling Stones for the dense and timeless guitar sound. From the opening *Knocked Up* to the majestic *Arizona*, it is a classic.

**Singles**

**Natasha Bedingfield**

*I Wanna Have Your Babies* (Phonogenic B2876086/422)  
The first single since Bedingfield's 6.5m-selling debut album is pretty divisive stuff. The world-conquering Brit has always had a Marmite-like appeal, but once you get past the initial cringe factor of a song with a chorus that goes, 'I wanna have your babies/You're serious, like, crazy', there's actually one hell of a good song lurking here – coated with her trademark brand of pop polish. Infectious.

**Ciara**

*Like A Boy* (Jive 88697028282)  
This staccato, string-driven, so-called Crunk&B jittery move is pure Beyoncé and also perhaps a little dated, and certainly not special enough to rise above the current slew of R&B singles in the marketplace. Taken from Ciara's April 9-released album *The Evolution*, it is playlisted at Capital and C-listed at Radio One.

**Dogs**

*Stone Is A Bullet* (Weekender WEEK 006)  
This is a refreshingly straight-up blast of pedigree rock from Dogs, who are gearing up for the release of their second album. The band are heading out on a short UK tour at the end of March, when their raucous powerhouse riffing will make lots of sense.

**Dub Pistols feat. Terry Hall**

*Rapture* (Sunday Best SBSE44)  
Dub is a wonderful reworking of Blondie's proto-rap classic. It is great to hear Mr Laconic, Terry Hall, back in front of the speakers giving the lyrics his own deadpan roll and attitude. With an electro bassline that worms into the track to its mightily enveloped sweeps of electronic heaven, this track screams hit. Kapturous applause.

**Electrons**

*Dirty Basement* (Genuine JIVE/WOVD67)  
This release from the stalwarts of the Manchester club

night Electric Chair – with solid help from UK mic ace Eska – will make the listener move in all the right places. Bizarrely, nobody at Radio One has picked up on this slab of radio-friendly dance stuff yet, despite it having all the makings of a Top 10 hit.

**Erasure**

*I Could Fall In Love With You* (Mute CD/MUTE366)  
Produced once again by longtime collaborator Gareth Jones, this pleasant pop throber harks back to the duo's classic sound of the late Eighties. Unfortunately, it has won scant radio play to date and they will need more than their loyal fanbase to push it into the Top 10.

**Holy Hall**

*Born Of A Star* (Adventures Close To Home ACTH001)  
The first release from London club organisers Adventures Close To Home is also the first release from New York outfit Holy Hall – and it is a great debut all round. They have already opened for Klaxons and The Rapture, but on the strength of this they won't be playing second glo-stick for much longer.

**Avril Lavigne**

*Girifendi* (RCA 88697062052)  
A return to Lavigne's signature Slater Boi sound makes this rocker, rousing, fast-paced rocker the perfect platform for the song's excellent tongue-in-cheek lyric, which should help put Lavigne back on the top table. A B-listing at Radio One and a playlisting at Capital will also help, of course.

**The Mighty Boars**

*Daddy Oh* (One Little Indian 789T7PC)  
This is the third single from the London-based three piece. They make a glorious racket and, although the market is flooded with many noise merchants at the moment, you have to wonder why radio isn't playing this to death. With bands such as Gossip and Yeah Yeah Yeahs breaking through, it surely must be Roar time soon.

**My Chemical Romance**

*I Don't Love You* (Reprise W758)

The New Jersey rockers' album *Welcome To The Black Parade* has already turned platinum, but this single could send sales skyrocketing. Sounding not unlike Cobain's Yellow in the intro, this has the hallmarks of a major hit, namely hook-laden verses punctuated by an anthemic, skyscraping chorus. Radio support comes from Radio One, Xfm and Capital, while the band embark on a UK arena tour tomorrow (Tuesday).

**Mark Ronson**

*Stop Me* (Columbia R0N05)  
Despite looking fairly dubious on paper, Ronson's coupling of the much-loved Smith's classic *Me! You Think You're Heard* This One Before with The Supremes' *You Keep Me Hanging On* works tremendous, producing a subversive, popgastic, funky-up floor-filler. The track is the lead single from *Version*, Ronson's ambitious, collaboration-packed covers project.

**Stefy**

*Chelsea* (Wind-Up 88697061912)  
A-listed at Radio One and getting plenty of support from ILR, this poppy Eighties-inflected stormer from the Californian four-piece has already caused a stir at G-A-Y and the *Positivity Live!* Nights.

**Strange Idiots**

*She's Gonna Let You Down Again* (Modern Pop MPR002)  
It is spring and a young man's thoughts turn to fey pop. Take a bit of Stereolab, mix it with a dab of Saint Etienne and a hint of The Primitives and Darling Buds and you have a vague idea of where this is coming from. Sweet.

**The Twilight Sad**

*That Summer, At Home I Had Become The Invisible Boy* (FatCat 7FAT29)  
Coming from the school of Caledonian miserabilism attended by the likes of Arab Strap, Glasgow's The Twilight Sad deliver a muscular, heart-wrenching missive on their debut. The quartet played at last week's SXSW and are scheduled to play Glasgow's Triptych festival in April.

**Albums**

**Andrew Bird**

*Arnchair Apocrypha* (Fargo FA0900)  
A quiet, yet insistent, buzz has been building around multi-instrumentalist Andrew Bird since the release of 2005's brilliant *The Mysterious Production Of Eggs*. *Arnchair Apocrypha* betters that album, with an understated pop nous atop lush instrumental backing, featuring anything from archly-plucked strings to glockenspiels and what sounds like a bowed saw. A unique talent.

**Alberta Cross**

*The Thief & The Heartbreaker* (Fiction 1720445)  
This is a staggering album of inspired bluegrass and rock guitars with country folk-tinged harmonies. Alberta Cross's debut is a record of resplendent beauty and heartache, as album track *Lucy Rider* bears testament. If wider success doesn't follow Alberta Cross with the release of this gorgeous album it will be minimal.

