

# MUSICWEEK



United Business Media

PPL gives green light for radio trial

## Podcast licence go-ahead

### Radio

By Ben Chard

PPL and the UK's commercial radio sector have signed a groundbreaking blanket licence deal to allow the use of music in station podcasts for the first time.

The licence, which will run for a trial period of April 1 this year to March 31 2008, will enable station members of JLR's RadioCentre to include up to 30 seconds of music per track - excluding voiceovers - in downloads of their radio programmes. At present, stations can only incorporate music in podcasts if they secure the express permission in each instance directly from the repertoire owner.

All RadioCentre members are covered by the licence and GCap digital content manager Nick Piggett, who was involved in negotiating the agreement, says that the idea is to allow all stations to offer podcasts, irrespective of size.

"We believe that the deal we have put together allows every commercial radio station to participate if they want to. There should not be a significant paperwork burden situation where we have a music excerpt [in podcasts], it lowers the barrier to entry."

This, he believes, will radically increase the amount of music-

related podcasts available, bringing the medium to a wider audience. "It has been difficult for music-led stations to produce podcasts that accurately reflect the station, as they haven't been able to include music," he says.

"With this new arrangement, we can take our music radio shows and give audiences something portable. It is about looking at how consumers consume media."

"It is great both for radio broadcasters but also for the music industry," adds Virgin Radio director of digital media James Cridland, who sits on the RadioCentre copyright committee. "Radio has always been the way that people discover new music. An iPod shuffle is never going to play new music."

The new deal also gives the commercial radio sector a head-start over the BBC, which has yet to agree a similar licence with the music industry. "Obviously we are very pleased that we can offer something that the BBC can't," Piggett says.

PPL chairman and CEO Fran Nevrdla hailed the deal as a way of moving radio forward. "This is a non-presidential deal covering the download of programmes to incorporate 30-second music clips and allows radio to evolve further as a growing medium in the 21st Century," he says.

ben@musicweek.com



## Pigeon Detectives to head MW stage

The Pigeon Detectives will help to bring the second annual Great Escape Festival to a rollicking conclusion this May, headlining the final night of the event on the new Music Week stage.

The Leeds outfit, whose debut album will be released on May 28, will join a selection of rising

musical talent on the Music Week stage across the Barfly Group-organised event's three nights from May 17 to 19 in Brighton.

Others set to perform include XLS, Jack Penate, Vertigo's Noisettes and Canada's Midway State, who were featured on the MW Playlist in 2006 and concluded a deal with Interscope in the US last month.

Meanwhile, it was announced at the end of last week that

Barfly's parent company Mama Group had entered into conditional agreements with Mean Fiddler Holdings and Live Nation to buy London venues the Forum and Hammersmith Apollo. The sale of the venues was a condition of Live Nation and Gality Investments' acquisition of a 56% interest in Academy Music Group from RJD Partners, a deal whose completion was also announced last Friday.

see news, p6

## Talent spotting switches online

Universal Classics & Jazz becomes the latest record company to use Demo software to find new signings

p4-5



## Radio veteran returns to R2

Music Week profiles Jeff Smith, who left Napster to take the head of music hotseat at Radio Two last Monday

p7

## C4 looks to turn radio on its head

MW turns the spotlight on C4 Radio, which is bidding to transform radio via the new digital multiplex licence

p8-9

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Digest

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## Bottom line

### CGap announces trading losses

CGap Media has announced a tough trading update ahead of results due to be released on May 30. The group says revenues for the 12 months to March 31 will be down by 9% against the previous year. Meanwhile, the group has announced the appointment of former Capital Radio chief executive Richard Eyre as its new group chairman.

EMI Group and Bertelsmann AG have agreed to settle a copyright lawsuit over the German media giant's investment in the one-time file-sharing company Napster, with reports that the figure paid out is between \$50m (£25.5m) and \$100m (£51m).

The Guardian Media Group's chief executive Carolyn McCall has dismissed speculation that CMG will bid for Chrysalis's radio stations. Original Busted member **K Fitzgerald** will appear in court on April 19 in his royalties battle with his former bandmates. **4P** is the only independent retail shop rough trade is to open its third London store. While contracts have yet to be signed, Rough Trade management says plans are in place to open a 5,000 sq ft shop in Brick Lane in London's East End, selling CDs and vinyl.

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be restructuring its recorded music business in the US in order to focus more keenly on digital sales. **V2** has unveiled details of a partnership it formed with internet publishing specialists **Web Sheriff** to stem the leak of Bloc Party's second album. **Trading Standards** officers are to be given new powers to deal with offences relating to counterfeit and pirated music.

## Expose

### 25 broadcasters up for Sony song

The late **John Peel** is among 25 of the most-esteemed UK radio broadcasters across the decades who are being pitched against one another for a special prize to mark the **Sony Radio Academy Awards'** silver anniversary year. Radio One has a chance to defend its UK national status of the year title won at last year's awards after being shortlisted again for the prize. See **Viewpoint p11**

**Sony BMG** record companies **Columbia** and **RCA** have launched a new online community, **4-5**. **Napster** and **Channel 4 Radio** have teamed up to broadcast a five-part series of live music shows. Fronted by TV presenter **Alex Zan**, **Napster Live** will offer music fans live performances and interviews recorded exclusively for **Napster** and **Channel 4 Radio's** newly-revamped website.

**Computer** games developer **Electronic Arts** has teamed up with **Network One Music** to create a record label. The label is called **Artwork**, and has already signed **Junie J**, as its first artist. **Smooth Radio** listeners have declared **John Lennon's** Imagine their favourite pop song of all time. **The BPI** has revealed that this year's **Brits** album was the best-selling for a decade. The double album, which is compiled and marketed by **Universal Music TV**, has

now topped 100,000 sales, surpassing gold status. **Shirley Bassey** has been confirmed to play this year's **Glastonbury Festival**. Her appearance will coincide with the release of her first single in 10 years. **Arcaide Fire**, **The Good The Bad And The Queen** and **Damien Rice** will headline the Latitude Festival, which returns for its second year from July 12 to 15. **Kelis**, **Air** and **Plan B** are among a batch of names added to the line-up for this year's **02 Wireless Festival**. **Elvis Costello**, **Hall & Oates** and **Glady Knight** are among the first acts being lined up to play a new venue opening this summer next to **The 02** in Greenwich, p6

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► 'If Woolies doesn't sell physical singles, it is hard to imagine who would' - editorial, p10

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## Sign here

### Universal invests in Alliance Trace

**Universal Music Group** is to invest in **Alliance Trace** media, parent company of **Trace TV**. The deal will offer **UMG** a board seat and minority equity stake in **Trace**. In return, **Universal** will provide **Trace** with global music/video rights, a weekly slot on the **International Music Feed** (**UMG's** global cable/satellite TV channel) and cross promotion and marketing support.

**Warner**, **V2** and **Independent** have signed up to use the **eListeningPost** viral music website and sales service. **Previews of artists' tracks** are played on relevant websites, such as music blogs and users are given the option to click through and buy them.

**EMI Music Publishing** has signed **Gastbury** band **Figure 5**. **VP A&R** **Kenny McGoff**, whose previous signings include **Kasabian**, **The Fratellis** and **The Enemy**.

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**7digital** and **Bebo** have agreed a deal which will allow **Bebo** 31m worldwide users to download music directly from the social networking site via **7digital's** Indiestore website.

**Online** licensing service **BMG** has signed a deal with **Sony BMG** p5  
**Following** significant label interest, **Gallows** have concluded a deal with **Warner Bros** that will see their debut album **Orchestra Of Wolves** re-released through the major this summer.

**EMI** has agreed a deal to make music from the major's catalogue available via **Playdauer's** bundled subscription and ISP service. **Playdauer** MSP subscribers will be able to access and share **DRM-protected** music from **EMI** as part of their single monthly subscription fee when the service launches this summer.

## People

### The Jazz DJ line-up announced

**DAB** national radio station **Jazz FM** has announced a list of its presenters ahead of a new schedule launch on April 6. **Julie Camille** will host a two-hour show on Saturdays from 11am, while other weekend presenters include **Mike Chadwick**, **Clair Anderson** and **Ramsay Lewis**.

**EMI Music Publishing** has signed **Gastbury** band **Figure 5**. **VP A&R** **Kenny McGoff**, whose previous signings include **Kasabian**, **The Fratellis** and **The Enemy**.

**EMI Music Publishing** has signed **Gastbury** band **Figure 5**. **VP A&R** **Kenny McGoff**, whose previous signings include **Kasabian**, **The Fratellis** and **The Enemy**.

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**EMI Music Publishing** has signed **Gastbury** band **Figure 5**. **VP A&R** **Kenny McGoff**, whose previous signings include **Kasabian**, **The Fratellis** and **The Enemy**.

See **Geese** set for **EMI** Icons covers

**The Bee Gees** are to be named **EMI Icons** as the performing rights organisation's 55th annual Awards, to be held on May 15 at the **Reverend Billy Wildish** Hall in **Los Angeles**.

**Sainsbury's** will deliver its ninth consecutive quarter of growth, with like-for-like sales up 5.9%, including fuel, for the 12 weeks to **March 24**.

# Group chief executive hits out as retail arm reports first ever UK loss in its 98-year history

## Woolworths boss in attack on labels

### Retail

by Ben Cardew

Woolworths Group chief executive Trevor Bish-Jones has launched a heated attack on record labels, who he accuses of destroying the physical singles market.

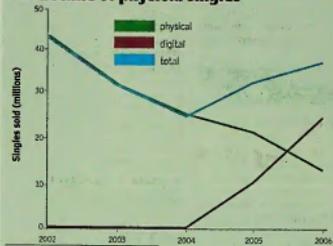
However, he has vowed that his company still has a future in physical music sales, despite falling CD prices which have conspired to drag down profits at the group.

Bish-Jones was speaking after his company announced disappointing full-year sales figures for the year to February 3. Annual profits at the generalist retailer slumped 74% to £16m for the year, compared to £61.6m in 2006.

While the company's EUK and 2 Entertain arms performed well, Woolworths' retail operation posted a loss of £12.9m, the first loss that the company's stores have made in its 98-year UK history. This compares to a profit of £17.1m in the previous year when the company reported a profit of £17.1m.

Bish-Jones says that this loss was partially due to the difficult retail environment, with the entertainment and confectionery sec-

### The decline of physical singles



tors proving particularly weak as a result of price deflation.

In addition, Woolworths, which is the UK's largest retailer of physical singles, has been badly hit by the growth in sales of individual downloads, which now account for around 90% of the singles market, a situation which Bish-Jones says was avoidable.

"I don't think the industry has

served [the physical singles market] very well," he explains. "They have done crazy things. We could have a strong singles market if the single was available at the same time as the track went to radio. The fact that we have radio stations playing tracks months before the single is available means that the industry has destroyed the market."

And he rebuts that Woolworths

### There is an element of last man standing. We have a strong position as the market shrinks

Trevor Bish-Jones, chief executive, Woolworths Group

may look to withdraw from the singles market if sales of physical singles continue to shrink.

"Our approach to singles is that it has to be reviewed," he says. "We will have a view on that in the fullness of time."

Despite this, Bish-Jones remains upbeat about the music market as a whole, flatly denying that the company will stop selling CDs, although he concedes that Woolworths has re-allocated space in stores to give more room to games at the expense of music.

"We won't come out of the music market," he says. "Our music market share went up last year because we got clever about managing the promotional mix we offer." This, he explains, includes the Woolworths Cheap Chart, which launched last year, and

offering recent albums for sale at £6.99 and £7.

"There are ways of driving the sector, of moving more units," Bish-Jones says. "It is just the retail price that is coming down and on. It becomes a different game: it is how efficiently you do it."

"There is an element of last man standing. We have a strong position as the market shrinks. Having a position inside a general retailer means we have a strong future."

Bish-Jones also noted the success of EUK, which he says has been transformed after a tough year, which saw it compensate for the loss of the Tesco business by winning contracts with WH Smith and Morrisons and acquiring rival distributors THE and Bertram.

"We set about transforming the business and we have done that with deals, giving us a broader customer base," he says.

This approach appears to have paid off: while profits were down £2.7m to £UK, largely as a result of these acquisitions as well as the collapse of THE client. Music Zone, third-party sales increased 33% to £861.4m.

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# Minister hints at U-turn over legislation on ticket touting

Creative industries minister Shaun Woodward has thrown a crumb of comfort to concert promoters by suggesting that the Government might introduce legislation to outlaw ticket touts.

Live music representatives have been frustrated at the Government's inaction over touts and the secondary market, culminating in a final ticketing summit in February, which saw a long way short of introducing new laws or, at least, tough new measures. Its recommendations included a "shop a tout" hotline

and for the live industry to come up with its own ideas.

However, at the end of another House of Commons debate on the issue last Tuesday, Woodward conceded that, "We might have to introduce legislation." In response to 30 minutes of intense questioning in the adjournment debate from Labour MPs John Robertson and Jim Deakin and SNP MP Pete Wishart, Woodward added, "The industry should be in no doubt that the Government is prepared to act if its application of technology and available

enforcement mechanisms ultimately fail the consumer."

Despite previously pushing the idea that the Government would prefer the industry to find creative ways to solve the problem itself, a spokeswoman for the DCMS denies that Woodward's remarks about legislation are a turnaround in thinking. She says it would still prefer solutions such as photo IDs or e-ticketing.

However, Concert Promoters Association executive committee member and SJM Concerts director Rob Ballantine, who has

been bitterly disappointed with the Government's response to the problem, believes Woodward is feeling the pressure of industry lobbying and is beginning to rethink. "I think he is under a lot of pressure. He has not got to grips with the situation and dropped the ball. [Woodward's pledge at the debate] is a significant shift now he has seen how many people are duped."

Ballantine adds the industry is prepared to clean up the ticketing market, but needs government help. The DCMS says that EU

directives, to encourage fairer selling practices, are expected later this year. "We always said we would keep an eye on it, but if things don't improve we are not ruling out [legislation]," she said.

Touts and the secondary market are occupying government time. Several ticketing summits have been a fiasco, culminating in February's recommendation from Culture Secretary Tessa Jowell and at the beginning of March the House of Commons witnessed another debate on the issue.

## THE PLAYLIST

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

Supported by MUSIC



**MAROON 5**  
Makes Me Wonder (ASAP)  
There are very few bands making pop music with as much class as Maroon 5 right now. A big start for the second album. (single, May 14)



**REMI NICOLE**  
Fed Up (Island)  
A limited-edition seven-inch release of the demo that kicked everything off for Remi Nicole. The beginning of big things. (seven-inch single, May 14)



**GALLOWS**  
Casanova (Abandon Ship/Warner Bros)  
Set to be the first single proper from the hotly-tipped group. Captures everything that is great about this band. (single, June 1st)



**MALAJUBE**  
Fille à Plumes (City Slang)  
They were a firm highlight on the SASW schedule and ad-managed to captivate audiences with their recent UK shows. (single, April 23)



**FRYARS**  
The Ides (Independ)  
We have long been a fan of Fryars. As he nears the completion of his A-Levels (1) he has potential to go far. (demo)



**FUNERAL FOR A FRIEND**  
Into Oblivion (Atlantic)  
FFAF's new album sees the band seriously lifting their game. Bigger, better songs with huge commercial appeal. (single, May 7)



**THERESE**  
Feel'r Me (Postiva)  
Played at Kiss, supported from Scott Mix at Radio One and currently topping the MW Upfront Club chart. (single, April 30)



**STEVEN LINDSAY**  
Monkey Come To Heaven (Echo)  
Possessing more than a touch of the Gary Jules/Max Morriarty sound. This could prove a hit for Lindsay moving into his second album. (single, June 1st)



**MUMMARA**  
These Things Move In Three (Columbia)  
A charming debut from the UK outfit, who all too effortlessly converted new audiences at SASW recently. (album, May 23)

# Major offers total Ricall access

Online licensing service Ricall has signed a deal with Sony BMG which will see the major placing almost its entire catalogue onto a new, separately branded section of Ricall's website.

As well as significantly expanding Ricall's catalogue of sync licences by adding more than 1m tracks, the deal underlines the increasing efforts by record labels to find alternate revenue streams outside of selling recorded music.

And Ricall says that it is in discussions with all of the other majors - some of which are "at contract stage" - over similar deals to bring their entire catalogues onto the Ricall site for sync licensing.

Sony BMG vice president for commercial markets Pete Leggett says the move is a sign of the need for diversification. "All of the majors have been increasingly focusing on sync over the past five years. It was something that was under-exploited in the past."

He adds, "It's a good way of driving alternate revenues. Sync licensing is a congested, competitive market. The aim is to gain a larger market share and increase awareness of the Sony BMG catalogue."

"This is another step in our relationship with Ricall, who we consider to be the pre-eminent music search company."

As part of the partnership, music buyers who use Ricall to



Ricall CEO Richard Corbett making major inroads in the wake of Sony BMG deal

find and license Sony BMG music for their productions will not be charged a commission or finder's fee on top of the cost of the track licence.

Ricall CEO and founder Richard Corbett says, "We've signed deals with over 150 indie labels to host their entire catalogues so far, but Sony BMG is the first major."

"The market has been growing pretty solidly for the past five years and, during that time, record label's sync departments have moved from small back offices to serious frontline departments."

Corbett adds that the diversity of media being licensed is on the increase, now ranging from music for viral content to mobile phones and corporate presentations.

"Record labels are thinking

more like publishers by making revenue from licensing their content," says Corbett. "We're in discussions with all of the other majors" to do this. There's been a big shift over the last few years of labels taking that intellectual property asset and monetizing it."

The new Sony BMG-branded section of ricall.com will allow the major to promote tracks from its catalogue specifically to Ricall's registered users. Sony BMG says it will use this section with targeting key clients, including specific markets such as synchronisation and premium branded licensing requests.

It also envisages its clients will have the opportunity to license music for mobile phones and premium campaigns in the future.

**SIIMIAN MOBILE DISCO**  
CAST LIST  
National radio: Ruth Drake, Toaz  
Regional press: David Cooper, In House Press, Online

PR: Katie Ridina  
Sony UK National radio: Craig Madley  
Slice: Regional radio: In House Student  
indie/press/club: Stephen Barnes

Upshot, Club promotion: Duncan Smith, Zooked TV, Karen Williams/Rachel Dicks, Big Sister.

## SIIMIAN MOBILE DISCO

It is four years since the We Are Your Friends by Siimian turned an unknown French duo and four students from Manchester into one of the most bankable currencies in clubland.

Today, as the song continues to win new fans, Wichita is looking to build on the success with the release of Siimian Mobile Disco's debut album on June 4.

Formed from the ashes of Siimian, Siimian Mobile Disco is the brainchild of James Ford and Jas Shaw, who have built a formidable live reputation over the past four years largely on the back of the aforementioned song.

"It's not the most traditional of plans," says Wichita co-founder Mark Brown of the duo's career path. "Over the past few years, we've had the huge

success of that song, they've won an MTV award for best video and they've now found themselves at the epicentre of new rave and some of the biggest bands in the UK via James' production responsibilities. All great, but a little unusual."

Indeed, in recent months Ford's production has shaped Arctic Monkeys' forthcoming second album and Klaxons' chart-topping debut.

"The key thing now is to focus on the fact that this is an album artist," affirms Bowen. "It's crucial that we reach out to a broader audience." Entitled Attack Decay Sustain Release, the album's guest spots from former Siimian vocalists Simon Lord, Barry Dobbin from Oler and Go! Team frontwoman Ninja and is preceded by the single, 'It's Not The Best' released last week.

## SNAP SHOT



# The days of A&R offices cluttered with demo CDs look set to become a thing of the past, in the wake of Universal joins growing list of online A&R

## A&R

by Stuart Clarke

Universal Classics & Jazz has become the latest record company to turn over its search for new talent to the internet by launching an online demo submission platform that will be rolled out across the rest of Universal later this year.

Following similar moves by Sony BMG and Parlophone, UCI is now trialling the Demo Management platform, which allows artists to submit music, biography information and images to the label via UCI website, [www.classicandjazz.co.uk](http://www.classicandjazz.co.uk), rather than having to send in physical demos.

The platform rolled out last week as Sony BMG put into action its own system of waved goodbye to the demo CD for good. With immediate effect, the major is refusing to accept any more physical demos and instead is transforming the whole submission process online. In a

bold move, its RCA and Columbia divisions have teamed up with biographical information platform [www.com2form.com](http://www.com2form.com) to form community net.

**It seems so antiquated when everything is online that you have to wait for a CD through the post**

Ged Doherty, Sony BMG

works where acts can make their presence known via one of two web addresses, [www.columbia.com](http://www.columbia.com) and [www.reademos.co.uk](http://www.reademos.co.uk). Once there, artists can establish their own profile on the [www.com2form.com](http://www.com2form.com) network. Incorporating biographical information, images and music, which can in turn be viewed and reviewed by the record company's A&R team.

Sony BMG UK chairman and CEO Ged Doherty says, "In this day and age, we should be doing it differently; it seems so anti-

quated, when everything else is online - banking, travel arrangements - that you still have to wait for a physical CD to come through the post."

The major has been trialling the system for the past six weeks and, while it has existed largely off the radar of the wider music community, Doherty says bands are already discovering the sites. "I think it will very quickly snowball," he adds.

For Sony BMG's digital A&R co-ordinator James Lambert-Martins ([www.indiebyvoxx.com](http://www.indiebyvoxx.com)), managing the Vox CDs is full-time job. It is his role to co-ordinate the submissions and bring the music to the attention of the company's A&R teams. "When a band joins the Columbia or RCA A&R community, their music is available to everyone on our network. My role is to oversee this and tie it into our existing A&R process," he says.

Perhaps one of the boldest aspects of the services is their openness to the wider A&R community. Rather than being access-

ible by only Sony BMG staff, the sites can also be visited by any record competitor from another record company. They will be

**It's not about changing the process, it's just an efficient replacement of people sending in CDs**

Nigel Coxon, Parlophone

able to see who is posting music and which artists are enjoying glowing praise from the major's A&R staff.

"It'll teach us to be on the game," affirms Doherty. "I don't mind it that people from other companies can have a look at it."

Over the past year, Parlophone became the first major online demo submission system. While the major still accepts CDs, it now receives a lot of its submissions via an A&R Tools

facility located online, which artists are directed to after making contact with the Parlophone A&R team. Once an act is registered, the facility allows artists to upload music and pictures, merge them together and stream them to Parlophone's A&R team.

The system, which is also used by independent labels Double Dragon, Shifts Disco and Revolver, records everything the team has reviewed and allows individuals to rate tracks and artists. Artists are also automatically informed once their tracks have been reviewed.

Six months since incorporating the service, Parlophone's head of A&R Nigel Coxon says the service has dovetailed nicely into their existing framework. "It's not about changing the process of how things are discovered, it's just an efficient replacement of people sending in CDs, but if something is good and people are talking about it, it's always going to bypass any official submission process."

stuart@musicweek.com



# Live Nation and Gaity Investments buy 56% stake in venue company Green light for AMG takeover

## Live

by Jim Larkin

Academy Music Group has secured additional buying power in its effort to bring new venues to towns around the UK, after Live Nation and Gaity Investments were given the green light to take a 56% stake in the business.

Live Nation and Gaity, through the joint acquisition vehicle Hamsard 2786, completed their takeover of Academy Music Group last week after agreeing to sell both the Hammersmith Apollo and the Kentish Town Forum to Channel4 owner Mama Group for a total of £14m.

The deal values AMG at £58.1m and, importantly for the group, gives it financial backing to pursue its policy of investing in venues around the country, especially in areas where there is currently no medium-sized venue for music.

AMG has previously stated a policy of establishing a venue in every town in the country where there is a sizeable student population, as well as some sort of music culture. Newcastle says the deal allows it to "pursue our strategic growth" further.

In taking a stake in AMG, Live



Condition: the Kentish Town Forum (above) and Hammersmith Apollo will be sold

Nation is adding 12 live music venues to its portfolio of operations around the country, including Brixton Academy and Shepherd's Bush Empire. This represents another 2,500 live events and an expected 3m ticket sale each year. Live Nation CEO Michael Rapino says the AMG venues are "among the best in the world".

The sale of the two Live Nation venues in London was a condition imposed by the Competition Commission, which felt that combin-

ing AMG's venue interests with those of Live Nation would cause a "severe loss of competition" in the London market, which it said would ultimately lead to higher prices for gig goers.

It said that either Live Nation's Apollo and Forum or AMG's Brixton Academy and Shepherd's Bush Empire should be sold. Although disappointed with the ruling, Live Nation had no option but to sell off the venues it controlled if it wanted to press ahead with the deal.

The Forum was sold for £11m, while the Apollo went for £13m.

For Mama, the acquisition represents a significant increase in its power in the live music business. Its biggest venue is the Liverpool Barfly with a capacity of 900, although its best-known venue is the Barfly in Camden, which has a capacity of 200.

However, Mama Group CEO Adam Driscoll does not find this daunting. He says, "It would be different if we were just buying an empty shell, but the Apollo is a venue with a long and distinguished history and bands want to play there. It's not like it's a standing start".

Through Hamsard, Live Nation and Gaity have jointly taken a 44% stake in the business and Gaity previously held a 12% stake in its own right. Gaity is expected to combine its stake with Hamsard. Hamsard is 50.1% owned by Live Nation.

In another move, AMG shareholders Bob Angus and Simon Moran – managing directors of Metropolis Music and SJM Concerts respectively – have increased their stake in the group; it is £1m each, though they now own around 15% each. jim@musicweek.com

# Acts line up to christen Indigo Club

Elvis Costello, Hall & Oates and Gladys Knight are among the first acts being lined up to play The 02 Arena's sister venue this summer.

The acts will be part of an initial programme of July and August performances to be announced on April 13 for the 2,000-capacity Indigo Club, with local act Jools Holland set to play the first concert there on July 2.

Holland's concert will take place just four weeks after the ACO-owned venue within the former Millennium Dome complex achieves practical completion, while a ramp-up event and Greenwich Residents Day is scheduled to take place on June 20.

The opening programme of concerts will also include performances by Cale and Natalie Cole, while organisers are forecasting around 200 live shows every year at the venue whose features include an adaptable capacity depending on the type of event being held. It will typically hold 1,500 people in the main downstairs area, 600 on the upper tier and a further 120 to 140 in the Kings Row luxury seating area, which will feature cabaret-style table service, with the rest standing at the top bar.

The Indigo Music Club will also incorporate a VIP lounge, which venue general manager Chris King says will be a key selling point for the venue.

"We're lucky in that with the adaptable space we can also do things like conferencing and corporate events," says King. "We've got quite a lot of corporate interest. We have a private bar area which is a bit like a member's club, so we're targeting a lot of the Canary Wharf crowd."

King, whose former Pete Dinklage set up and ran Ronnie Scott's jazz venue from 1959 onwards, aims to follow in his father's footsteps, saying he hopes Indigo will prove to be "the jewel in the crown" of the revitalised 02 complex.

"It's such an interesting space to work with," he says. "We're also going to host classical, jazz and opera events there as well, so it's going to be very diverse."



Costello: scheduled to play summer gig

# IF 2007: bigger and better than ever

## Quickfire

The Manchester International Festival which in 2005 witnessed the first Gorillaz live performance without their animated personas, is back this year. Festival director Alex Poots talks about the plans for the 2007 event.

MIFF is very different to a conventional festival. Can you talk about how it came together and what its aims are?

It is different – when I was first asked by the city to set up to celebrate artists and culture from around the world, my immediate thought was, "There are quite a lot of festivals already." So, unless we could create a new cultural experience, rather than imitate, there wasn't much point doing it. I spoke to [acclaimed designer] Peter Saville, who said Manchester had given birth to the modern industrial city, so I thought a festival of world premieres – it would be appropriate. I wanted to build the festival on the strengths of the city. Manchester is music, and what I wanted was for acts to come and either unveil new



Poots: building on Manchester's strengths

material or do something unusual for them.

How did you persuade Lou Reed to come and play his Berlin album for the first time in the UK?

We fought hard for it. We're a young festival, but what clinched it was that we give performers a chance to do something they wouldn't have done before. We're not doing it to make a bunch of cash, but for the love of the music. I've been involved with

Barbican and Somerset House gigs, where the ethos is similar. We had a good offer with the same money as other festivals and we can pay the going rate, but the context is different.

And Kanye West? He was coming over to do two songs for the Diana concert, which I heard about and thought, "Why don't we present his Apollo and show?" He chose the festival and he'll be presenting new work, then fly straight back to the States.

Who actually owns the festival? Good question. The city council is paying £2m, but it was important they guaranteed they would have no artistic interference. It's actually a limited company and I'm the chief executive, while Tom Blomham, who runs [property development company] Urban Splash is the chairman. We've raised most of the money commercially but also had a contribution from the Arts Council.

We've got £6m plus the box office income, which is expected to be £2m-£2.5m, so in budget terms we're the same size as other major international festivals.

How many tickets are on sale in total? There's 125,000 in all.

What do you think could be an unexpected highlight?

Actually, the band I'm really excited about having performed is The Blue Nile. They're a true outsider band who only perform when they're ready to. It's brilliant to get them.

Have you got any plans to increase income by releasing DVDs or streaming concerts online?

It's a good idea. EMI brought out a Gorillaz DVD when they played at the Opera House. This time, William Orbit is writing a new orchestral work and it's being recorded for Radio Three, and Radio One is very interested in Industrial Revolution, the big club event we're doing. A number of our performances are being recorded for radio and television. A really good one would be PJ Harvey, who's playing a solo show at Bridgewater Hall, which is perfect for her. Acousticians rate it as the best venue in the country.

The Manchester International Festival takes place in venues across the city between June 29 and July 15. It will feature Lou Reed, Kanye West, PJ Harvey, William Orbit, Happy Mondays, The Fall, Bert Jansch, Beth Orton, and Bernard Butler and The Blue Nile.

**JEFF SMITH: A LIFE IN RADIO**  
**Jan 1989:** joins Metro Radio Group programme manager  
**Oct 1990:** creates and produces Radio

**One's Evening Session**  
**Jan 1993:** becomes Radio One mainstream programmes editor  
**July 1995:** joins Wise Buddha independent

producer as director of programmes  
**Mar 1997:** returns to Radio One as head of music policy  
**Jun 2000:** moves to US8

**Capital FM** as programme controller  
**May 2002:** appointed Capital FM Network's head of music and programming strategy

**Jan 2003:** music and media consultant  
**Mar 2004:** recruited by Napster as UK and international programming director

**Mar 2007:** becomes Radio Two head of music

Jeff Smith finds himself in the middle of his own target demographic on returning to his "heartland" as Radio Two's new head of music, and is relishing the challenges ahead

# Smith returns to the beek

## Profile

by Paul Williams

Had Jeff Smith followed in the footsteps of his grandfather, he would have ended up working on the trawlers back in his home town of Fleetwood in Lancashire.

But Smith – who started last Monday as Radio Two's new head of music – was a child of the Sixties and while Fleetwood thrived as one of the UK's major ports, his imagination had been gripped by other, more exciting developments out at sea.

Offshore pirate radio had arrived, ending the BBC's almost total monopoly of the UK airwaves and, for the first time, providing listeners with an all-day diet of pop music. For Smith, tuning into Radio Caroline North and its line-up of DJs including Tony Prince, Dave Lee Travis and a certain Johnnie Walker, it was a development that would have a fundamental impact on his life.

"I was genuinely intrigued by

**I don't think I overly planned it but I knew where I wanted to be and got there really**

the fact that it was a pirate station – what worked for me was that from the pier at Cleveland I could look out to sea and see the boat with a mast on it and it was broadcasting to people," says Smith. "I found it absolutely incredible and fascinating as well."

Smith notes that since about the age of seven he has been totally hooked on radio. "It's my heartland industry. I think it's a great medium and it continues to surprise people and by always bouncing back and I think that's what we're seeing again now," he says.