**Melanie C**

*This Time* (Red Girl REDG002)  
This is the follow-up to 2005's 300,000 selling *Beautiful Intentions* and is largely written by Melanie C and Adam Argyle with production duties by Steve Mac and Stephen Hague. This Time is a rather impressive set and has Miss Chisholm in fine voice throughout. Highlights include the storming opener *Understand* and the sweet intoxication of *Protected* – surely a future single.

**DJ Vadim**

*The Sound Catcher* (BBE BBEC080)  
A move to New York seems to have put everyone's favourite Anglo/Russian DJ/producer in a goodly sunny mood. The *Sound Catcher* mixes Vadim's trademark abstractionism in favour of more straight up hip hop/soul/reggae production coupled with pop songs. This is all well and good – and Vadim's production expertise continues to shine through – but many people were

actually rather keen on his stranger stuff.

**Fields**

*Everything Last Winter* (Atlantic 5344200612)  
A delicious-sounding debut, with swathes of luscious guitars and thundering drums intertwining exquisitely with decisive basslines and fey vocal melodies. Standout track *Song For The Fields* is set to be an extravagant and expansive indie pop classic. Atlantic Records has in Fields a band that is worthy of great acclaim.

**Maximo Park**

*Our Earthly Pleasures* (Warp WARP025)  
Following their astounding debut *A Certain Trigger* was never going to be an easy task for Maximo Park, but *Our Earthly Pleasures* is an exuberant second offering from the quintet. By coupling faultless musicianship that is faster, tighter and a thousand times more energetic than their debut with singer Paul Smith's honed lyrical witicism, it has become clear that Maximo Park have excelled with this record.

**The Skatalites**

*Play Ska* (Kingston Sounds KSCD011)  
Renowned for their skank beat and horn melodies, The Skatalites proved staggeringly prolific despite only holding it together for two years in the mid-Seventies. Joining the band's crowded library of compilations, *Play Ska* is a good introduction to the Jamaican legends, with songs such as *Wise Man* and *Northern Sound* sounding as irresistible as ever.

**Jane Weaver**

*Cherlokate* (Black 3EGGS)  
Weaver's second solo album on her own Bird imprint sees her expanding her sound with more ambitious arrangements bolstering her quietly effective songs. *Cherlokate* has the potential and the tunes to endear the former Misty Dixon member to the more young demographic.

This week's reviews: Christopher Barrett, Adam Buxton, Jimmy Urine, Ben Gekko, Ash Doshay, Owen Lawrence, Nick Tesco and Simon Ward.

# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	10	TIMBALAND	GIVE IT TO ME	POLO/GRAZIA	518
2	1	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	JIVE	387
3	2	CHRISTINA AGUILERA	CANDYMAN	RCA	351
4	4	FERGIE	GLAMOROUS	AMM	348
5	4	NELLY FURTADO	SAY IT RIGHT	GITHEE	338
6	10	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	GITHEE	337
7	4	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	320
8	7	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	DATA	303
9	4	ALEX GAUDINO	DESTINATION CALABRIA	DATA	301
10	10	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE	299
11	3	KAISER CHIEFS	RUBY	BURROUGHS/DIVISION	292
12	17	TATE THAT SHINE	FAVOUR	269	
13	10	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	INDIGEO	262
14	20	SEAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	APOLLO	255
15	11	MIKA GRACE KELLY	COSMOPOLITAN	248	
16	17	CALVIN HARRIS	ACCEPTABLE IN THE 80'S	DELL/MCA	240
17	16	GIRLS ALoud & SUGABABES	WALK THIS WAY	DISCOTHEQUE/WEA	246
18	8	THE FRAY	HOW TO SAVE A LIFE	EPIC	242
19	18	P. DIDDY FEAT. KEYSHIA COLE	LAST NIGHT	BMG A&R/IMPACT	240
20	18	OMARION	ICE BOX	EPIC	236
21	17	PAOLO NUTINI	NEW SHOES	ATLANTIC	220
22	10	AVRIL LAVIGNE	GIRLFRIEND	RCA	218
23	12	THE KILLERS	READ MY MIND	VEEPEA	215
24	23	KELIS FEAT. CEE-LO	LIL STAR	Y&Y	214
25	16	LEMAR	TICK TOCK	WARRI/BARBERSCHA	210
26	24	DE SOUZA FEAT. SHENA GUILTY	UNWOUND	RED KAMEE	206
27	10	PINK	LEAVE ME ALONE (I'M LONELY)	LAFORCE	201
28	77	BLOC PARTY	I STILL REMEMBER	WYDOTA	198
29	77	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	RESONANCE	197
30	23	CASCADA	MIRACLE	DISCOTHEQUE	195
31	23	LILY ALLEN	ALFIE	RESONANCE	191
32	18	MASON EXCEEDER	FAVOUR	DATA/VEEPEA	188
33	0	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	RCA	188
34	10	JAMELIA	NO MORE	IMPACT/EPIC	186
35	20	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/COLUMBIA	186
36	27	JOSS STONE	TELL ME 'BOUT IT	REINTELSEN	180
37	19	JAMES MORRISON	UNDISCOVERED	REVERBY	178
38	45	NAS	CAN'T FORGET ABOUT YOU	MERCURY	178
39	46	BEN MILLS	BESIDE YOU	SONO B&G	170
40	9	2PAC FEAT. ASHANTI & T.I.	PAC'S LIFE	DISCOTHEQUE	164



**1. Timbaland** A fortnight after Justin Timberlake's *What Goes Around... Comes Around* landed the TV airplay chart summit, the pair are number one together, as guest vocalists on Timbaland's *Give It To Me*, which wins the battle for chart honours, with 518 plays - 135 more than Timberlake's *What Goes Around*, which slips to second place. The clip was aired 182 times on the Kiss TV and 68 times by the Hits last week.



**10. My Chemical Romance** First shown on the band's YouTube channel, then on its MySpace area, its finding its first TV home on Kerrang!, I Don't Love You is off to a racing start, climbing 108-10 on the TV airplay chart, with 299 plays logged on 11 stations. Its biggest supporters: Kerrang! TV (71 plays), Setz (59) and MTV2 (49).

Timbaland dethrones Justin Timberlake, while My Chemical Romance and Natasha Bedingfield make strong gains

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	NELLY FURTADO	SAY IT RIGHT	GITHEE
2	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	GITHEE
3	PAOLO NUTINI	NEW SHOES	ATLANTIC
4	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE
4	KAISER CHIEFS	RUBY	BURROUGHS/DIVISION
6	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	DATA
6	GOSSIP	STANDING IN THE WAY OF CONTROL	BACKLASH
8	TATE THAT SHINE	FAVOUR	269
9	CALVIN HARRIS	ACCEPTABLE IN THE 80'S	COLUMBIA
10	THE KILLERS	READ MY MIND	VEEPEA

## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	TIMBALAND	GIVE IT TO ME	POLO/GRAZIA
2	CHRISTINA AGUILERA	CANDYMAN	RCA
3	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	INDIGEO
3	GIRLS ALoud & SUGABABES	WALK THIS WAY	REVERBY
5	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE
6	FERGIE	GLAMOROUS	AMM
7	AVRIL LAVIGNE	GIRLFRIEND	RCA
8	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	RCA
9	KAISER CHIEFS	RUBY	BURROUGHS/DIVISION
10	NELLY FURTADO	SAY IT RIGHT	GITHEE

## KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
2	ELLIOTT MINOR	PARALLEL WORLDS	ASLEY MUSIC
3	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
4	444	WHEN YOUR HEART SOUNDS BEATING	INTERCUBE
5	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/COLUMBIA
7	MADINA LAKE	HOUSE OF CARDS	IMPACT/EPIC
7	WITHIN TEMPTATION	WHAT YOU HAVE YOU DONE	IMPACT/EPIC
8	RED HOT CHILI PEPPERS	ESPECIATION SMILE	IMPACT/EPIC
9	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	REPRISE
10	ENTER SHAKU!	ANYTHING CAN HAPPEN IN THE NEXT...	DISCOTHEQUE

## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	BUFFY CYRUS	SATURDAY SUPERHOUSE	IMPACT/EPIC
2	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
3	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
4	ENTER SHAKU!	ANYTHING CAN HAPPEN IN THE NEXT...	DISCOTHEQUE
4	GOSSIP	STANDING IN THE WAY OF CONTROL	BACKLASH
6	KINGS OF LEON	ON CALL	RCA
7	THE KILLERS	READ MY MIND	VEEPEA
8	COLD WAR KIDS	HANG ME UP TO DRY	EPIC
8	BLOC PARTY	I STILL REMEMBER	WYDOTA
10	ARCTIC MONKEYS	BREAKSTRUM	DISCOTHEQUE

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	OMARION	ICE BOX	EPIC
2	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE
2	NATHAN D	WITHOUT MY LOVE	SONO
4	FERGIE	GLAMOROUS	AMM
5	NELLY FURTADO	SAY IT RIGHT	GITHEE
5	CIARA	LIKE A BOY	RCA
7	2PAC FEAT. ASHANTI & T.I.	PAC'S LIFE	DISCOTHEQUE
8	ANON FEAT. SHOO DOGG	I WANNA LOVE YOU	UNIVERSAL
9	13	WHEN YOUR HEART SOUNDS BEATING	IMPACT/EPIC
10	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	RCA

## ON THE BOX THIS WEEK

**BRIC1** Friday Night With Jonathan Ross: The Good, The Bad & The Queen (Fr)

**ITV** Loose Women: Jamelia (Weds), Russell Watson (Fri)  
**TV4 All Reading** 2005: Son, Madras, Queens of the Stone Age, Graham Coxon, Go: The Radio Chart, Dropkick Murphys.

**GMTV** Jamelia (Mon), Pink Martin (Tues), Fergie (Wed), Proclaimers, P Diddy, Natasha Bedingfield (Fri)

## CHANNEL FOUR

**Finally Separated** (Mon-Fri)  
**Live From Abbey Road** Craig David, Dave Matthews

**Made Presento** Good Charlotte (Thurs), Get Cap: Wear Cap: Fly (Fri)

**Charlotte Church** Show: Avril Lavigne (Fri)

**Transatlantic** With: Maximilian Park, Mark Ronson, Shaun & The Tramps, Pachelbel's Canon, Mika, Bright Eyes, Fergie (Fri)

**Video Exchange**: Amy Winehouse (Sat)

## MORE4

**Live From Abbey Road**: Jay-Z, Limp Bizkit, The Zutons, Sean Cowley, Norah Peltz (Fri)

## T4

Good Charlotte, Avril Lavigne

## POPWORLD

Mika, Fergie, Jamelia, Lemar, Pachelbel, Queen, Patrick Wolf

## E4

**E4 Music (Mon-Fri)** Harvey Goldsmith: Get Your Act Together (Sat)

## THE HITS

Beonce & Shakira - Just Jack - Glory Days

Arctic Monkeys - Blam Blam Blam - Miley Cyrus

Proclaimers - On Corona CD - Miley

AS SEEN ON TOUR WITH KATHERINE JENKINS AND JOHN LASSIC FM TV

# CORTES

INTERNATIONAL NUMBER ONE ALBUM IN UK STORES 16 APRIL

Colours

Take That switch places with the Kaiser Chiefs to reach the top of the airplay chart, while The Fray and Lemar see encouraging upswings in radio support