Since joining the BBC as a studio manager in the Eighties, Smith has added to his portfolio the likes of director of programmes at independent production company Wise Buddha, head of music at Radio One and Capital FM programme controller. Since leaving Capital Radio in early 2003, however, the radio industry has been notably absent of his skills and presence.

While his radio career was put on hold in those intervening four years, Smith added a significant new strand to his learning in the role of Napster UK and International programming director. "I can't say I had it in the back of my



mind that I wanted to work in digital music, but Napster was a great opportunity," he says. "To launch a brand like Napster in the UK was tremendous."

To an observer, Smith – such a dyed-in-the-wool radio man – joining Napster might have seemed an odd career move, but it was typical of an individual who thrives on self-improvement. He could have easily been one of those characters with an uninterrupted BBC career behind him. But, while the Beeb figures heavily on his CV, his resume is also characterised by periods outside the Corporation learning about other markets and picking up new experiences.

Smith agrees there is something to be said about this self-educational approach to his career. "With Napster I was effectively re-training myself. If I hadn't done that I wouldn't be as switched on to digital stuff. I do think it's a very keen enhancement to my skills to understand how it all works."

"We spend an awful lot of our time working, so it's a great opportunity if you can move around. Although I'm not a huge risk-taker in terms of any financial dealings, I do seem to take slight risks in my

career to gain an advantage all the time. I don't necessarily think I overly planned it, but I kind of knew where I wanted to be and kind of got there really. I always wanted to run a big station and was programme controller at Capital and head of music at Radio One and now I've got to the point where I want to do this kind of role at Radio Two, because personally it's above and beyond the job titles."

Mark Goodier describes his former Wise Buddha colleague as "the outstanding candidate" for the head of music job. "He's a radio fan and he's a music fan and he's also a really deep thinker about things. It's not like it is all gut feel with him. He's an analytical individual, but he does all this in a very human way. He's very considered," he says.

While at Napster, Smith always had in his mind a return to radio eventually, with Radio Two the obvious destination; not least because, for the first time, the 46-year-old could programme to his own audience. "I'm now in the middle of the target audience for Radio Two and I consider that a real advantage. I'm a music fan myself, which I think a lot of Radio Two listeners are. So I know what people

want to hear professionally," he says.

Smith acknowledges the personal influence the station has had in his own musical tastes – he discovered Lucinda Williams, for example, while listening to Johnnie Walker, one of a number of Radio Two presenters, alongside the likes of Chris Evans, Mark Radcliffe and Steve Wright, he previously worked with at Radio One.

Smith will report directly to controller Lesley Douglas, who hails him as "a real music lover". "He knows about radio, he knows about the BBC and, of course, his time at Napster has given him a great insight into digital opportunities. He is, also, crucially, a really nice man," she says.

The new head of music acknowledges he has a hard act to follow in Colin Martin, who served as head of music since 2000. It seems there will be similarities to the Martin era, but expect some developments, with Smith looking to tap into his technical know-how to add a new element to the station's future music programming.

"I think I'm seen as a continuation of what Radio Two is all about," he says. "So a good reputation.

They're regarded as good people to do business with. It's a nice place to go in and chat to people and I think I'm a similar person. I'm not someone who ruffles people up the wrong way. I don't necessarily see myself changing a lot of things, but I will be different because I'm me. I'm not Colin Martin."

James Breen, managing director of Al James believes Smith will fit in perfectly at Radio Two. "He's a great man-manager. If it's like when he was at Radio One, he will want to get involved with the DJs and producers. As a person he's honest, trustworthy, and you always get a straight answer from him. In 15 years of doing radio I've never heard a bad word about him," he says.

That is echoed by Radio One controller Andy Parfitt, who says, "I think it's a great mix of head of music at Radio One and he brought in many of the creative techniques that we still use today. He's a hugely likeable and generous guy – it is great to have him back at the BBC."

**I'm in the middle of the station's target audience and consider that an advantage**

Smith observes that Martin's musical reputation in the role was always about the strength of the individual song and it is something that he endorses. "It's about consistency, consistency of support both for the songs and the artists and also understanding what is happening both in the radio station and externally as well," he says.

And, from a musical perspective, Smith – who becomes the first person ever to have been head of music in both Radio One and Radio Two – believes he could hardly be joining the station at a more appropriate time.

"From the point of view of Radio Two, its heritage, let's face it, comes from an easy listening/MOR background, but that's where music is," he says. "There are a lot of singer-songwriters and great live bands who have returned or are returning with new music. It's a great opportunity for Radio Two to work with that music."

Smith expects to be spelt for choice when it comes to selecting from a vast array of music trying to win a place on the station's playlist, but it is a challenge he is clearly relishing.

pa.w@bbc.co.uk

THE RIVAL BIDDERS

NATIONAL GRID WIRELESS LIMITED  
Owner: National Grid

Proposed service, provider:  
Adult/Album, Confidential  
4 Radio 1, Channel 4 Radio  
4 Radio 2, Channel 4 Radio  
4 Radio 3, Confidential  
50+, Confidential

Radio Luxembourg, CLUFA  
Premier Christian Radio London  
Christian Radio  
Rolling news, Confidential  
Radio Play (six hours per day)

Sarahah! Elle Sound Directors  
Asian, Confidential  
FLM Radio (13 hours per day), Children's Radio UK  
Love songs, Confidential  
Colourful, Colourful

Microl  
BBC Asian Network, BBC

# Channel Four looks to t

Next year will see Channel Four Radio make its first appearance on the UK's airwaves - *Music Week* looks at the broadcaster's plans in its effort to transform radio, and take on the BBC

## Radio

by Paul Williams  
Channel 4 was just three days old when it threw out the rulebook on how to do music television by broadcasting the first-ever episode of *The Tube*.

That introductory live show from Newcastle, on November 5 1982, set the template which, over the subsequent 25 years, has seen music as one of the cornerstones of its public broadcasting remit to provide new and alternative programming.

And now Channel 4 has turned its attention to the second-oldest broadcasting medium, with a similar pledge to transform commercial radio in the UK.

Submitting its application last Wednesday to regulator Ofcom for the second - and what will be the last - national commercial digital multiplex, the broadcaster is approaching this latest challenge in the only way it really knows - by pushing to one side what has gone before and firmly setting its own original agenda.

"We started with a blank sheet of paper," says Nathalie Schwarz, who was recruited by the broadcaster at the end of 2005 as CEO of its new division Channel 4 Radio. "We've taken nothing for granted, so all the urban myths, all the golden rules that have been handed down from generation to generation have been left to one side and we've

taken the view that actually radio has to be built for the future, learning and respecting what makes it such an amazing medium."

To some, it may seem odd that a TV broadcaster is now looking to expand into a medium that, at one stage during the Fifties, appeared on the brink of being annihilated by television and, presently, faces an increasingly difficult battle to maintain its share of media's ever-fragmenting advertising pot. But to Schwarz, who was previously Capital's strategy and development director, it is an obvious development.

"It's naturally complementary to what we do in television," she says. "Our audiences listen to a lot of music. We attract a very strong 15- to 34-year-old audience and it's very much in line with Channel 4's values, which are innovation, creativity, an element of risk-taking, and we have a very strong policy of music programming, from Transmission T-Mobile to covering the major festivals, so music is a very strong part of what Channel 4 stands for. Combining that with radio, which is such a powerful medium amongst that demographic and such a powerful medium for music, is a natural next move."

As a former Capital executive in the pre-GCap days, Schwarz is all too aware how the commercial sector continues to take a battering against a BBC which, in the most recent Rajars covering quarter four

## News



2006, claimed a 54.4% share of all listening. Despite ILR's addition of around 200 new stations to its arsenal over the past two decades, the sector's collective audience has



**To work with Universal is really important because they are looking for innovation**  
Nathalie Schwarz, Channel 4 Radio CEO

somehow managed to contract. But where Channel 4 differs from the likes of GCap, Emap and Chrysalis is that it comes to the table with a

## Entertainment



truly unique proposition to try to win back some of that audience from the BBC: it has both public service and commercial credentials.

Former Xfm programme controller Andrew Phillips, who has been brought in as a consultant for the project, believes the public broadcasting factor will allow Channel 4 Radio to do things other commercial radio cannot or will not do.

"If you look at the track record of some commercial radio elements over the last few years, the pressure to build audiences and make money doesn't give them any chance to invest in new things, new people and have the faith. That's the difference," he says. "You wouldn't have names like Jonathan Ross, Chris Evans and so on if they weren't given a chance when they weren't good; they became good. I think that is a skill, an attribute of Channel 4, that it has that courage and belief to stick it out."

Although Channel 4 believes it can operate differently to the more traditional ILR broadcasters, a

## Documentaries



sense that it is in this together with other commercial radio groups to try to grow the sector's overall share of listening against the BBC is perhaps reflected by the fact that three of the UK's biggest radio groups have joined with it in this bid, rather than putting forward their own competitive applications to Ofcom.

Emap, UTV and Virgin Radio owner Scottish Media Group have all agreed to be content partners in the application, which has also won the support of leading UK Asian broadcaster Sunrise Radio, Disney and Canadian radio company CanWest Media Works, which has recently won FM licences for the Solent, Bristol and Aberdeen. Channel 4 plans to operate three of the 10 services on offer with the remainder carved up among the partners.

"We said that it was our ambition to work with like-minded partners and that we wanted to grow the commercial radio industry, not to cannibalise it," says Schwarz. "We really want to take

## The new national digital wireless licence and its impact on the commercial radio sector

Whoever Ofcom awards the new national digital wireless licence to this summer, one thing is certain - that Channel Four Radio will make its debut on the UK airwaves.

Ofcom confirmed last week that only two bids have been received: the first from a syndicate led by Channel 4, and the second



The future's bright new Ofcom licence expected to transform digital radio

from National Grid Wireless, which has promised spectrum space to Channel 4.

The existing Digital One DAB national multiplex currently offers eight commercial stations, with the BBC operating a further 11.

Therefore, with up to 10 new national stations at its disposal, the winner of the new licence could increase the national DAB offering by more than 50%, heralding the biggest expansion in the technology since the first Digital One stations launched in 1999.

"This is a vastly important moment for DAB, for radio in general and commercial in particular," says Digital Radio Development Bureau head of communications Mandy Green. "It

will expand consumer choice, it presents options for more unique formats and it will inevitably mean penetration will increase."

The advantages of DAB are clear: the sound quality is better, tuning is easier and broadcasters can include more information in the spectrum space, but whether more choice will be good for commercial radio is open to debate.

Alongside the national DAB commercial channels such as Planet Rock and The Jazz, some

170 digital services are also broadcasting either locally on DAB or nationally via digital TV, while the internet is providing a forum for unlimited numbers of providers to offer radio services.

In such a climate, another 10 stations could be seen to be putting further strain on what is already a difficult advertising climate for commercial radio. As Absolute Radio programming and operations director Clive Dickens points out, this hands an even stronger advantage to the BBC, as it will be

**4 DIGITAL GROUP**  
Shareholder:  
Channel 4 Radio: 55%  
Sky News Radio: 10%  
Empo Digital Radio: 10%  
UTV Radio (GB):

10%  
The Carphone Warehouse Group: 10%  
UBC Media Group: 5%

**Proposed service, provider**  
Youthful interactive entertainment (E4 Radio), Channel 4 Radio  
Contemporary public service speech (Channel 4 Radio).

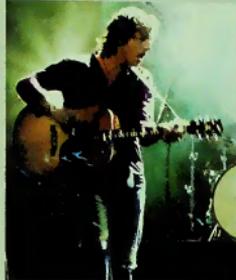
**Channel 4 Radio**  
Intelligent contemporary adult (Planet), Channel 4 Radio  
News, views and entertainment (Talk Radio), UTV Radio (GB)

**Female: AC, celebrity and lifestyle (Close), Empo Digital Radio**  
Rating news (Sky News Radio), Sky News Radio  
Asian (Source Radio UK), Sunrise Radio  
Female-friendly pop

with attitude (Virgin Radio Viva), SMC Adult album alternative (Origins), CorWest  
Motoflora  
Children's service (Radio Disney), Wolf Danny

# Turn radio on its head

## Music, music and more music



Taste of the future: C4 is showcasing its radio offering on [www.channel4radio.com](http://www.channel4radio.com): (l-r) Krishnan Gurmurthy; Shameless; gay rapper QBoy

Music (clockwise from left): James Morrison on UK Music Hall of Fame; The Tube presenter; Popworld; Slush Music with Tom Ravenscroft

on the fight, grow commercial radio's audience share, on the back of that grow radio advertising share and, therefore, it was very important for us that we'd get support from the existing industry as well as the new brands into radio."

Its partnerships have also spread to the likes of leading independent radio production company UBC (where Phillips worked as head of commercial programming until leaving last October to set up his own operation), the NME, The Financial Times, Penguin Publishing and Universal Music, which is helping to identify new ways of distributing music via digital platforms.

Schwarz notes, "It comes back to our commitment to do something new, our commitment to take risks, our commitment to new music. To work with Universal is really important because they are looking for innovation and different ways of distributing their music and different ways of engaging young people with music."

As it eyes the BBC's huge mar-

ket share, it has also tellingly brought on board one of the executives most responsible for creating that dominance - Jim Mair, who in his eight years as Radio Two con-



### The pressure to build audiences doesn't give [ILR] any chance to invest and have faith

Andrew Phillips, consultant on the Channel 4 licence bid

troller, oversaw a re-invention of the network and firmly established it as the UK's most-listened-to radio station.

"It's been really helping us with his breadth of experience, unparalleled background really in terms of such a huge wealth of experience in television and radio, and looking at the power base that Radio Two has become," says Schwarz.

Channel 4 will not learn until the summer whether it has been successful in its bid to transform commercial radio, just as it has done with UK terrestrial TV over the last 25 years. But, whatever Ofcom ultimately decides, Schwarz is convinced that it is her group's unique proposition of public service and commercial qualities which can carry digital radio - and ultimately all radio - into a bright new future.

"It's really important in a world where the BBC now has 55% of all radio listening in the UK that there needs to be good strong public service and commercial competition to the BBC in radio," she says.

"That is something that even her rival for this licence application would agree upon."

[paulw@musicweek.com](mailto:paulw@musicweek.com)

focusing its considerable resources on a handful of channels and will therefore surpass the commercial sector in programme quality.

"Commercial radio thinks of DAB as a salvation, but the example of television has shown us that increasing the number of channels on offer in the way ITV has done won't increase ITV's ad spend," says Dickens.

Green acknowledges the theory, but believes digital radio offers opportunities for advertisers to be considerably

more effective. She says, "If you have new stations targeting specific demographics, you increase advertisers' chances of reaching who they want. If you're advertising nappies on AM, you'll reach a percentage of the target audience, but if you're on Fun you'll get 100%."

And Green also points to new technology, currently being trialed in London, which will offer advertisers the opportunity to offer text and pictures via the radio spectrum in order to increase

the effectiveness of their spend.

And whatever the advertisers think, as far as the public is concerned the commercial sector is able to deliver a far more palatable digital radio proposition than the BBC. Digital radio - across DAB, DTV and the Internet - accounts for 12% of all radio listening, according to Rajar. Of this listening, the commercial sector has a 62% share against the BBC, compared to the 43.2% it has for all radio listening.

Jim Larkin

## C4 Radio bid: getting the pitch right

As well as securing partnerships and the likes of former Radio Two controller Jim Mair, a key plank of Channel 4's strategy in the run-up to this licence application has been the creation of a website ([www.channel4radio.com](http://www.channel4radio.com)) where it has been able to showcase exactly the kind of programming it can offer (see box above).

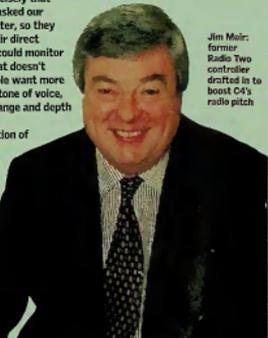
Among the range of shows that visitors to the site can stream are 4Music specials with acts including Bloc Party, programmes hosted by John Peel's son Tom Ravenscroft and a radio version of Channel 4's very first music offering, The Tubes.