# The UK Radio Airplay Chart

## RADIO ONE

Rank	Artist/Title/Label	Prev	Last	Wks	Audience
1	4 CALVIN HARRIS ACCEPTABLE IN THE 80'S COLUMBIA	25	26	2095	
2	GOSSIP STANDING IN THE WAY OF CONTROL BACKWARD	26	28	2040	
3	KAISER CHIEFS RUBY BUNDELMUSIC/PYTOR	20	24	2029	
4	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS DATA	36	23	1921	
5	JAMES MORRISON UNDISCOVERED PYTOR	36	21	1780	
6	THE FRAY HOW TO SAVE A LIFE EMI	17	20	1714	
7	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	21	19	1707	
8	ALEX GAUDINO DESTINATION CALABRIA BATA	23	19	1670	
9	MARK RONSON STOP ME COLUMBIA	27	19	1670	
10	MAXIMO PARK OUR VELOCITY WIMP	17	19	1655	
11	THE FRATELLI BABY FRATELLI FALLOUT	22	18	1632	
12	NELLY FURTADO SAY IT RIGHT GEFYEN	35	18	1574	
13	ARCTIC MONKEYS DELIRIOUS? ISLAND	27	18	1564	
14	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFYEN	21	18	1640	
15	THE KILLERS READ MY MIND VERTIGO	21	18	1632	
16	RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT VERTIGO	20	17	1620	
17	SCISSOR SISTERS SHE'S MY MAN PYTOR	38	17	1612	
18	SEAMUS HAINI LAST NIGHT A DJ SAVED MY LIFE APOLLO	14	17	1590	
19	JOSS STONE TELL ME 'BOUT IT RELIANCE	11	15	1280	
20	PAOLO NUTINI NEW SHOES ATLANTIC	17	15	1081	
21	THE TWANG WIDE AWAKE RELIANCE	22	15	1074	
22	TAKE THAT SHINE PYTOR	29	14	1822	
23	PINK LEAVE ME ALONE (I'M LONELY) LAFACE	36	14	1215	
24	FERGIE GLAMOROUS BMG	10	14	1155	
25	NELLY FEAT. CEE-LO LIL STAR VIRGIN	39	13	1030	
26	FALL OUT BOY THANKS FOR THE MEMORIES MERCURY	5	12	1067	
27	RUC PARTY I STILL REMEMBER WINDA	16	12	1077	
28	RELATIONS CRAVITY'S BATHROOM WIMP	8	12	898	
29	BUFFY CYNDI SAEEDY SUPERHERO WIMP/STV	12	11	799	
30	ARCADIC FIRE KEEP THE CAR RUNNING MERCURY	8	12	793	

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## INDEPENDENT LOCAL RADIO

Rank	Artist/Title/Label	Last	Wks	Audience
1	2 TAKE THAT SHINE PYTOR	29	2	1822
2	1 MIKA GRACE KELLY CASABLANCA/ISLAND	18	2	1520
3	KAISER CHIEFS RUBY BUNDELMUSIC/PYTOR	28	2	1340
4	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFYEN	13	2	1640
5	SCISSOR SISTERS SHE'S MY MAN PYTOR	30	2	1612
6	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	17	2	1707
7	SNOW PATROL CHASING CARS FICTION	22	2	1527
8	NELLY FEAT. CEE-LO LIL STAR VIRGIN	39	2	1030
9	THE FRATELLI WHISTLE FOR THE CHOR FALLOUT	19	2	1632
10	JUST JACK STARRZ IN THEIR EYES MERCURY	13	2	1837
11	PAOLO NUTINI NEW SHOES ATLANTIC	15	2	1027
12	TAKE THAT PATIENCE PYTOR	15	2	1822
13	BOOZY LUO BOODIE 2NITE WED GAMES	11	2	1875
14	THE FEELING LOVE IT WHEN YOU CALL ISLAND	16	2	2057
15	THE FRAY HOW TO SAVE A LIFE EMI	19	2	1714
16	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	19	2	1390
17	RAZORLIGHT BEFORE I FALL TO PIECES VERTIGO	18	2	1540
18	SOPHIE ELLIS-BEXTON CATYU YU ASSOCIATION	18	2	1540
19	THE KILLERS READ MY MIND VERTIGO	18	2	1632
20	PINK LEAVE ME ALONE (I'M LONELY) LAFACE	14	2	1215
21	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS DATA	27	2	1921
22	SCISSOR SISTERS I DON'T FEEL LIKE DANGLIN WIMP	27	2	1612
23	JOSS STONE TELL ME 'BOUT IT RELIANCE	11	2	1280
24	AMY WANDHOUSE YOU KNOW I'M NO GOOD ISLAND	19	2	1877
25	WIMP WIMP KREW LAFACE	19	2	1877
26	JAMES MORRISON WONDERFUL WORLD WIMP	34	2	1625
27	4 CALVIN HARRIS ACCEPTABLE IN THE 80'S COLUMBIA	27	2	2095

© Nippon Music Control. Compiled from data gathered from 00:00 on Sunday 11 March 2007 until 24:00 on Sat 12 March 2007

Rank	Artist/Title/Label	Prev	Last	Wks	Audience
1	2 TAKE THAT SHINE PYTOR	29	1	1822	4
2	1 KAISER CHIEFS RUBY BUNDELMUSIC/PYTOR	20	1	1604	20
3	3 SCISSOR SISTERS SHE'S MY MAN PYTOR	36	1	5910	1
4	4 JAMES MORRISON UNDISCOVERED PYTOR	36	1	5231	14
5	5 THE KILLERS READ MY MIND VERTIGO	956	-15	5103	3
6	6 GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFYEN	1724	29	4703	6
7	7 JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	1294	-1	3643	26
8	8 KELIS FEAT. CEE-LO LIL STAR VIRGIN	1215	1	3629	54
9	9 PAOLO NUTINI NEW SHOES ATLANTIC	1031	12	3518	35
10	10 MIKA GRACE KELLY CASABLANCA/ISLAND	2081	-8	3493	21
11	11 RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT VERTIGO	425	2	3304	14
12	12 THE FRAY HOW TO SAVE A LIFE EMI	926	3	3135	3
13	13 CAMILLE JONES VS FEDDE LE GRAND THE CREEPS DATA	758	5	3118	48
14	14 NELLY FURTADO SAY IT RIGHT GEFYEN	902	16	3069	28
15	15 CALVIN HARRIS ACCEPTABLE IN THE 80'S COLUMBIA	643	12	2905	3
16	16 GOSSIP STANDING IN THE WAY OF CONTROL BACKWARD	500	3	2880	6
17	17 THE FRATELLI BABY FRATELLI FALLOUT	562	3	2842	20
18	18 LEMAR TICK TACK WINDY BAE/STORM	481	3	2796	89
19	19 MARK RONSON STOP ME COLUMBIA	341	51	2789	44
20	20 ALEX GAUDINO DESTINATION CALABRIA BATA	401	11	2596	1
21	21 JAMELIA NO MORE PARLOPHONE	259	3	2564	36
22	22 BOOZY LUO BOODIE 2NITE WED GAMES	864	2	2422	12
23	23 PINK LEAVE ME ALONE (I'M LONELY) LAFACE	924	47	2392	11
24	24 SNOW PATROL CHASING CARS FICTION	1392	20	2216	6
25	25 THE FEELING LOVE IT WHEN YOU CALL ISLAND	959	2	2168	5

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

Shino was aired 2,159 times last week, earning an audience of 69,366 - the highest of the year. Slightly more than half of its audience was earned by 18 plays on Radio Two and 14 on Radio One, but its top play baby came from 102.4 Wink FM (471 plays).

**4. James Morrison**  
The title track from James Morrison's debut commanding lead over former chart champions the Kaiser Chiefs, whose Ruby dips to number two, 34.4% behind.



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THE ICEMAN COMETH ...

# CORTES

INTERNATIONAL NUMBER ONE ALBUM IN UK STORES  
16<sup>TH</sup> APRIL



© Nippon Music Control

album discovered jumps 8-4 on the airplay chart this week, while Morrison's debut commanding lead over former chart champions the Kaiser Chiefs, whose Ruby dips to number two, 34.4% behind.

on the sales chart. The track is the fourth single from Morrison's current album.

logged 933 plays from 75 stations, earning an audience of 52.3m last week. Some 21

## CAPITAL

Rank	Artist/Title/Label	Last	Wks	Audience
1	1 KAISER CHIEFS RUBY BUNDELMUSIC/PYTOR	20	1	1604
2	2 TAKE THAT SHINE PYTOR	29	1	1822
3	3 RAZORLIGHT BEFORE I FALL TO PIECES VERTIGO	18	1	1540
4	4 MIKA GRACE KELLY CASABLANCA/ISLAND	18	1	1520
5	5 SCISSOR SISTERS SHE'S MY MAN PYTOR	36	1	5910
6	6 GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFYEN	17	1	1640
7	7 THE KILLERS READ MY MIND VERTIGO	956	1	5103
8	8 SNOW PATROL CHASING CARS FICTION	22	1	1527
9	9 MARK RONSON OPEN YOUR EYES GEFYEN	34	1	1625
10	10 THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	19	1	1390

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## CHRYSALIS

Rank	Artist/Title/Label	Last	Wks	Audience
1	10 GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFYEN	17	1	1640
2	1 MASON EXCEDEER BUNDELMUSIC	18	1	1540
3	1 ALEX GAUDINO DESTINATION CALABRIA BATA	401	1	2596
4	1 NELLY FURTADO SAY IT RIGHT GEFYEN	902	1	3069
5	7 CAMILLE JONES VS FEDDE LE GRAND THE CREEPS DATA	758	1	3118
6	3 BOOZY LUO BOODIE 2NITE WED GAMES	864	1	2422
7	1 PIPPO FEAT. CHRISTINA AGUILERA TELL ME WINDY BAE	924	1	2392
8	4 AKON FEAT. SNOOP DOGG I Wanna Love You UNIVERSAL	1392	1	2216
9	4 BIG BASS VS MICHELLE MADINE WHAT YOU DO APOLLO	959	1	2168
10	1 JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	1294	1	3643

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# Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	32	JAY-Z	TOO LITTLE TOO LATE	Mercury
40	28	JOSS STONE	TELL ME 'BOUT IT	Mercury
41	36	BOOZY LUV	BOOGIE 2NITE	Mercury
42	26	SOPHIE ELLIS BEXTOR	CATCH YOU	Mercury
43	31	THE VIEW	SAME JEANS	Mercury
44	NEW	NATHAN DO	WITHOUT MY LOVE	Mercury
45	29	SCISSOR SISTERS	SHES MY MAN	Mercury
46	32	AMY WINEHOUSE	REHAB	Mercury
47	46	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	Mercury
48	53	CASCADA	EVERY TIME WE TOUCH	Mercury
49	NEW	KINGS OF LEON	CALL	Mercury
50	27	ENTER SHIKARI	ANYTHING CAN HAPPEN IN THE NEXT HALF	Mercury
51	34	SIMPLY RED	SO NOT OVER YOU	Mercury
52	52	THE FRATELLI	CHELSEA DAGGER	Mercury
53	50	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Mercury
54	8	BEYONCÉ	LISTEN	Columbia
55	39	AKON	FEAT. MICKY BLAKE: SHAK IT UP	Columbia
56	44	JUNIOR JACK	FEAT. SHENA DARE: ME (STUPIDISCO)	Mercury
57	42	WIFI FEAT. MELANIE M	BE WITHOUT YOU	Mercury
58	48	P DIDDY	FEAT. CHRISTINA AGUILERA: TELL ME	Mercury
59	56	GHOSTS STAY THE NIGHT		Mercury
60	NEW	HILARY DUFF	WITH LOVE	Mercury
61	37	KLAXON	GOLDEN SKANS	Mercury
62	57	RAZORLIGHT	AMERICA	Mercury
63	NEW	JAMES MORRISON	UNDISCOVERED	Mercury
64	49	CASCADA	TRULY MADLY DEEPLY	Mercury
65	58	SNOW PATROL	OPEN YOUR EYES	Mercury
66	16	REGINA SPEKTR	FIDELITY	Mercury
67	NEW	GREEN DAY	TIME OF YOUR LIFE (GOOD RIDDANCE)	Mercury
68	40	LCD SOUNDSYSTEM	NORTH AMERICAN SCUM	Mercury
69	61	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	Mercury
70	65	BEYONCÉ	[REPLACEABLE]	Columbia
71	52	JUSTIN TIMBERLAKE	FEAT. TI: MY LOVE	Mercury
72	NEW	ARCADE FIRE	KEEP THE CAR RUNNING	Mercury
73	63	JUSTIN TIMBERLAKE	SEXYBACK	Mercury
74	40	JAY-Z	LINKIN PARK NUMB/ENCORE	Mercury
75	60	MILKA LOLLIPOP		Mercury

**As used by Radio One**  
 Chart compiled from actual sales data from 100+ independent retailers across a sample of more than 4,000 stores.