Schwarz notes, "It's taught us a lot and that's why we set up [channel4radio.com](http://channel4radio.com) back in June last year, for precisely that reason. And we asked our listeners to register, so they could give us their direct feedback so we could monitor what works, what doesn't work, what people want more of, want less of, tone of voice, style, diversity range and depth of programmes."

The proliferation of music programming on the website demonstrates how big a part music is playing in Channel 4's radio plans, although Phillips is adamant it will not follow the

path already used by other, traditional commercial broadcasters. Instead, it is more likely to seek its inspiration from the likes of Last FM or iTunes.

"What I think has happened with all these incredible music platforms that are out there, from the Last FMs to iTunes or whatever it is, is the way they have developed communities around music, these people expressing how they feel, voting for songs and 'If you like that, you'll like this'. It's developing new communities. I think the time for the old playlist approach, which was a group of people sitting in a room saying 'We'll play these', that will not last too much longer," he says.



Jim Mair: former Radio Two controller drafted in to boost C4's radio pitch

# Future of physical singles market hangs in the balance as retail giant blames labels for decline

## Out with the old, in with the new?

EDITORIAL  
MARTIN TALBOT



Many of us bought our very first singles in Woolies, but future generations might be robbed of such an opportunity it seems.

For the singles market as a whole, Woolies' future strategy may prove decisive. In reality, if Woolies doesn't sell physical singles, it is hard to imagine who would.

Indie retailers who are, across the country, moving out of chart product in increasing numbers? Supermarkets, for whom singles' rapid stock rotation rails against every rule of logic? The growing waves of online mail order services such as Amazon and Play.com, for whom postage would exceed the value of a single unit?

Who do they make sense for? Specialists such as HMV and Virgin, along with occasional indies, could ultimately become the only game in town.

Woolworths remains one of the most familiar – and potentially potent – brands on British high streets. And its entertainment proposition is as wrapped up in that image as Ladybird clothes and pick 'n' mix.

But if you sell product on a £3, £5, £5, £7 album promise, as Woolworths has in recent months, you make it mighty difficult, maybe even impossible, to sell a two-track CD single for £2.

From one established format to another, new means of acquiring and listening to music. PPL's deal with the commercial radio sector to license music podcasts is one step down a road riddled with twists, turns and frequent obstacles.

The PPL/Radio Centre deal does not remove all obstacles. No deal yet exists with the BBC. And none is in place for independent operators looking to create music-focused podcast content.

But the commercial deal opens up this new route to market, albeit for 30-second clips only. Expect to see the beginning of a flood of downloadable programmes – Top 40 charts, tastemakers tips, genre-focused sampler shows and, no doubt, other programme formats yet to be thought of. All have inevitable promotional benefits, not to mention revenue attached, through the PPL deal.

Music podcasts have been a long time coming. Whether podcasts represent the shape of the future is a broader issue.

But flexibility is essential for a forward-looking music industry: flexibility to enable consumers to find and enjoy music in the way they wish to is no longer optional. It is essential.

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### DOOLEY'S DIARY



### Remember where you heard it...

On an A&R tip, Joe Lene And The Jing Jang Jongs win the prize for most innovative band name. The group had A&Rs suggested five sardines into their London show last Wednesday and, while still early days for the group, it's fair to say everybody is rather excited... **K West** was again the centre of the after-hours activity for the music business last Thursday night. In one corner, **Kate Nash** was celebrating her deal with Polydor's Fiction imprint, in the other corner, **Music Week** favourite **Terra Naomi** touched down fresh from her triumph in the first annual YouTube awards in the US. Other familiar faces included members of **Five For Fighting** and former **Epic A&R** guy **Michael Taylor**, who is in town from NY to A&R the new **Delta Goodrem** album. **Simon Garvin** and **James Oldham** at A&M have concluded a deal with hotly sought after singer/songwriter **Duffy**. The EMI-published artist is currently recording her debut album and new material will see light of day later this year... The world of independent PR has a powerful new face in that of recent **Music Week** Award-winner **Suzrad Sreenivisan**. Polydor's in-house PR man has been behind campaigns for **Girls Aloud**, **Gwen Stefani** and **Scissor Sisters** and leaves Universal after nine years. Sreenivisan will be basing his new operation – called **Super Sonic** – in Shorelitch... **Natasha Bedingfield** will be the star turn at an after-show bash Sony Corporation is holding at



From the belly of a shark to the belly of a beast... or a major label at least. Gallowes joined the Warner Bros family last week, signing on the dotted line with managing director Korda Marshall, and his team. Pictured with their bellies full of ale are (l-r): Marshall, Tony Morris, Laurent Barnard (Gallowes), Rod Smallwood, Craig Jennings, Frank Carter (Gallowes), Stephen Carter (Gallowes), Stuart Gill-Ross (Gallowes) and Lee Barratt (Gallowes)

London's Grosvenor House Hotel on April 30 to celebrate the 25th Sony Academy Radio Awards. Reasons to love **Mark Ronson** pt 792: the video for his new single, *Stop Me*, is filmed on the street right outside Music Week Towers. In fact, you can even see Dooley's spiritual – and often literal – home in the shape of the **Doozies**' pub over the road, which is very possibly the ugliest building in London... If you're feeling charitable, why not lend your support to **Fabric Publishing MD Simon Harris**, who will be running the **London Marathon** this year in aid of **Concert Worldwide**? This will be Harris's 6th

London Marathon and he's hoping to break his personal best of 3:23. Visit [www.justgiving.com/sdiharris](http://www.justgiving.com/sdiharris) to cough up some cash... Had enough of watching the show? Think you can do better? Then the **Nonoff-organised by Stevians** and Saffery Robbins charity football tournament is for you. It takes place at the **David Beckham Football Academy**, next to The G2, on June 24 and is being organised by **Stevians** and Saffery Charities. If you can get together a squad with a maximum of nine people then contact **Marie Louise Reynolds** on 020 7841 4096 or [marie-louise@saffery.com](mailto:marie-louise@saffery.com).

### HIGHLIGHTS FROM DOOLEY'S WEBLOG



**MONDAY:** 'Something's afoot in the world of renevalubinsanduncut. And, for those who care about such things, many of the leaders appear to be British. Indeed, two of the front runners – super producer/DJs **Switch** and **Sinden** – appeared together at **Fabric Live** last Friday. And how could **Dooley** not be at such a gathering of minds?' The experience proved exceptionally surreal, if actually pretty fun. Alongside music from the **Queens Of Noise** and **Edith Bowman** there was, and I quote, 'Jonny Wood's tranny lip sync!' What, pray, is that? I hear you ask. Well, as far as **Dooley** could make out, it involved three towering trannies lip-syncing along to some popular hits before climbing into the boot of a car. Why? Well, why not?

**FRIDAY:** 'Dear The Queen: Can you please not give any more awards to **Bono**? If over there was a pop star with an over-inflated opinion of his own importance, it is he, and giving him awards – especially a blinking knighthood – is only going to encourage him.'

To read the full entries on Dooley's weblog, go to [www.musicweek.com](http://www.musicweek.com)

Last week, we asked: Was Sir Paul McCartney right to sign to Starbucks' new record label?  
 Yes said: 40%  
 No said: 60%

This week we ask: Does Woodworth have a future in music?

**CANDIDATES FOR BROADCASTERS' BROADCASTER AWARD**  
 Danny Baker  
 Zoli Ball  
 Tony Blackburn  
 Alastair Cooke  
 Noel Edmonds

Chris Evans  
 Kenny Everett  
 Neil Fox  
 Alan Freeman  
 Paul Gambaccini  
 John Peel  
 Roger Scott  
 Eddie Mair  
 Chris Moyles

Alexis Nightingale  
 Christian O'Connell  
 John Peel  
 Anna Ralston  
 Jonathan Ross  
 Les Ross  
 Roger Scott  
 Chris Tarrant  
 Johnnie Walker

Terry Wogan  
 Steve Wright

Forum is edited by Jim Larkin

# Life at the top for Kerrang!

Music Week Award-winning radio programmer **Emma Scrafton** – now Newman – explains why rock, and rock radio, is all the rage

## Quickfire

You weren't at our awards last month because you were out at SXSW. How was it and which new bands did you get excited about? You've been before, but this was my favourite year. One band I saw was Gallows, who I've been aware of for a few weeks and who blew me away. Their energy was amazing. There was also a band called Kiss Kiss from the US, who remind me of the Dresden Dolls, not just musically, but visually, too. And The Pigeon Detectives were brilliant – they seemed to be particularly enjoying themselves. What does a typical day for you involve?

Every day is completely different, but my main tasks are listening to records, devising playlists and inputting them into the system. I'll also be talking to people about live events and just trying to keep up on the current scene. How would you say your approach to your job sets you apart?

I don't know if anything sets me apart, but my main thing is I'm quite honest to pluggers and if I'm not sure about something then I'll say so. I'm also quite open-minded to new trends and make an effort to get involved in the local rock scene. I don't know if that's unique or whether it's what everyone does, but it's the way I do things. What unique challenges does working in the rock sector create that you wouldn't face if you were



working in, say, dance or rap or less heavy guitar music? It's a completely different genre, but I don't think it's really any different to any other specialist music station. I have to understand our audience and find a format that works – there's no more to it than that – and that's exactly what programmers whose audiences are into dance or hip hop have to do.

Heavy rock seems to be on a bit of a roll at the moment. Why is that? Rock does seem to be a huge right now. And the honest truth is to why that is is that there's some amazing records around at the moment, which have been brilliantly produced. Also, there's the live element, with bands playing with a showmanship not seen since the Seventies. How much more mileage in the emo scene is there? It seems to be the latest trend, but I

think that umbrella is waning a bit and emo kids are getting into happier music. We're gradually going to see irony come into it, with people taking themselves much less seriously, and with a sound more driven by beats than by lyrics.

How much overlap is there between the Kerrang! radio stations and the magazine? There's a fair bit, in that what you'll see on the cover of the magazine you'll also find on the A list of Kerrang! Radio, be it The Foo Fighters, Fall Out Boy or Muse. On a day-to-day basis, we'll email each other and flag up new artists to each other, because it's very important for the brand that we remain completely up to speed on what's happening. If I were a manager or pluggers and wanted to get my music on the station, what would impress you? It's really all down to the quality of

the record, but it also helps if it's flagged up to us as early as possible in the campaign. How do you tend to hear new music? Most come on CD, but we also get sent MP3s, especially if there's a song with a strict embargo and the music needs to get to us as soon as possible once it expires.

How annoying is it when record companies won't send CDs out for fear of piracy? It can be a problem in that most of the playbacks happen in London, so I do get a chance to go to most of them, but in my experience most labels are very good at letting you hear their music. We're only an hour and a half up the road and labels do tend to get music to us, so it's not been too annoying yet.

Commercial radio as a sector seems to be struggling a bit right now. Can you see brighter times ahead and what do you think might help bring them about? My experience at Kerrang! is that we're not struggling – we're the fastest growing station in the UK. For the rest of the industry, it's not so good, but I'll know back for them. Programmers will have to take risks and start treating their radio a lot more. I think that's starting to happen and hopefully the hardest times are behind us.

Emma Scrafton is programme director of Kerrang! Radio and was last month named Music Week music programmer of the year. The station was last week nominated for a Sony Award for station of the year with 10+ listeners.

## Crib Sheet

### The one-stop shop for artists

Two senior industry figures have launched Big Print Music, a new type of music company offering almost all the business services an act could require.

What's this all about then?

Well, popular recording artists are busy people. They've got the songs to record, the gigs to play, the MySpaces to check, the videos to make, the mobile-only videos to make, the flash to shoot, the awards to collect...

Yes I think we get it. But where exactly are you going with this? Well, wouldn't it be easier if you didn't have to juggle so many different things? If you could, in effect, take care of everything for the artist?

I suppose so.

In that case you'll want to know Big Print Music, a new company from The Last Word managing director Andrew Gemmill and former Teistar managing director Jeremy Marsh.

So you're saying... I don't see the connection. Yes it's an unusual name, isn't it? But never mind that. The company has signed up and-coming singer-songwriter and MySpace sensation Laura Crutchley to a deal, whereby it will handle her marketing and publishing, all in one shiny package.

A one-stop shop, if you will? Sounds vaguely familiar... Indeed. It feels like somewhere in between Ormatto and Signed.com.com," says Marsh. He means that the label is 100% independently funded, with third-party press and promotions and the artist is heavily involved in all aspects of the deal. "Laura Crutchley has self-managed herself for six years," Gemmill says. "She seemed very on the ball. All we are doing is trying to draw together priorities around what she wants to do."

And what does she want to do? Top the pop charts, of course. But also tour, sell merchandise and get some juicy promotional deals. Indeed, there is already talk of a deal with a leading airline and a top cosmetics company. "We can look forward to early income streams from touring, from merchandising – all these things coming in," says Marsh. "We are looking to exploit her appeal across other media that other record companies wouldn't touch. It is, apparently, a "holistic model".

Which means? "We are creating a brand around which income streams will follow," Gemmill explains.

Good. So they won't mind if I just download it all for free? Not exactly. But then their first release is a free download. And thus the record industry is saved?

Ask Gemmill. "There is a future for the record industry," he says. "I don't think it's being into it. If I didn't think that."

# Vote for The Broadcasters' Broadcaster

## VIEWPOINT TIM BLACKMORE



The Sony Radio Academy Awards is marking its 25th year with a one-off award, The Broadcasters' Broadcaster, for which it is asking UK broadcasters to choose their three favourites from a shortlist of 25 outstanding radio names from the past quarter-century. Names ranging from the likes of past favourites such as Alan Freeman and John Peel to contemporary names, including Chris Moyles and Christian

O'Connell, are among the candidates for the award, which will be presented at this year's awards ceremony on April 30 at London's Grosvenor House Hotel. Awards committee chairman Tim Blackmore explains the thinking behind the accolade.

We just wanted to do something that was different to mark the fact it was a special anniversary and we just thought it would be interesting rather than appointing panels of judges, to give somebody who is a legitimate broadcaster a chance to vote for somebody who has been a key influence personally or generally. We wanted something that was clearly focused and people understood a broadcaster's broadcaster.

The challenge was coming up with a reasonable list which people could choose their three favourites from and we started by looking at

people who won Sony Gold awards and then just looking at who had been mentioned by broadcasters as influences.

There were almost 300 names when we started and we eventually got it down to 149 and it then took two-and-a-half meetings of the awards committee to get it down to 25. We had to differentiate between

### One colleague said, had it not been for Zoë Ball they wouldn't have become a broadcaster

what are simply good broadcasters we have personally enjoyed and what broadcasters made a difference.

One colleague said, had it not been for Zoë Ball getting the Radio One breakfast show, they wouldn't have thought about becoming a broadcaster. And, for instance, in

London I guess people around the industry would know Roger Scott, although he only broadcast in the city and that for a few years. But there were so many people across commercial radio who were almost Roger Scott clones with his style of total economy of words.

There are obvious people in music radio who have made a difference. Clearly, Kenny Everett was a national influence. Another name on the shortlist is Noel Edmonds.

Some people might think of him now as a candlebloss TV presenter, but he was quoted by loads of broadcasters as being an influence. There were really influential broadcasters at the other end like Alan "Fluff" Freeman who was totally focused on the music.

If you go through and look at these names they cover an incredibly wide range of styles and eras. Tim Blackmore is awards chairman of the Sony Radio Academy Awards

# Classified

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## The Upfront Club Top 40

Artist	Week	Chart Position	Artist	Week	Chart Position
1	1	1	1	1	1
2	11	2	2	11	2
3	NEW	3	3	NEW	3
4	8	4	4	8	4
5	1	5	5	1	5
6	11	6	6	11	6
7	20	7	7	20	7
8	2	8	8	2	8
9	4	9	9	4	9
10	NEW	10	10	NEW	10
11	11	11	11	11	11
12	NEW	12	12	NEW	12
13	4	13	13	4	13
14	5	14	14	5	14
15	6	15	15	6	15
16	7	16	16	7	16
17	11	17	17	11	17
18	NEW	18	18	NEW	18
19	11	19	19	11	19
20	4	20	20	4	20

Artist	Week	Chart Position	Artist	Week	Chart Position
21	11	21	21	11	21
22	20	22	22	20	22
23	11	23	23	11	23
24	11	24	24	11	24
25	11	25	25	11	25
26	2	26	26	2	26
27	NEW	27	27	NEW	27
28	2	28	28	2	28
29	2	29	29	2	29
30	NEW	30	30	NEW	30
31	NEW	31	31	NEW	31
32	11	32	32	11	32
33	NEW	33	33	NEW	33
34	11	34	34	11	34
35	11	35	35	11	35
36	11	36	36	11	36
37	11	37	37	11	37
38	11	38	38	11	38
39	11	39	39	11	39
40	NEW	40	40	NEW	40

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Chart Position	Label
1	THE KILLERS	1	Mercury
2	ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EDEN)	2	Mercury
3	K'ROSS 2 (WITH TAYLOR)	3	BMG
4	SOULCAST (SOMEONE LIKE ME)	4	Mercury
5	MASTERS AT WORK (WORK)	5	Mercury
6	MIXTA LOVE (TODAY)	6	Capitol

### THE PLAYLIST

Rank	Artist	Chart Position	Label
1	THE KILLERS	1	Mercury
2	ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EDEN)	2	Mercury
3	K'ROSS 2 (WITH TAYLOR)	3	BMG
4	SOULCAST (SOMEONE LIKE ME)	4	Mercury
5	MASTERS AT WORK (WORK)	5	Mercury
6	MIXTA LOVE (TODAY)	6	Capitol



Groove Around: parties for post-clubbers

### Therese achieves double

by Alan Jones

A week after providing the year's highest debut on both the Upfront and Commercial Pop charts - at number three on the former and number four on the latter - Therese vaults to the top of both with *Feel'Er Me*. Ending up with a 13.7% lead over *Groove Around's* Get Down on the Upfront chart, and a 14.7% advantage over *Interna!s* I Won't Be Crying on the Commercial Pop chart, *Feel'Er Me* is the debut UK solo single by the 29-year-old Swedish singer, full name Therese Granqvist.

Therese is no stranger to the chart, having fronted *StoneBridges* - another one club hits Put 'Em High (2004) and Take Me Away (2005).

Mixes for *Feel'Er Me* were provided by **Digital Dog**, **Thomas Gold**, **Soul Central** and **Henrik B**. Digital Dog - a London-based duo comprising Steve Cornish and Nick Mace - also produced and co-wrote the track, and score their second straight number one on the Commercial Pop chart, where they were the sole mixers of last week's chart topper, *Leave Me Alone* (I'm Lonely) by **Pink**.

After pulling up just 8% behind *Trinibabe*, **Nelly Furtado** and **Justin Timberlake's** *Give It To Me* on last week's Upfront chart, *Feel'Er Me* actually loses support, and is now 19% in arrears. By contrast, *Give It To Me* enjoys another surge in support, and spends its fourth week at the chart apex.

Beyond the published (Top 40) Upfront Chart this week, there are 22 breakers (records making their first appearance or increasing support) in the rest of the Top 100. The Top 10 are listed elsewhere on this page, and the next 10 are 11 *Without Love* - **Justice Jules**, 12 *I Wanna Have Your Babies* - **Natascha Bedingfield**, 13 *Here I Am* (In Your Eyes) - **Heligoodbye**, 14 *Black Is the Colour* - **Cara Dillon**, 15 *Adventure*, 15 *When Love Becomes a Lie* - **Esti Kay**, 18 *Who Do You - DJ Inc*, 19 *Big Fun* - **Do!n.S.**, 20 *Higher State Of Consciousness* - **Wink**.

### COMMERCIAL POP TOP 30

Rank	Artist	Chart Position	Label
1	THE KILLERS	1	Mercury
2	ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EDEN)	2	Mercury
3	K'ROSS 2 (WITH TAYLOR)	3	BMG
4	SOULCAST (SOMEONE LIKE ME)	4	Mercury
5	MASTERS AT WORK (WORK)	5	Mercury
6	MIXTA LOVE (TODAY)	6	Capitol



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# MUSICWEEK

## The Official UK Charts 07.04.07

### SINGLES

Rank	Artist	Title	Label
1	PROCLAIMERS/B POTTER/A PIPKIN	500 MILES	SBK
2	AVRIL LAVIGNE	GIRLFRIEND	Arista
3	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	Interscope
4	ALEX GAUDINO/C WATERS	DESTINATION CALABRIA	Data
5	THE FRAY	HOW TO SAVE A LIFE	Epic
6	FERGIE	GLAMOROUS	AM
7	KAISER CHIEFS	RUBY	B Uniq/Uq/Play
8	TAKE THAT	SHINE	Polydor
9	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	Just
10	MIKA	GRACE KELLY	Casablanca/Island
11	CAMILLE JONES/FEDDE LE GRANDE	THE OREEPS	Data
12	CALVIN HARRIS	ACCEPTABLE IN THE 80S	Columbia
13	SEAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	Apple Recordings
14	SUGABABES VS GIRLS	ALoud WALK THIS WAY	Excelsior/Island
15	NELLY FURTAADO	SAY IT RIGHT	Polydor
16	P DIDDY	LAST NIGHT	Bad Boy
17	CHRISTINA AGUILERA	CANDYMAN	BMG
18	KINGS OF LEON	ON CALL	Red Me Down
19	MAXIMO PARK	OUR VELOCITY	Warp
20	GOSSIP	STANDING IN THE WAY OF CONTROL	Back Street Recordings
21	KELLY FEAT. CEE LO	LIL STAR	Virgin

### ALBUMS

Rank	Artist	Title	Label
1	TAKE THAT	BEAUTIFUL WORLD	Public
2	ELTON JOHN	ROCKET MAN - THE DEFINITIVE HITS	Mercury
3	CASCADA	EVERY TIME WE TOUCH	All Around The World
4	KAISER CHIEFS	YOURS TRULY ANGRY MOB	B Uniq/Play
5	NELLY FURTAADO	LOOSE	Columbia
6	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS	Just
7	AMY WINEHOUSE	BACK TO BLACK	Island
8	DOLLY PARTON	THE VERY BEST OF	Sony BMG
9	THE FRAY	HOW TO SAVE A LIFE	Epic
10	MIKA	LIFE IN CARTOON MOTION	Casablanca/Island
11	RAY QUINN	DOING IT MY WAY	Sony Music
12	SNOW PATROL	EYES OPEN	Fiction
13	SIMPLY RED	STAY	Sire/Interscope
14	THE KILLERS	SAM'S TOWN	Vertigo
15	THE DOORS	THE VERY BEST OF	Epic/Sony
16	MACHINE HEAD	THE BLACKENING	Rockburgh
17	GWEN STEFANI	THE SWEET ESCAPE	Interscope
18	ENTER SHIKARI	TAKE TO THE SKIES	Archie/Island
19	ARCADE FIRE	NEON BIBLE	Sire/Sony
20	JAMES MORRISON	UNDISCOVERED	Polydor
21	PAOLO NUTINI	THESE STREETS	Atlantic

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MUSICWEEK



LAST WEEK	THIS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	2
3	3	1	3
4	4	1	4
5	5	1	5
6	6	1	6
7	7	1	7
8	8	1	8
9	9	1	9
10	10	1	10

### PRE-RELEASE AIRPLAY TOP 20

LAST WEEK	THIS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	2
3	3	1	3
4	4	1	4
5	5	1	5
6	6	1	6
7	7	1	7
8	8	1	8
9	9	1	9
10	10	1	10
11	11	1	11
12	12	1	12
13	13	1	13
14	14	1	14
15	15	1	15
16	16	1	16
17	17	1	17
18	18	1	18
19	19	1	19
20	20	1	20

These charts are also available online at [musicweek.com](http://musicweek.com)



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### POP MUSIC



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### COOL CUTS CHART

LAST WEEK	THIS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	2
3	3	1	3
4	4	1	4
5	5	1	5
6	6	1	6
7	7	1	7
8	8	1	8
9	9	1	9
10	10	1	10
11	11	1	11
12	12	1	12
13	13	1	13
14	14	1	14
15	15	1	15
16	16	1	16
17	17	1	17
18	18	1	18
19	19	1	19
20	20	1	20

### URBAN TOP 30

LAST WEEK	THIS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	2
3	3	1	3
4	4	1	4
5	5	1	5
6	6	1	6
7	7	1	7
8	8	1	8
9	9	1	9
10	10	1	10
11	11	1	11
12	12	1	12
13	13	1	13
14	14	1	14
15	15	1	15
16	16	1	16
17	17	1	17
18	18	1	18
19	19	1	19
20	20	1	20
21	21	1	21
22	22	1	22
23	23	1	23
24	24	1	24
25	25	1	25
26	26	1	26
27	27	1	27
28	28	1	28
29	29	1	29
30	30	1	30

### POP MUSIC AIRPLAY TOP 20

LAST WEEK	THIS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	2
3	3	1	3
4	4	1	4
5	5	1	5
6	6	1	6
7	7	1	7
8	8	1	8
9	9	1	9
10	10	1	10
11	11	1	11
12	12	1	12
13	13	1	13
14	14	1	14
15	15	1	15
16	16	1	16
17	17	1	17
18	18	1	18
19	19	1	19
20	20	1	20
21	21	1	21
22	22	1	22
23	23	1	23
24	24	1	24
25	25	1	25
26	26	1	26
27	27	1	27
28	28	1	28
29	29	1	29
30	30	1	30



Just a few of the artists who have recently been given the POWER TREATMENT

Body Liv, Goode Armada, Milka, Just Jack, The Hoxtons, Fonzarelli, Soul Seekers, Freedom Frie, Tim Deluxe, Calvin Harris, Michael Gray, Dada, Mark Ronson, Soulcast, Another Chance, Alex Gaudino, Da Souza, Meck, Camille Jones vs Fedde le Grand ....  
So why would you even consider using anyone else for your club promotion?

[www.power.co.uk](http://www.power.co.uk) or 020 8932 3030

## FAST CHART

### SINGLES

**NUMBER ONE**  
THE PROCLAIMERS/BRIAN POTTER/ANDY PIPPIN  
(I'M GONNA BE) 500 MILES (EMI)  
Outselling the rest of the Top Five added together, the Comic Relief song has now sold more than 226,000 copies and springs to second place in the year-to-date chart behind Mika's Grace Kelly.

### ARTIST ALBUMS

**NUMBER ONE**  
TAKE THAT BEAUTIFUL WORLD (POLYDOR)  
Looking set for a comfortable majority on its eighth week at number one, Take That's Beautiful World eventually fought off a fast-mounting challenge for its position from Elton John's new compilation Rocket Man by just 863 sales.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS FLOORFILLERS ANTHEMS (A&U/WUMTV)  
A&U/WUMTV's Floorfillers Anthems continues (it holds a considerable lead, despite its sales slipping by 94% week-on-week to 21,000.

### RADIO AIRPLAY

**NUMBER ONE**  
GWEN STEFANI FEAT. AKON THE SWEET ESCAPE (Geffen)  
The Kaiser Chiefs' Ruby and Take That's Shine both logged more plays last week but a far superior audience of 79,84m – easily the best of any record on any week so far this year – swept Gwen Stefani and Akon's The Sweet Escape with a second week at the chart summit.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Fields: Everything Last Winter (Atlantic); Maximo Park: Our Earthly Pleasures (Warp); Kings Of Leon: Because Of The Times (Columbia); Timbaland Shock Value (Polydor); Macy Gray Big (Polydor); Melanie C This Time (Red Girl); The Proclaimers Best Of (EMI Catalogue)  
**APRIL 9**  
Bright Eyes Cassadega (Polydor); Ciara The Evolution (RCA); Dub Pistols Spoolers And Twinklers (Sunday Best)  
**APRIL 16**  
Patti Smith Twelve (Columbia); Mark Ronson Version (Columbia); Switches Head Turned To Dead (Atlantic); Gareth Gates Pictures... (UMTV); Avril Lavigne The Best Damn Thing (Columbia); Gardner Thor Cortes Danza (Beliver)  
**APRIL 23**  
Arctic Monkeys Favourite Worst

## The Market

### Elton John rockets up albums list

by Alan Jones  
The albums market recovered marginally from its 41-week low last week, with overall sales of 2,129,678 being 0.9% up on the previous frame.  
Despite this, sales at the top of the chart were subdued, with Take That's Beautiful World securing its second consecutive week at number one on sales of just 32,102. The same album had its sixth and last week at number one in its first spell at the summit 12 weeks ago, on sales of only 29,638.

Aside from Beautiful World, the last album to top the chart with sales below 32,000 was Dido's Life For Rent, which was number one in the last two weeks of January 2004 on sales of 30,711 and 30,638.  
Although Beautiful World was the biggest seller for the week as a whole, it was ousted last Friday and Saturday by Elton John's new compilation Rocket Man – The Definitive Hits, which benefited from the publicity surrounding the veteran singer-songwriter's 60th birthday and ITV's Happy Birthday Elton.

All of Elton's recordings were simultaneously made available for download for the first time and five of them sold sufficient copies to make the Top 400. Rocket Man was the most popular, with sales



Elton John celebrating his 60th birthday with Snow Patrol at Madison Square Garden

of a little over 1,600 earning it a number 63 placing on the chart, nearly 35 years after it peaked at number two. Also in the Top 200: Your Song at number 27 (1,400 sales); I Guess That's Why They Call It The Blues at number 117 (900 sales); I'm Still Standing at number 124 (800 sales); and Tury Dancer at number 136 (750 sales).

Continuing at the top of the singles chart, The Proclaimers' Comic Relief version of their 1988 hit I'm Gonna Be (500 Miles) sold a further 78,600 copies last week. The other Comic Relief single, Walk This Way, by Sugababes Vs. Girls Aloud dives 2-4, allowing the four singles that were immediately behind it in last week's chart to move up a

note, despite the fact that they all sold fewer copies than the previous week.

Avril Lavigne's Girlfriend becomes her highest charting single, moving 3-2 on sales of 21,500. Gwen Stefani & Akon's The Sweet Escape bounces 4-3 on sales of 21,000; Alex Gaudino and Crystal Waters' Destination Calabria moves 6-4 on sales of 18,000; and The Fray's How To Save A Life recovers 6-5 on sales of 17,000.

The Fray single spent four consecutive weeks at number five before dipping to number six last week and has spent the last nine weeks in the Top 10. The band's album of the same name jumps 19-9 on sales of 15,000.

## KEY INDICATORS

### SINGLES

Sales versus last week: -94%  
Year to date versus last year: -0.4%

### MARKET SHARES

Universal	36.1%
EMI	22.4%
Sony BMG	21.7%
Warner	5.0%
Independents	14.6%

### ALBUMS

Sales versus last week: 0.0%  
Year to date versus last year: -8.9%

### MARKET SHARES

Universal	54.2%
Sony BMG	22.4%
EMI	8.6%
Warner	6.0%
Independents	8.7%

### COMPILATIONS

Sales versus last week: +4.7%  
Year to date versus last year: +10.1%

### MARKET SHARES

Universal	47.9%
EMI	21.2%
Ministry Of Sound	17.7%
Sony BMG	9.7%
Warner	3.5%

### RADIO AIRPLAY

#### MARKET SHARES

Universal	47.9%
Sony BMG	25.2%
EMI	5.8%
Warner	5.6%
Independents	5.6%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 35.6% US: 41.7% Other: 22.5%  
Origin of albums sales (Top 75):  
UK: 50.9% US: 39.2% Other: 10.2%

For fuller listings, see [www.musicweek.com](http://www.musicweek.com)

## NEW ADDITION



Nine Inch Nails will release their anticipated fifth studio album on April 16, titled *Year Zero*. The album has been preceded by an innovative viral marketing campaign which promotes the album's concept, leading fans to discover websites that tell of an "Orwellian picture of the US in the year 2022". The lead single, *Survivalism*, is at radio now.