**24. The Fratelli**  
 While Whistle For The Choir and Flathead slip out of the Top 75, Baby Fratelli become the Fratelli's fifth chart entry, debuting at number 24 on sales of 6,000. Baby Fratelli is an odd title for the trio, as it's not mentioned in any of their previous releases. Only four of the Fratelli hits have had physical releases - Flathead charted at number 57 last week on download sales, thanks no doubt to its use in Times TV commercials. Costello Music, home to all the Fratelli singles, has sold 750,000 copies to date.



**67. Green Day**  
 Available as a separate download for the first time, Green Day's single Good Riddance (Time Of Your Life) returns to chart duty after an absence of more than three-and-a-half years this week, entering at number 67 on sales of 1,000. The track was a number 11 hit in 1995, with five-week sales of more than 270,000, and eventually sold 900,000 but was quickly deleted. It has grown massively in popularity in recent years, including parent albums licensed to steady sales, which so far add up to more than 300,000.

The Official UK Singles Chart's analysis is in partnership with the BPI and the BPI's annual sample of more than 4,000 record shops. It's compiled by Mark Thackwell and CD single sales.

## HIT 40 UK

Pos	Artist	Title	Label
1	SUGARBEARS VS GIRLS	ALONG WALK THIS WAY	ROCKAWAY/ISLAND
2	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	INTERSCOPE
3	THE PRICILMERS/B POTTERIA	PIPKIN (IN GÖRMA BE) 500 MILES	EMI
4	TAKE THAT	SHINE	REYDOR
5	THE FRAY	HOW TO SAVE A LIFE	EPIC
6	KASHER CHIEFS	ROBY	UNIVERSAL/REPUBLIC
7	MILKA GRACE	KELLY	ISLAND
8	JUSTIN TIMBERLAKE	WHAT GOES AROUND, COMES AROUND	COLUMBIA
9	CAMILLE JONES/PEEDIE LE GRAND	THE CREEPS	DATA
10	CALVIN HARRIS	ACCEPTABLE IN THE BOSS	COLUMBIA
11	KELIS	FEAT. CELE-LIL STAR	VERBEN
12	NELLY FURTADO	SAY IT RIGHT	ISLAND
13	TAKE THAT	PATIENCE	REYDOR
14	SCISSOR SISTERS	SHE'S MY MAN	REYDOR
15	SNOW PATROL	CHASING CARS	EPIC
16	PAOLO NUTINI	NEW SPES	ATLANTIC
17	BOOZY LUV	BOOGIE 2NITE	REYDOR
18	JUST JACK	STARZ IN THEIR EYES	REYDOR
19	P DIDDY	FEAT. KEYSHA COLE: LAST NIGHT	REYDOR
20	GOSHP	STANDING IN THE WAY OF CONTROL	COLUMBIA
21	THE FEELING	LOVE IT WHEN YOU CALL	UNIVERSAL
22	AKON	FEAT. SNOOP DOGG: I WANNA LOVE YOU	INTERSCOPE
23	THE KILLERS	READ MY MIND	VERBEN
24	THE FRATELLI	WHISTLE FOR THE CHOIR	EMI
25	ALEX GAUDINO	DESTINATION CALABRIA	DATA
26	FERIE	GLAMOROUS	ADM
27	OMARION	ICE BOX	EPIC
28	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	REYDOR
29	PINK	LEAVE ME ALONE (IN LONELY)	LAUREL
30	CASCADA	MIRAZO	THEATRE/REPUBLIC
31	RAZORLIGHT	AMERICA	VERBEN
32	THE FRATELLI	BABY FRATELLI	EMI
33	THE VOIDS	SHES MOVES IN HER OWN WAY	REYDOR
34	JAMES MORRISON	UNDISCOVERED	REYDOR
35	RAZORLIGHT	BEFORE I FALL TO PIECES	VERBEN
36	SOPHIE ELLIS-BEXTOR	CATCH YOU	REPUBLIC
37	MASON	EXCITER	DATA
38	JAY-Z	TOO LITTLE TOO LATE	REYDOR
39	JOSS STONE	TELL ME 'BOUT IT	EMERSON
40	ROBBIE WILLIAMS	PET SHOP BOYS: SHE'S MADONNA	DEYOUNG

## TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label
1	SUGARBEARS VS GIRLS	ALONG WALK THIS WAY	ROCKAWAY/ISLAND
2	TAKE THAT	SHINE	REYDOR
3	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	INTERSCOPE
4	MILKA GRACE	KELLY	COLUMBIA/REPUBLIC
5	KELIS	FEAT. CELE-LIL STAR	VERBEN
6	P DIDDY	FEAT. KEYSHA COLE: LAST NIGHT	REYDOR
7	CAMILLE JONES/PEEDIE LE GRAND	THE CREEPS	DATA
8	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	EPIC
9	THE FRATELLI	BABY FRATELLI	EMI
10	KASHER CHIEFS	ROBY	UNIVERSAL/REPUBLIC
11	THE FRAY	HOW TO SAVE A LIFE	EPIC
12	CASCADA	MIRAZO	INTEGRAL/REPUBLIC
13	GOSHP	SHES NEVER MEANT TO HURT YOU	BRITVE
14	GOSHP	CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	EPIC
15	CALVIN HARRIS	ACCEPTABLE IN THE BOSS	COLUMBIA
16	AKON	FEAT. SNOOP DOGG: I WANNA LOVE YOU	UNIVERSAL/REPUBLIC
17	OMARION	ICE BOX	CHRYSLER
18	ROBBIE WILLIAMS	PET SHOP BOYS: SHE'S MADONNA	CHRYSLER
19	THE RAMES	WE DANCED THROUGH	VEE
20	THE RAMES	WE DANCED THROUGH SUPERHERO	VEE
21	TAKE THAT	PATIENCE	REYDOR
22	JUST JACK	STARZ IN THEIR EYES	REYDOR
23	PAOLO NUTINI	NEW SPES	ATLANTIC
24	JAY-Z	LINKIN PARK: NUMB/ENCORE	REPUBLIC/EPIC
25	ENTER SHIKARI	ANYTHING CAN HAPPEN IN THE NEXT HALF	AMERICAN RECORDS
26	LILY ALLEN	ALFIE HENSON FOR YOU	RECAL
27	GOSHP	STANDING IN THE WAY OF CONTROL	BACK MUSIC
28	SNOW PATROL	OPEN UP YOUR EYES	REPUBLIC/EPIC
29	THE FEELING	LOVE IT WHEN YOU CALL	REPUBLIC
30	FALL OUT BOYS	THIS AIN'T A SCENE IT'S AN ARMS RACE	REPUBLIC