## SINGLES

**THIS WEEK**  
Christina Aguilera Candy Man (RCA); Natasha Bedingfield I Wanna Have Your Babies (RCA); My Chemical Romance I Don't Love You (Warner Bros); Bright Eyes Four Winds (Polydor); Arctic Monkeys Brampton (Domino); The Good, The Bad And The Queen Green Fields (Parlophone); Mark Ronson Stop Me (Columbia); Beyoncé & Shakira Beautiful Liar (RCA)  
**APRIL 9**  
Muse In My Room (Warner); Bob Dylan Thunder On The Mountain (Columbia); Gareth Gates's Rainbow (Polydor); Krewella Gates Changes (UMTV); The Shins Australia (Warner Bros); Dinosaur Jr Been There All The Time (FIAS)  
**APRIL 16**  
Siobhan Donaghy Don't Give It Up (Parlophone); Herman Dune I Wish I

Could See You Soon (Virgin); BRMC Weapon Of Choice (Island); Ash You Can't Have It All (Warner Bros); The Enemy Away From Here (Warner Bros)  
**APRIL 23**  
Groove Armada Get Down (Columbia); Jamie T Shaka (Virgin); Marie Street Preachers Your Love Alone (Columbia); The View (Columbia); Mika Love Today (Universal/Island)  
**APRIL 30**  
Any Winehouse Back In Black (Island); CSS Let's Make Love And Listen To Death From Above (Warner Bros); FFAP Into Oblivion (Atlantic); Gym Class Heroes Capids Chokehold (Atlantic)  
**MAY 7**  
McFly Tinseltown/Baby's Coming Back (Universal/Island); Akon Don't Matter (Universal/Island)  
**MAY 21**  
Andrea Corra Shine On You (Atlantic)

07.04.07

## Cribs surprise assault planned

### The Plot

Kapranos-produced album expected to elevate band to loftier commercial heights

**THE CRIBS MEN'S NEEDS, WOMEN'S NEEDS, WHATEVER (WICHITA)**  
One of indie pop's best-kept secrets will soon be let out of the bag, as Wichita Recordings prepares to release *The Crib's* third and most commercially viable album to date.

The label believes new album *Men's Needs, Women's Needs, Whatever*, produced by Franz Ferdinand's Alex Kapranos and released on May 21, has the potential to reach a more diverse audience than their previous offerings.

"There is a really genuine excitement around the new record," says Wichita product manager Mark Bowen. "It's pretty rare for a band to get to their third album and still be genuinely excited about it just because the better records artistically, and also commercially. We're feeling that

with this record the band will be getting their commercial dues."

Prior to the album's release, Wichita will issue new single *Men's Needs* on May 14, both digitally and physically. All formats will contain an extra track recorded with Kapranos, plus remixes by CSS, Goose and Minotaur Shock. Wichita is holding back on releasing any product before the single in order to create an element of surprise around the band's return.

"This band is going to surprise a lot of people when they come back," says Bowen. "We hope that by concentrating everything into that first week we can give people a better indication of just how big the band have become while they've been away."

The second part of Wichita's campaign will involve broadening the strong press support beyond publications such as the *NME* and pushing them further towards the mindset of broadcast publications. The same will apply to TV and radio, where Bowen feels *The Crib's* have failed to make substantial gains to date.

"The biggest difference for us with this campaign is that we're confident that we'll get a level of



radio support that we've never had before," he says. "All the initial feedback from national radio is encouraging."

*Men's Needs* recently got its first airing on Zane Lowe's *Radio One* show, while the band will guest on Sky Sports One's *Soccer AM* on May 19.

A North American tour will begin in San Francisco on April 26, while the tour's UK leg of Astoria-sized venues will kick off at Keel University on May 21. The band will also make a number of global festival appearances, including Coachella in April and the O2 Wireless Festival in June, to coincide with the release of the album's second single 'I'm A Realist'.

### CAMPAIN SUMMARY

**MANAGER:** James Sandford, SuperVision  
**LABEL:** Wichita  
**PUBLISHING:** Chrysalis Music Publishing  
**PRODUCT MANAGER:** Mark Bowen, Wichita  
**PRESS:** Paddy Dicks, Bad Moon

**NATIONAL RADIO:** Rob Lynch, *Airplay*  
**REGIONAL RADIO:** Jake Thompson, *Anglo*  
**TV:** Kewes Wilkine & Rachel Dicks, *Big Sister*  
**LIVE BOOKING:** Chris Myhill, Agency Group

## TASTEMAKERS TIPS

### 1990s

See You At The Lights (Rough Trade)

JANICE LONG, BBC RADIO TWO



"1990s played this when they did a session for my Radio Two show in May 2006. I booked them on the strength of a demo and the Glaswegian three-piece turned in a blinding live set. I have been playing this brilliant piece of rightly underpremiered rock and roll to massive response — all good. Listen loud and you will love."

## Electric Soft Parade

No Need to Be Downhearted (Truck)

DANNY ECCLESTON, MOJO MAGAZINE

"I remember appearing on the unlicensed Channel Four

breakfast show *RISE*, with ESP's Tom and Alex White. They were hilarious and irrepressible and their psychedelic debut *Holes In The Wall* promised much. After a diversion with Brakes and a few more DIY, yet instantly more original, with a range of instrumentation and an elegiac mood that puts them in the van (with Field Music and The Earlies) of what I like to think of as a new wave of progressive pop. I can't stop playing it."

## Type O Negative

Dead Again (SPV)

DARREN SADLER, ROCK SOUND

"Featuring some of their most mournful and ferocious songs to date, *Dead Again* is arguably the gloom-fathers' most consistent record in years. Alongside the most depraved doom — The Profit Of Doom and These Three Things — are some frantic hardcore moments, notably *Dead Again* and *Tripping A Blind Man*.

## THE INSIDER

### MusFlash TV

The business plan behind MusFlash, a new TV station which launched in March on Sky's free-to-air platform, is both simple and ingenious.

"75% of CDs bought are by the 20- to 60-year old demographic," says MusFlash chairman and managing director Barry Evans. "The idea was, where is the TV business for the market that buys the product?"

"Adults don't have the time to channel surf," adds Evans, whose near-30 years of music industry experience includes holding executive positions at EMI and

Phonogram and working with companies such as Zomba. "If you want to sit down for half an hour and be brought up to date with what is happening in the music industry," he says.

The result is a channel that Evans likens to "Sly News meets the music industry": a rolling schedule that features eight half-hour, genre-specific music infotainment shows focusing on rock, pop, urban, dance, jazz, world, roots and classical music, with a further two slots devoted to music and film DVD. These will all be updated weekly.

The shows will not feature on-screen presenters, though the shows will be hosted down the line, but he promises high-end graphics that will be "the best of

## Unsigned iTunes success story aims sights at physical market

### Campaign focus

Her debut album was recorded for just £250, but the low budget is not hindering UK artist Kate Walsh's rise to the top.

Walsh was last week celebrating becoming the first unsigned artist to hit the number one spot on the iTunes albums chart, ahead of major label releases by Take That, Kaiser Chiefs and Arcade Fire.

"It's a sign of that DIY ethos thing working," says Jonathan Morley from Northern Lights, who has been managing Walsh since May last year and funded the recording of her album, entitled *Tim's House*.

Available in the UK digitally since March 19, the album has also been building a profile in the US since iTunes featured it on its home page; this in turn helped send *Tim's House* into the top five of the site's folk chart. The grassroots of support for the album was echoed by iTunes UK, where the title track was made Track Of The Week to coincide with the album's



release. "The enthusiasm from iTunes has been fantastic and obviously played a big part in getting *Kate* in front of people," says Morley.

To capitalise on the exposure, Morley says the album was marked up at a lower price in the two weeks ahead of release.

"We offered the album at £4.74, which has obviously had some effect because people are hearing the song and deciding to

buy the album," he says. *Tim's House* will be released physically in the UK today (Monday) and Morley is currently in talks with UK labels about licensing the album.

"This is a great position for us to be in," he says. "We've kept that creative control and the dream now is to upstream the album to a label that is passionate about it and can take it forward."

## RADIO PLAYLISTS

### RADIO 1

**A LIST**  
Alex Galt *Acoustic Destruction* Caribian, Arctic Monkeys *Brickwork*, Blue Party 1:58  
**B LIST**  
Reverend & The Makers *The Streets*, Clavin Harris *Acceptable In The 80s*, Paul Oakenfold *Sweet Escape*, James Morrison *Undiscovered*, Justin Jack *Glory Days*, Kleonox *Gravy's Rainbow*, Mark Ronson *Take A Walk*, Morrisweather *Stop Me*, Machine Punk *Our Velocity*, My Chemical Romance *I Don't Love You*, Natasha Bedingfield *I Wanna Have Your Babies*, Patti LaBelle *When Shes Raging*, Razorlight *Can't Stop This Feeling*, I've Got A Secret *Hill Top*, Shazam *I Do*, Sade *By Your Side*, The Fratellis *Baby Fresh*, Timberland *Fluoride*, Timberlake *Give It To Me*  
**B LIST**  
Amy Winehouse *Dick*, J. Black *Avril Lavigne*, Geri Halliwell *Boyzone*, & Shalane *Beautiful Lies*, Ciara *Like A Boy*, Dada *Lollipop*, De Souza *Feat. Shina *Shy*, Fergie *Generous*, Groove*

Armand *Get Down*, Meek *Feat. Dina Faei*, Mike Home *Mika Love*, Tossie *Invisible*, Ne-Yo *Because Of You*, The Enemy *Away From Here*, The Young Wild *Awake*, The View *The Day*  
**C LIST**  
Amenite *Take Control*, Ash *You Can't Have It All*, Gym Class Heroes *Good Good*, Jack Penate *Split At Stars EP*, James T. Spinks *Linkin Park What I've Done*, Little Man *Take This*, Miki D *Love*, Mavado & Miki *It's Wonderful*, Slickmon *Doggydog Don't Give It Up*, Snow Patrol *Sigal Fire*  
**D LIST**  
Air Traffic Controller *Hellsing*, Howie *On The Way*, Kings Of Leon *On Call*, The Crib's *Men's Needs*

### RADIO 2

**A LIST**  
Beverly Knight *No Man's Land*, Cherry Ghost *Mathematics*, Christina Aguilera *Confessions*, Louisa *Sofara Love Me*, Sade *Mark Ronson Stop Me*, Michael Buble *Everytime*, Mika *Love*  
**B LIST**  
Timothy *Cherish*, Tinashe *Close*





**SINGLE OF THE WEEK**  
**Black Rebel Motorcycle Club**

**Weapon Of Choice**  
Island 732365  
BRMC's move to Island has clearly given them a new lease of life, because this taster for their April 30-released album *Baby 81* is an amazing return to form. It is a hook-laden anthem with a memorable chorus that delivers in the first opening seconds. The song went down a storm at their recent Bloomsbury Ballroom show in London, while the band are ready to explode on their own UK tour later this month.

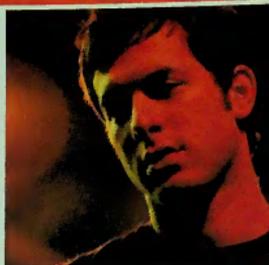
**ALSO OUT THIS WEEK**  
**SINGLES**  
Michael Biebel: *Everything* (Warner Bros.); Hanson: *Go (Rocking Vinyl)* (Inclus); Love Harts (Columbia)

**ALBUMS**  
Ari! Lavigne: *The Best Damn Thing* (Arista); Nine Inch Nails: *Year Zero (Island)*; The Mighty Boars: *Swine And Cockle* (One Little India)

Records released 16.04.07

**ALBUM OF THE WEEK**  
**Mark Ronson**  
Version

Columbia 88697080032  
Music Week's producer of the year, Ronson - also an artist in his own right - releases this funky-uptempo-anticipated collection of hooked-up covers. With big names - Robbie Williams, Lily Allen, Amy Winehouse - guesting on tracks originally by the likes of Britney Spears, Radiohead, and Kaiser Chiefs, it is a huge affair. It doesn't always work, but when he's on form, as an lead single and Smiths cover *Stop Me*, it is nothing short of breathtaking.



**Singles**

**120 Days**  
*Come Out, Come Down, Fade Out, Be Gone* (Smithtown Supersound STS11200)  
This is a staggering debut UK release, a swirling and utterly euphoric nine-minute krautrock epic which feels like travelling at supersonic speed along an autobahn from their Norwegian hometown of Kristiansund to Dusseldorf and beyond.

**Apostles of Hustle**  
*Cheap Like Sebastian (Arts & Crafts AC5046303)*  
Cheap Like Sebastian is the first single from Canadian imports *Apostles Of Hustle's* sophomore album *National Anthem Of Nowhere*. Inspired by cheaply replicated religious imagery and watching adult TV in a gloomy hotel room, songwriter Andrew Whitehead has created an enchanting tune swash with sweeping harmonies that should stir radio interest.

**Ash**  
*You Can't Have It All* (Warner ASH05004)  
Ash have a 14-year-long track record of producing consistently brilliant guitar pop that shames many of their contemporaries and they return again with their distinctive sound. This self-produced effort is at the heavier end of their spectrum and not quite as catchy as their hits of yore, but it should still be an effective curtain-raiser for their forthcoming album. It is C-listed at Radio One.

**Busy P**  
*Rainbow Man* (Ed Banger/Because BECAUSE0123)  
*Busy P is the nom de plume of Daft Punk manager/ED Banger founder/all round nice guy and Parisian man about town Pedro Winter. With such a pedigree, it is hardly surprising that P makes a particularly French-sounding dirty electro racket. All three tracks show a unusual talent, from Chop Suey's Justice/DJ Funk-isms, to his cutting remix of P'ancys What's Your Name Again.*

**Dinosaur Jr**  
*Been There All The Time* (PIAS P1L0715)  
The first single to be taken from Dinosaur Jr's new album *Beyond* is their first with the original line-up since 1988's *Bug*. With J Mascis' unmistakable drawn-out vocals, extended guitar solos at car-bleeding volumes and Lou Barlow's dirgy basslines, *Been There All The Time* sounds sure to stand the test of time.

**The Enemy**  
*Away From Here* (Siff/Warner Bros WE41930C)  
*Away From Here* is an uptempo, guitar-driven song with a hugely commercial underbelly. Probably the most instantaneous single yet from the Coventry trio, *Away From Here* will follow the path of previous singles in getting released on the newly-revived Siff label. The B-side features a version of *A Message To You* featuring The Specials' Neville Staples.

**The Films**  
*Black Shoes* (7HZ 7H20013V)  
Released ahead of their extensive UK tour through May and June, the first single from *The Films'* forthcoming album is an anthemic rock 'n' roll tune that captures the band's live energy. Straddling *The Strokes* with an upbeat country twist, *Black Shoes* is a cool, summer rock song.

**Fortune Drive**  
*Sparkle* (Shy CDGH49)  
Telling indie anthem *My Girlfriend's An Arsonist*, this driving, thrilling rocker is full of muscle and spirit, driven by powerful guitars that only needs a small push from radio to get their message across.

**Husky Rescue**  
*Caravan* (Catskills RIDD056)  
*The Helsinki* five-piece follow their second album *Ghost Is Not Real* with this slow-moving number that could have been their long player up the charts. An ethereal number that aims to enchant with Reeta-Liina Korhola's melodious vocals leading some gently jangling guitars, Caravan is, unfortunately, too lightweight for comfort.

**Lady Sovereign**  
*Those Were The Days* (Casual/Island SOVD06)  
*Those Were The Days* is the seemingly obligatory "back in the day" reminiscence every rapper records, about when you could go away on holiday leaving the door unlocked etc. However, typically Sov, the lyrics are excellent, but the production plumps itself lazily in the world of commercial US hip hop. Too many people do this kind of thing.

**Lucky Jim**  
*You're Lovely To Me* (Skint SKINT1010CS)  
Widely known for its use in the TV advert for Kingsmill bread, which is also used as sponsor LK Today, this acoustic-picking, whining melodic ballad is being supported by the likes of Jo Whalley and Sara Cox and is getting regular play on Capital Gold. It should give Lucky Jim a sizeable hit.

**Macy Gray feat. Natalie Cole**  
*Finally Made Me Happy* (William/Geffen 173282)  
The first release from Gray for William/Geffen is a sultry, gospel-tinged jazz-swarmer that features Natalie Cole on the high notes and the Black Eyed Peas frontman on co-production duties. Sounding in fine voice throughout, it is a rather grown-up affair and an excellent taster for her new album *Big*, due in May.