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# Albums Chart

Pos	Artist	Album	Label	Wk	Chart Date	Wk On Chart	Peak
39	AKON	KONVICTED	Capitol	28	17	1	1
40	GOSSIP	STANDING IN THE WAY OF CONTROL	Universal	25	8	1	1
41	LESLEY GARRETT	WHEN I FALL IN LOVE	Kaplan	55	6	1	1
42	PHIL COLLINS	LOVE SONGS	Mercury	27	1	1	1
43	THE FEELING	TWELVE STOPS AND HOME	Mercury	27	1	1	1
44	NEIL DIAMOND	THE BEST OF	Capitol	72	10	1	1
45	FALL OUT BOY	INFINITY ON HIGH	Mercury	32	6	1	1
46	PATRIZIO BUANNE	FOREVER BEGINS TONIGHT	Universal	75	1	1	1
47	VAN MORRISON	AT THE MOVIES - SOUNDTRACK HITS	Mercury	50	5	1	1
48	PINK	I'M NOT DEAD	Capitol	48	5	1	1
49	AIR	POCKET SYMPHONY	Capitol	29	2	1	1
50	BLOC PARTY	A WEEKEND IN THE CITY	Capitol	36	6	1	1
51	THE VIEW	HATS OFF TO THE BUSKERS	Mercury	31	8	1	1
52	LEMAR	THE TRUTH ABOUT LOVE	Mercury	52	2	1	1
53	OASIS	STOP THE CLOCKS	Capitol	53	1	1	1
54	JOHNNY CASH	AT SAN QUENTIN	Capitol	44	4	1	1
55	LUTHER VANDROSS	THE ULTIMATE	Capitol	62	14	1	1
56	AMY WINEHOUSE	FRANK	Capitol	52	5	1	1
57	QUEEN	GREATEST HITS II & III	Capitol	62	12	1	1
58	KLAXONS	MYTHS OF THE NEAR FUTURE	Capitol	47	3	1	1
59	ELO	OUT OF THE BLUE	Capitol	45	3	1	1
60	P DIDDY	PRESS PLAY	Capitol	60	4	1	1
61	KEANE	UNDER THE IRON SEA	Capitol	50	4	1	1
62	LUCIE SILVAS	THE SAME SIDE	Capitol	62	1	1	1
63	NINA SIMONE	THE VERY BEST OF	Capitol	63	29	1	1
64	REGINA SPEKTOR	BEGIN TO HOPE	Capitol	53	3	1	1
65	THE KILLERS	HOT FUSS	Capitol	54	12	1	1
66	OMARION 21	THE ALBUM	Capitol	46	3	1	1
67	WILLY MASON	IF THE OCEAN GETS ROUGH	Capitol	67	3	1	1
68	IDLEWILD	MAKE ANOTHER WORLD	Capitol	68	2	1	1
69	ANDREA ROSS MURR	RIVER	Capitol	42	2	1	1
70	MUSICAL ROMANCE	THE BLACK PARADE	Capitol	63	21	1	1
71	CORINNE BAILEY RAE	CORINNE BAILEY RAE	Capitol	71	45	1	1
72	SNOW PATROL	FINAL STRAW	Capitol	72	6	1	1
73	IL DIVO	SIEMPRE	Capitol	73	10	1	1
74	TRACY THORN	OUT OF THE WOODS	Capitol	74	2	1	1
75	GRINDERMAN	GRINDERMAN	Capitol	75	2	1	1

1-5 Sales increase
6-10 Sales increase +50%
11-15 Highest New Entry
16-20 Highest New Entry
21-25 Platinum (100,000)
26-30 Silver (25,000)
31-35 Gold (100,000)
36-40 Platinum (100,000)
41-45 Silver (25,000)
46-50 Gold (100,000)
51-55 Platinum (100,000)
56-60 Silver (25,000)
61-65 Gold (100,000)
66-70 Platinum (100,000)
71-75 Silver (25,000)

Chart compiled from actual sales for 10 days to Saturday, ending a sample of more than 4,000 UK music outlets.



**12. Joss Stone**  
First single 'Tell Me 'Bout It' peaked at number 28, and Joss Stone has had some bad press recently, both of which may be factors in the fairly modest number 12 debut of her third album, *Introducing*, on sales of 27,000. The 19-year-old's debut album, *The Soul Sessions*, started quietly at number 144 on sales of 2,700 but has sold 1,016,000 copies since its 2003 release, while follow-up *Mind, Body & Soul* (2004) debuted at number one on sales of 75,000, which have since increased to 908,000.



**19. Marty Wilde**  
Marty Wilde - father of Kim - made his album chart debut with *The Greatest Hits: Born To Rock And Roll* last week, more than 50 years after his 1956 singles chart debut with *Endless Sleep*. Wild, a sprightly 67 years old, thus creates a new record for the longest gap between singles and albums chart debut. The album moves 27-19 this week on sales of 20,500, and was released to tie in with Wilde's 50th anniversary tour. It includes 11 of his 13 hits, and a new duet with Kim, among its tracks.