**Ocean Colour Scene**  
*I Told You So* (Mossley Shoals CDOCS1)  
This jangling indie-pop strummer signals OCS's first release on their own Mossley Shoals label and embraces the true spirit of the DIY ethic. A ridiculously catchy summer anthem, it is reminiscent of classic George Harrison, which will drive anticipation for their new studio album *On The Leyline*, released April 30.

**Jack Pentate**  
*Spirit At Stars* (XL XLS264CD)  
His first release since signing to XL Recordings, Jack Pentate is a fresh new potential talent. Combining elements of punk, folk and rock 'n' roll with a distinct London twang, there are few

artists that can match his incoherent talent. His self-produced EP *Spirit At Stars* is feisty indie rock with a mischievous pop sensibility. For someone so young, Pentate is already a master at his craft and one that's destined to go far.

**Amy Winehouse**  
*Back To Black* (Island 7323262)  
The title track from Winehouse's superb sophomore album is a choice cut so soulful you can almost smell the bar-room smoke while listening to it. Her album charted at number seven in the US last week and with good reason: her accessible but contemporary take on classic soul has near-universal appeal.

**Albums**

**Blonde Redhead**  
*23* (4AD CAD271/CD)  
For all those shoe-gazing watchers, 23 sounds pretty much exactly how you would imagine Rachel from *Slowdive's* fronting *Lovelace's* My Bloody Valentine would turn out - pretty damn fantastic. As you might imagine, it is not exactly an original mix, but when delivered with this level of brio it really doesn't matter.

**Gardar Thor Cortes**  
*Cortes* (Believe/BELVECD042)  
Easy to dismiss as a Russell Watson knock-off, this record may in fact be a winning formula. Pushing the boundaries of classical crossover with a beautiful rendition of A-ha's *Hunting High and Low*, plus acoustic numbers featuring the likes of Katherine Jenkins and Heather Small, help suggest Cortes has a place leading a new breed of classical pop.

**Loney, Dear**  
*Loney Noir* (Regal REG142CD)  
Combining the best bits of Big Star and Broken Social Scene, Emil Svannagan aka Loney, Dear is one of Sweden's finest songwriters. His urgent and forlorn falsetto fits perfectly with the quaint keys, Belle & Sebastian-esque rhythms and two melodies found on songs like *Am John*. Loney, Noir is a gorgeous album.

**Shitkido**  
*Kingdom Of Fear* (Fierce Panda NONG499CD)  
Anyone who has witnessed the Shitkido live experience will know the combination of dance grooves and punk guitars is a joyous thing and on their debut album, they have largely succeeded in capturing that spirit. It stands a very good chance of becoming a breakthrough party album of 2007, although it remains to be seen quite how effective the marketing campaign on this month's *Viz* letters page proves to be.

**Patti Smith**  
*Twelve* (Columbia 82876872512)  
Recent inductee into the Rock And Roll Hall Of Fame, Smith is back with her first studio album since 2004's *Trapeze*. Twelve is a collection of masterfully mellow and delicate covers including the likes of Jimi Hendrix's *Are You Experienced?*, Neil Young's *Helpless* and *The Rolling Stones Gimme Shelter* to name but three.

**Stefy**  
*The Orange Album* (RCA 88697060532)  
Following the radio-friendly popness of Stefy's single-tinged, this album from the Eighties-style singer is full of retro tunes that are mostly one part Burythmics and one part Female Duran Duran. It is surely an acquired taste, but she has just enough attitude and presence to cut through gimmicks.

**Two Lone Swindons**  
*Wrong Meeting* (Rotters Golf Club RCFP013)  
In true contrary style, Andrew Weathers and Kaitie Tennisoned distance themselves further from their dancefloor roots on *Wrong Meeting* and dive deeper into their straight-up guitar/bass/drums rockabilly sound. It is a hit-and-miss affair with questionable lyrical imagery, murky clichés abound, but, thankfully, on tracks such as *Work At Night*, *Paint Saints* and *Get Out Of My Kingdom*, their magic sonic touch remains undimmed.

This week's reviewers: Christopher Barrett, Adam Bellow, Jimmy Brown, Ben Cavett, Stuart Clarke, Ash Desai, Jim Larkin, Owen Lawrence, Nick Tessa and Simon Ward.



Gwen Stefani and Akon remain on top for radio, while Mika and Christina Aguilera make the strongest leaps with their new singles

# The UK Radio Airplay

## RADIO ONE

Pos	Last	Artist/Title	Feat	Cont	Airdate
1	1	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME COLUMBIA	26	25	2582
2	4	CALVIN HARRIS ACCEPTABLE IN THE 80'S COLUMBIA	24	25	2736
3	5	ALEX GAUDINO DESTINATION CALABRIA DATA	23	23	2138
3	7	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFIN	21	23	2695
5	19	BLOC PARTY I STILL REMEMBER WIDENIA	36	22	1845
6	20	JAMES MORRISON UNDISCOVERED POLYDOR	30	21	2656
6	10	THE FRATELLI BABY FRATELLI FALLOUT	25	21	1817
6	7	THE FRAY HOW TO SAVE A LIFE EPIC	21	21	1893
6	1	CAMILLE JONES VS FEDE LE GRAND THE CREEPS DATA	26	21	2637
10	7	SEAMUS HAJI FEAT. KAYJAY LAST NIGHT A DJ SAVED MY LIFE AFRILLO	20	20	2737
10	5	MAXIMUM PARK OUR VELOCITY VERTIGO	23	20	2629
12	3	GOSSIP STANDING IN THE WAY OF CONTROL BACKWOODS	25	19	1495
12	20	KLAXONS GRAVITY'S RAINBOW RINGE	35	19	1674
14	14	PAOLO NUTINI NEW SHOES ATLANTIC	18	18	1836
14	15	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	18	17	1634
14	14	ARBITO MONKEYS ORGANSTOMP ORANGE	18	16	1549
14	24	TIMBALAND GIVE IT TO ME POLYDOR	13	16	1829
16	20	NELLY FURTADO SAY IT RIGHT GEFIN	20	15	1657
16	18	MY CHEMICAL ROMANCE I DON'T LOVE YOU NEWTUNE	15	15	1106
16	6	THE ENEMY AVAL FROM HERE WARNER BROS	7	15	2074
16	6	FALL OUT BOY THANKS FOR THE MEMORIES MERCURY	7	14	1495
20	20	RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT VERTIGO	25	13	1268
22	24	THE TWANG WIDE AWAKE POLYDOR	13	13	9256
24	6	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR RCA	6	12	3878
24	6	AVRIL LAVIGNE GIBRIFRIEND RCA	9	12	3076
24	6	DE SOEZA FT. SHEKA GUILTY BY HEAVEN	9	12	3712
24	6	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES PHONOGENIC	7	12	3008
28	29	MIKA FEEL LIKE HOME POLYDOR	10	10	9323
28	29	ARCADE FIRE REEFS THE CAR RUNNING VELOCITY	14	10	763
28	28	FEELIE GUAMOROUS A&M	14	10	773

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## INDEPENDENT LOCAL RADIO

Pos	Last	Artist/Title	Cont	Airdate	
1	2	KAISER CHIEFS RUBY B UNDISCOVERED	2624	224	2925
2	1	TAKE THAT SHINE POLYDOR	2786	235	3480
3	3	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFIN	707	163	1802
4	5	SCISSOR SISTERS SHE'S MY MAN POLYDOR	661	167	2974
4	4	MIKA GRACE KELLY CASABLANCA/ISLAND	1256	179	1180
6	6	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	1129	135	2283
7	10	NELLY FURTADO SAY IT RIGHT GEFIN	1083	126	2280
8	13	PINK LEAVE ME ALONE (I'M LONELY) LAMARCE	922	161	1857
9	7	SNOW PATROL CHASING CARS VERTIGO	1154	139	2630
10	11	KELIS FEAT. CEE-LO LIL STAR VISION	1020	110	1645
11	12	JAMES MORRISON UNDISCOVERED POLYDOR	916	100	1466
12	9	PAOLO NUTINI NEW SHOES ATLANTIC	1003	103	1639
13	15	THE FRAY HOW TO SAVE A LIFE EPIC	816	110	1633
14	20	TAKE THAT PATIENCE POLYDOR	773	954	2742
15	8	THE FRATELLI SHE WHOLES FOR THE CHOIR FALLOUT	1134	158	3698
16	18	THE KOOKS 'SHE MOVES IN HER OWN WAY' VIRGIN	854	189	1132
17	21	RAZORLIGHT BEFORE I FALL TO PIECES VERTIGO	772	87	1297
18	22	THE KILLERS READ MY MIND VELOCITY	727	87	1786
14	14	BOOTY LUV BOOGIE 2NITE RED JACOBI	966	83	2574
20	26	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES PHONOGENIC	627	74	923
21	25	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	688	178	1840
22	28	AVRIL LAVIGNE GIBRIFRIEND RCA	575	165	729
24	24	RAZORLIGHT AMERICA VERTIGO	819	164	1824
24	19	THE FEELING LOVE IT WHEN YOU CALL ISLAND	875	164	1625
25	17	JUST JACK STARRZ IN THEIR EYES SCISSOR	826	167	918
26	23	CALVIN HARRIS ACCEPTABLE IN THE 80'S COLUMBIA	116	68	7078
26	6	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME COLUMBIA	411	602	8813
28	27	CAMILLE JONES VS FEDE LE GRAND THE CREEPS DATA	536	517	2344
29	29	THE FRATELLI BABY FRATELLI FALLOUT	395	52	1339
29	6	JAMES MORRISON WONDERFUL WORLD POLYDOR	465	52	2363

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Pos	Last	Artist/Title	Feat	Cont	Airdate	Pos	Last	Artist/Title	Feat	Cont	Airdate
1	1	7	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFIN	2064	4	79.84	6				
2	3	12	7	KAISER CHIEFS RUBY B UNDISCOVERED	2254	1	56.71	-7			
3	2	8	8	TAKE THAT SHINE POLYDOR	2227	-4	52.81	-15			
4	5	5	0	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME COLUMBIA	727	40	49.31	8			
5	7	8	79	SCISSOR SISTERS SHE'S MY MAN POLYDOR	1882	5	44.34	5			
6	8	11	9	JUSTIN TIMBERLAKE WHAT GOES AROUND... JIVE	1492	10	40.25	6			
7	4	6	64	JAMES MORRISON UNDISCOVERED POLYDOR	1170	11	38	-32			
8	10	7	15	NELLY FURTADO SAY IT RIGHT GEFIN	1366	15	37.03	0			
9	9	7	23	PAOLO NUTINI NEW SHOES ATLANTIC	1060	8	36.21	-5			
10	12	11	5	THE FRAY HOW TO SAVE A LIFE EPIC	1002	9	35.54	2			
11	11	26	29	MIKA GRACE KELLY CASABLANCA/ISLAND	1808	-7	32.36	-10			
12	18	4	4	ALEX GAUDINO DESTINATION CALABRIA COLUMBIA	517	6	31.46	8			
13	16	6	12	CALVIN HARRIS ACCEPTABLE IN THE 80'S COLUMBIA	737	-15	30.07	-1			
14	13	7	11	CAMILLE JONES VS FEDE LE GRAND THE CREEPS DATA	501	-34	26.75	-23			
15	16	2	17	CHRISTINA AGUILERA CANDYMAN RCA	506	-58	26.46	83			
16	8	1	0	MIKA LOVE TODAY CASABLANCA/ISLAND	342	174	25.98	222			
17	15	5	59	RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT VERTIGO	601	25	25.44	-22			
18	24	5	30	PINK LEAVE ME ALONE (I'M LONELY) LAMARCE	1320	32	25.32	17			
19	21	6	44	THE FRATELLI BABY FRATELLI FALLOUT	639	-5	24.92	-4			
20	14	12	25	KELIS FEAT. CEE-LO LIL STAR VISION	1222	6	23.67	-31			
21	28	3	0	STEFY CHELSEA RCA	280	66	23.57	15			
22	20	5	46	LEMAR TICK TOCK WHITE WARD/ISLAND	440	-22	23.34	-36			
23	23	5	13	SEAMUS HAJI/KAYJAY LAST NIGHT A DJ SAVED MY LIFE AFRILLO	445	19	23.25	7			
24	24	3	0	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR RCA	459	33	23.23	36			
25	4	2	0	BLOC PARTY I STILL REMEMBER WIDENIA	351	29	22.53	47			

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Biggest Top 50 Drop ■ Biggest decrease in airplay ■ Audience increased 50% or more



**11.16.** Mika Grace Kelly has broken in the airplay Top 20 for 14 weeks and remains unmovable at number 11, while a second Mika single, Love Today, is the star performer this week, exploding 81-16. Some 12 plays from Radio 20 and seven from Radio One.



**15.** Christina Aguilera Any fears that its Forties style estylenation would result in poor airplay for Christina Aguilera's Candyman can be



Calling a leap  
The Radio Map we pu

Call 020 792365

laid to rest, as the track catapults 48-15 on the airplay chart. Its 500 plays were shared around 73

stations and earned it an overall audience of 26.43m. Aguilera's last single, Hurt, was a rare airplay

failure for her, ranking at number 35, although it got to number 11 on the sales chart.



## CAPITAL

Pos	Last	Artist/Title	Cont
1	1	KAISER CHIEFS RUBY B UNDISCOVERED	2624
2	2	TAKE THAT SHINE POLYDOR	2786
3	4	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFIN	707
4	5	SCISSOR SISTERS SHE'S MY MAN POLYDOR	661
5	3	MIKA GRACE KELLY CASABLANCA/ISLAND	1256
6	7	RAZORLIGHT BEFORE I FALL TO PIECES VERTIGO	772
7	8	THE KILLERS READ MY MIND VELOCITY	727
8	9	JUSTIN TIMBERLAKE WHAT GOES AROUND... JIVE	1492
9	11	NELLY FURTADO SAY IT RIGHT GEFIN	1083
10	14	SNOW PATROL CHASING CARS VERTIGO	1154

## CHRYSLIS

Pos	Last	Artist/Title	Cont
1	3	ALEX GAUDINO DESTINATION CALABRIA COLUMBIA	517
2	5	CAMILLE JONES VS FEDE LE GRAND THE CREEPS DATA	501
3	4	JUSTIN TIMBERLAKE WHAT GOES AROUND... JIVE	1492
4	1	NELLY FURTADO SAY IT RIGHT GEFIN	1366
5	2	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE GEFIN	727
6	17	TIMBALAND GIVE IT TO ME POLYDOR	13
7	7	MIKA FEEL LIKE HOME POLYDOR	10
8	14	FEELIE GUAMOROUS A&M	966
9	18	DANCE NATION MOVE YOUR LOVE DATA	536
10	21	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR RCA	459

# Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART
26	25	35	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POPSOUL	691	2	22.41	6
27	37	8	GOSSIP STANDING IN THE WAY OF CONTROL	BLACK PUNK	572	4	21.82	37
28	72	40	SNOW PATROL CHASING CARS	ROCK/ALT	1188	2	21.46	30
29	37	4	MAXIMO PARK OUR VELOCITY	WARP	354	16	21.05	1
30	28	22	BOOTY LUV BOOGIE 2NITE	R&B/R&B	826	11	21.05	0
31	21	2	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	POP/ROCK	795	20	20.07	15
32	41	2	PROCLAIMERS FEAT. B. POTTER & A. PIPKIN ...500 MILES	CHRISTMAS	307	129	19.66	26
33	25	26	TAKE THAT PATIENCE	POP/ROCK	961	22	19.60	16
34	44	3	MY CHEMICAL ROMANCE I DON'T LOVE YOU	ROCK/ALT	514	29	19.30	28
35	236	1	TRAVIS CLOSER	INDEPENDENT	185	131	18.92	504
36	39	3	AVRIL LAVIGNE GIRLFRIEND	RCA	779	16	18.37	13
37	47	2	TIMBALAND GIVE IT TO ME	POP/ROCK	329	21	17.98	22
38	6	10	THE KILLERS READ MY MIND	ROCK/ALT	1000	4	17.82	245
39	29	1	CERRY GHOST MATHEMATICS	HEAVYMETAL	122	24	17.78	14
40	28	4	ARCTIC MONKEYS BRIANSTORM	ROCK/ALT	282	3	17.73	8
41	30	21	THE FRATELLI WHISTLE FOR THE CHOIR	CHRISTMAS	973	21	17.64	30
42	221	1	MICHAEL BUBLE EVERYTHING	ROCK/ALT	113	224	17.48	437
43	42	2	KLAXONS GRAVITY'S RAINBOW	ROCK/ALT	185	15	16.71	9
44	33	4	FERGIE GLAMOROUS	AFRO	472	10	16.55	35
45	54	1	NE-YO BECAUSE OF YOU	DISCO/R&B	472	16	15.36	16
46	41	2	FALL OUT BOY THANKS FOR THE MEMORIES	MODERN	206	18	15.07	49
47	48	22	THE FEELING LIVE IT WHEN YOU CALL	ROCK/ALT	663	27	15.07	6
48	37	4	THE TWANG WIDE AWAKE	POP/ROCK	368	17	14.52	13
49	45	6	THE KOOKS SHE MOVES IN HER OWN WAY	YOUNG	906	5	14.31	5
50	9	1	MAROON 5 MAKES ME WONDER	POP/ROCK	33	0	14.02	0

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## Independent PR & Pluggers!