## TOP 10 INDIE SINGLES

Pos	Artist	Single	Label
1	GOOD SHIES	NEVER MIND TO HURT YOU	Brilliant
2	ENTER SHIKARI	ANYTHING CAN HAPPEN IN THE NEXT HALF	Arts & Crafts
3	GOSSIP	STANDING IN THE WAY OF CONTROL	Capitol
4	HOLZBRUCHERS	TOUCH ME	Arts & Crafts
5	MADNESS	SORRY	Capitol
6	LMWASCOBOTT	I HATE NIGHTCLUBS	Arts & Crafts
7	JUNIOR JACK	FEAT. SHENA DARE ME (STUPID)	Capitol
8	PIGION DETECTIVES	ROMANTIC TYPE	Capitol
9	THE SUNSHINE UNDERGROUND	BORDERERS	Capitol
10	LEVI ROOTS	FEAT. JO-ANNE REGGAE REGGAE SAUCE SONG	Capitol

## TOP 10 INDIE ALBUMS

Pos	Artist	Album	Label
1	GOSSIP	STANDING IN THE WAY OF CONTROL	Capitol
2	IDLEWILD	MAKE ANOTHER WORLD	Capitol
3	ARCADE FIRE	FUNERAL	Capitol
4	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Capitol
5	CHAIMURA	RESURRECTION	Capitol
6	FATBOY SLIM	WHY TRY HARDER - THE GREATEST HITS	Capitol
7	THE KINGS	THE ULTIMATE COLLECTION	Capitol
8	MAXIMO PARK	A CERTAIN TROGGER	Capitol
9	JACK SAVORETTI	BETWEEN THE MINDS	Capitol
10	THE WHO	LIVE AT THE ISLE OF WIGHT FESTIVAL, 1970	Capitol

## TOP 10 ROCK ALBUMS

Pos	Artist	Album	Label
1	WITHIN TEMPTATION	THE HEART OF EVERYTHING	Capitol
2	MUSE	MECHANICAL ROMANCE THE BLACK PARADE	Capitol
3	MUSE	BLACK HOLES & REVELATIONS	Capitol
4	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Capitol
5	CHAIMURA	RESURRECTION	Capitol
6	AC/DC	HIGHWAY TO HELL	Capitol
7	MUSE	MECHANICAL ROMANCE THREE CHEERS FOR SWEET REVENGE	Capitol
8	EVANESCENCE	THE OPEN DOOR	Capitol
9	GREEN DAY	AMERICAN IDIOT	Capitol
10	MUSE	ABSOLUTION	Capitol

## TOP 10 JAZZ ALBUMS

Pos	Artist	Album	Label
1	NORAH JONES	NOT TOO LATE	Capitol
2	AMY WINEHOUSE	FRANK	Capitol
3	NINA SIMONE	THE VERY BEST OF	Capitol
4	NORAH JONES	COME AWAY WITH ME	Capitol
5	NINA SIMONE	SINGS TO SING - THE BEST OF	Capitol
6	NORAH JONES	FEELS LIKE HOME	Capitol
7	MADELINE PEYRON	HAVE THE PERFECT WORLD	Capitol
8	JAMIE CULPIN	CHANGING TALES	Capitol
9	SEASICK STEVE	DOGHOUSE MUSIC	Capitol
10	MADELINE PEYRON	CARELESS LOVE	Capitol

## TOP 10 CLASSICAL

Pos	Artist	Album	Label
1	HARVEY WESTERDA	TRASCURE	Capitol
2	FROM MALE VOICE CHOIR	VOICES OF THE VALLEY	Capitol
3	ALFIE BOE	ONWARD	Capitol
4	KATHERINE JENKINS	SERENADE	Capitol
5	THE CHORISTS	THE CHORISTS	Capitol
6	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Capitol
7	LUDOVICO EINAUDI	OVENDEA	Capitol
8	RUSSELL WATSON	DIODEE	Capitol
9	ANDREA BOCELLI	ARIA - THE OPERA ALBUM	Capitol
10	KATHERINE JENKINS	LIVING A DREAM	Capitol

For full specialist chart listings, visit [www.musicweek.com](http://www.musicweek.com)

# T-Mobile congratulate the Music Week Award Winners 2007

**INDEPENDENT STORE OF THE YEAR:**

Sister Ray, London

**DIGITAL STORE OF THE YEAR:**

iTunes

**MUSIC RETAIL CHAIN OF THE YEAR:**

HMV

**SALES FORCE OF THE YEAR:**

Universal

**DISTRIBUTOR OF THE YEAR:**

EMI

**DIGITAL MUSIC SERVICE OF THE YEAR:**

3 Music Store

**MUSIC PROGRAMMER OF THE YEAR:**

Emma Scrafton (KERRANG! RADIO)

**RADIO STATION OF THE YEAR (SPONSORED BY PPL):**

BBC Radio 2

**REGIONAL PROMOTIONS TEAM OF THE YEAR**

(SPONSORED BY NIELSEN MUSIC CONTROL):

Polydor Regional

**NATIONAL PROMOTIONS TEAM OF THE YEAR:**

Island Records Group

**BOOKING AGENT OF THE YEAR:**

Paul Boswell (FREE TRADE)

**CONCERT PROMOTER OF THE YEAR:**

Simon Moran (SJM)

**VENUE OF THE YEAR (SPONSORED BY RED STRIPE):**

The Luminaire

**PUBLISHER OF THE YEAR:**

EMI

**PRODUCER OF THE YEAR:**

Mark Ronson

(AMY WINEHOUSE, ROBBIE WILLIAMS, LILY ALLEN)

**THE A&R AWARD (SPONSORED BY MTV NETWORKS UK & IRELAND):**

Polydor

**PR CAMPAIGN OF THE YEAR:**

Sundraj Sreenivasan (THE SOUND OF GIRLS ALOUD)

**INTERNATIONAL MARKETING CAMPAIGN OF THE YEAR**

(SUPPORTED BY T-MOBILE):

Mike Allen, Kevin Brown & Caitlin Gibbons

(CORINNE BAILEY RAE)

**CATALOGUE MARKETING CAMPAIGN OF THE YEAR:**

Chas Chandler (SLADE REMASTERED)

**UK MARKETING CAMPAIGN OF THE YEAR**

(SPONSORED BY YAHOO! MUSIC):

Katherine Parrott and Dan Duncombe

(LILY ALLEN)

**INDEPENDENT RECORD LABEL OF THE YEAR**

(SPONSORED BY WIDZONE DIGITAL MEDIA):

Domino

**RECORD LABEL OF THE YEAR:**

Polydor

**MANAGER OF THE YEAR (SPONSORED BY SONY ERICSSON):**

Neale Easterby/Richard Ramsey (EMPIRE)

**THE STRAT AWARD:**

Jazz Summers



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