Be published on Monday 16th April  
3365 to place your ad now!

**25. Bloc Party**  
The Prayer Was  
The first single  
from Bloc Party's  
current album. A  
Weekend In The

City and, although  
it reached number  
four on sales, it  
struggled for radio  
support, peaking  
at number 27 in

the airplay chart.  
Follow-up I Still  
Remember passes  
that peak this  
week, jumping 43-  
25, with an

massive 85.86% of that audience and made it the station's fifth most-played selection.  
**42. Michael Buble**  
Michael Buble has  
the biggest new  
entry of the week  
on *Billboard's* Hot  
100 with his  
single Everything  
delighting at  
number 45,  
thanks largely to  
airplay. The  
Canadian jazz  
singer makes a big  
play in the UK  
too, with the track  
counting at  
number 42 on the  
airplay chart this  
week. Some 11  
spins on Radio  
Two provide just  
six of 10% of the  
track's total plays,  
but more than  
80% of its  
audience. It is also  
getting support  
from Wave 105  
FM (33 plays),  
Magic FM (19)  
and 17 other  
stations.



### EMAP BIG CITY

WEEK	LAST WEEK	ARTIST TITLE	GENRE
1	1	TAKE THAT SHINE	POP/ROCK
2	3	SCISSOR SISTERS SHE'S MY MAN	POP/ROCK
3	4	KAISER CHIEFS RUBY	B. BRITISH/ROCK/ALT
4	6	OWEN STEFANI FEAT. ANON THE SWEET ESCAPE	CELEBRITY
5	7	PINK LEAVE ME ALONE (IM LOVELY)	LIFETIME
6	8	MEKA GRACE KELLY	CASUALTY/ROCK/ALT
7	3	THE FRATELLI WHISTLE FOR THE CHOIR	CHRISTMAS
8	10	JAMES MORRISON UNDISCOVERED	POP/ROCK
9	11	THE FRAY HOW TO SAVE A LIFE	ROCK/ALT
10	14	RAZORLIGHT BEFORE I FALL TO PRECIPES	ROCK/ALT

### XFM

WEEK	LAST WEEK	ARTIST TITLE	GENRE
1	4	MAXIMO PARK OUR VELOCITY	WARP
2	1	GOSSIP STANDING IN THE WAY OF CONTROL	BLACK PUNK
3	12	THE FRATELLI BABY FRATELLI	CHRISTMAS
4	5	RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT	ROCK/ALT
5	3	KLAXONS GOLDEN SKINS	R&B
6	2	KAISER CHIEFS RUBY	B. BRITISH/ROCK/ALT
7	14	BLOC PARTY I STILL REMEMBER	ROCK/ALT
8	5	THE KILLERS READ MY MIND	ROCK/ALT
9	14	MY CHEMICAL ROMANCE I DON'T LOVE YOU	ROCK/ALT
10	12	ARCTIC MONKEYS BRIANSTORM	ROCK/ALT

### PRE-RELEASE

ARTIST TITLE LABEL	DATE
1 MARK RONSON/DANIEL MERRIWETHER STOP ME NOW	10/21
2 MIKA LOVE TODAY CASUALTY/ROCK/ALT	25/08
3 STEVE CHELSEA RCA	23/07
4 BEYONCE & SHAKIRA BEAUTIFUL LIAR RCA	23/24
5 BLOC PARTY I STILL REMEMBER WIGWAG	22/23
6 NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	20/08
7 MY CHEMICAL ROMANCE I DON'T LOVE YOU	19/10
8 TRAVIS CLOSER INDEPENDENT	18/09
9 TIMBALAND GIVE IT TO ME	17/08
10 CERRY GHOST MATHEMATICS	16/09
11 ARCTIC MONKEYS BRIANSTORM	17/06
12 MICHAEL BUBLE EVERYTHING	17/06
13 KLAXONS GRAVITY'S RAINBOW	16/11
14 NE-YO BECAUSE OF YOU	15/07
15 FALL OUT BOY THANKS FOR THE MEMORIES	15/07
16 MAROON 5 MAKES ME WONDER	14/10
17 AMERIE TAKE CONTROL RCA	13/11
18 DE SOUZA FEAT. SHENA GUILTY	12/09
19 AMY WINEHOUSE BACK TO BLACK	12/11
20 THE EMINEM AWAY FROM HERE	12/13

### ON THE RADIO THIS WEEK

ARTIST TITLE LABEL	DATE
1 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	10/20
2 GOSSIP STANDING IN THE WAY OF CONTROL	10/20
3 SNOW PATROL CHASING CARS	10/20
4 MAXIMO PARK OUR VELOCITY	10/20
5 BOOTY LUV BOOGIE 2NITE	10/20
6 NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	10/20
7 PROCLAIMERS FEAT. B. POTTER & A. PIPKIN ...500 MILES	10/20
8 TAKE THAT PATIENCE	10/20
9 MY CHEMICAL ROMANCE I DON'T LOVE YOU	10/20
10 TRAVIS CLOSER	10/20
11 AVRIL LAVIGNE GIRLFRIEND	10/20
12 TIMBALAND GIVE IT TO ME	10/20
13 THE KILLERS READ MY MIND	10/20
14 CERRY GHOST MATHEMATICS	10/20
15 ARCTIC MONKEYS BRIANSTORM	10/20
16 THE FRATELLI WHISTLE FOR THE CHOIR	10/20
17 MICHAEL BUBLE EVERYTHING	10/20
18 KLAXONS GRAVITY'S RAINBOW	10/20
19 FERGIE GLAMOROUS	10/20
20 NE-YO BECAUSE OF YOU	10/20
21 FALL OUT BOY THANKS FOR THE MEMORIES	10/20
22 THE FEELING LIVE IT WHEN YOU CALL	10/20
23 THE TWANG WIDE AWAKE	10/20
24 THE KOOKS SHE MOVES IN HER OWN WAY	10/20
25 MAROON 5 MAKES ME WONDER	10/20

### RADIO GROWERS

ARTIST TITLE LABEL	WEEKS ON CHART	LAST WEEK
1 PINK LEAVE ME ALONE (IM LOVELY)	13/20	322
2 AMERIE TAKE CONTROL	4/20	244
3 MIKA LOVE TODAY	3/21	247
4 MARK RONSON/DANIEL MERRIWETHER STOP ME NOW	7/21	209
5 JUJU ANYTHING	2/23	203
6 MANIC STREET PREACHERS YOUR LOVE ALONE	2/23	202
7 CHRISTINA AGUILERA CANDYMAN	5/26	185
8 NELLY FURTADO SAY IT RIGHT	13/26	182
9 PROCLAIMERS B. POTTER & A. PIPKIN ...500 MILES	3/27	173
10 TAKE THAT PATIENCE	9/21	172

### RADIO TWO

ARTIST TITLE LABEL	WEEKS ON CHART	LAST WEEK
1 MARK RONSON FEAT. DANIEL MERRIWETHER STOP ME NOW	10/20	10/20
2 STEVE CHELSEA	10/20	10/20
3 GWYN STEFANI FEAT. ANON THE SWEET ESCAPE	10/20	10/20
4 LEMAR TICK TOCK	10/20	10/20
5 CHRISTINA AGUILERA CANDYMAN	10/20	10/20
6 CERRY GHOST MATHEMATICS	10/20	10/20
7 TRAVIS CLOSER	10/20	10/20
8 MIKA LOVE TODAY	10/20	10/20
9 THE GOOD, THE BAD & THE QUEEN GREEN FIELDS	10/20	10/20
10 MICHAEL BUBLE EVERYTHING	10/20	10/20
11 PROCLAIMERS FEAT. B. POTTER & A. PIPKIN ...500 MILES	10/20	10/20
12 TAKE THAT SHINE	10/20	10/20
13 JAMELA NO MORE	10/20	10/20
14 LOUISE SETARA LOVE ME STILL	10/20	10/20
15 RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT	10/20	10/20
16 JOJO YOUNG TELL ME WHAT WE'RE GONNA DO NOW	10/20	10/20
17 BEVERLY KNIGHT NO MANS LAND	10/20	10/20
18 BOB DYLAN THUNDER ON THE MOUNTAIN	10/20	10/20
19 KAISER CHIEFS RUBY	10/20	10/20
20 THE SHINYS AUSTRALIA	10/20	10/20

### RADIO TWO

ARTIST TITLE LABEL	WEEKS ON CHART	LAST WEEK
1 THE BEE GEEES STAY (STAY)	10/20	10/20
2 MARK LAMAR	10/20	10/20
3 APPA ZULIN (WEDS)	10/20	10/20
4 SHARON STURGEON	10/20	10/20
5 CARLY SIMON STAGE	10/20	10/20
6 AND SCENES	10/20	10/20
7 RECORD OF THE WEEK - EUBA ANY	10/20	10/20
8 WIREHOUSE BACK TO BLACK	10/20	10/20
9 ALBUM OF THE WEEK - PATI SMITH: TRUST NO ONE	10/20	10/20

### RADIO TWO

ARTIST TITLE LABEL	WEEKS ON CHART	LAST WEEK
1 RUBY KAMBER	10/20	10/20
2 TIGER TIGER	10/20	10/20
3 MAMMA MIA!	10/20	10/20
4 THE GREAT ESCAPE	10/20	10/20
5 THE GREAT ESCAPE	10/20	10/20
6 THE GREAT ESCAPE	10/20	10/20
7 THE GREAT ESCAPE	10/20	10/20
8 THE GREAT ESCAPE	10/20	10/20
9 THE GREAT ESCAPE	10/20	10/20
10 THE GREAT ESCAPE	10/20	10/20

### EXTRA

ARTIST TITLE LABEL	WEEKS ON CHART	LAST WEEK
1 THE GREAT ESCAPE	10/20	10/20
2 THE GREAT ESCAPE	10/20	10/20
3 THE GREAT ESCAPE	10/20	10/20
4 THE GREAT ESCAPE	10/20	10/20
5 THE GREAT ESCAPE	10/20	10/20
6 THE GREAT ESCAPE	10/20	10/20
7 THE GREAT ESCAPE	10/20	10/20
8 THE GREAT ESCAPE	10/20	10/20
9 THE GREAT ESCAPE	10/20	10/20
10 THE GREAT ESCAPE	10/20	10/20

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# Singles

070407  
Top 75

Comic Relief retains the top spot in a static chart, with Melanie C the highest newcomer, while four of the Top 10 register 10 weeks or more on the chart

## TOP 20 DOWNLOADS

Pos	Last	Artist/Title	Label
1	1	THE PROCLAIMERS/B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES	EMI
2	4	AVRIL LAVIGNE GIRLFRIEND	COLUMBIA
3	4	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	INTERSCOPE
4	1	THE FRAY HOW TO SAVE A LIFE	EPIC
5	1	TAKE THAT SHINE	7050/SONY
6	1	KAISER CHIEFS RUBY	BUCKLEUP/PRODIGY
7	9	NELLY FURTADO SAY IT RIGHT	GEFFEN
8	3	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	DIVA
9	7	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND INTERLUDE	JAY-Z
10	1	MIKA GRADE KELLY	CASABLANCA/SONY
11	7	SUGABABES VS GIRLS ALOUD WALK THIS WAY	FACELAND/SONY
12	1	FERGIE FEAT. LUDAKRIS GLAMOROUS	A&M
13	1	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	DIVA
14	1	GOSSIP STANDING IN THE WAY OF CONTROL	BACKWARD RECORDS/EMI
15	1	CALVIN HARRIS ACCEPTABLE IN THE 80S	COLOMBIA
16	1	CHRISTINA AGUILERA CANDYMAN	BMG
17	1	TAKE THAT PATIENCE	UNIVERSAL
18	1	MAXIMO PARK OUR VELOCITY	WARP
19	1	PAOLO NUTINI NEW SHOES	ATLANTIC
20	1	THE PROCLAIMERS I'M GONNA BE (500 MILES)	EMI/SYGMA

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## TOP 20 REALTONES

Pos	Last	Artist/Title	Label
1	1	TAKE THAT SHINE	7050/SONY
2	1	CASCADA I NEED A MIRACLE	WARRIOR/PRODIGY
3	1	KAISER CHIEFS RUBY	BUCKLEUP/PRODIGY
4	1	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	JAY-Z
5	1	MIKA GRADE KELLY	CASABLANCA/SONY
6	1	GIRLS ALOUD VS SUGABABES WALK THIS WAY	FACELAND/SONY
7	4	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	UNIVERSAL
8	1	LILY ALLEN ALFIE	ISLAND
9	1	NELLY FURTADO SAY IT RIGHT	7050/SONY
10	1	THE FRAY HOW TO SAVE A LIFE	EPIC
11	7	KELIS FEAT. CEE LO LIL STAR	VIRGIN
12	1	CAMILLE JONES THE CREEPS	DIVA
13	1	GOSSIP STANDING IN THE WAY OF CONTROL	BACKWARD RECORDS/EMI
14	1	SNOW PATROL CHASING CARS	FRETON
15	1	P DIDDY FEAT. KENYA COLE LAST NIGHT	GOOD/SONY
16	1	JUST JACK STARRZ IN THEIR EYES	MUSICOPE
17	1	AMY WINEHOUSE REHAB	ISLAND
18	1	TAKE THAT PATIENCE	7050/SONY
19	1	FALL OUT BOY THIS AIN'T A SCENE	WARRIOR/PRODIGY
20	1	BOOZY LUV	ROCKEY/EMTE

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## TOP 20 EUROPEAN DOWNLOADS

Pos	Last	Artist/Title	Label
1	1	MIKA GRADE KELLY	UNIVERSAL
2	1	THE PROCLAIMERS/A PIPKIN/B POTTER (I'M GONNA BE) 500 MILES	EMI
3	1	AVRIL LAVIGNE GIRLFRIEND	SONY BMG
4	1	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	UNIVERSAL
5	1	NELLY FURTADO SAY IT RIGHT	UNIVERSAL
6	1	THE FRAY HOW TO SAVE A LIFE	SONY BMG
7	1	KAISER CHIEFS RUBY	UNIVERSAL
8	1	TAKE THAT SHINE	UNIVERSAL
9	1	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	BMG
10	1	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	SONY BMG
11	1	FERGIE GLAMOROUS	SONY BMG
12	1	JONIVOR LOPEZ QUE NICEST	SONY BMG
13	1	CHRISTINA AGUILERA CANDYMAN	SONY BMG
14	1	GIRLS ALOUD VS SUGABABES WALK THIS WAY	UNIVERSAL
15	1	NELLY FURTADO ALL GOOD THINGS COME TO AN END	UNIVERSAL
16	1	ANDY & LUCAS OUTERGAME	SONY BMG
17	1	SHAKIRA PURE INTENTION	SONY BMG
18	1	SNOW PATROL CHASING CARS	UNIVERSAL
19	1	CALVIN HARRIS ACCEPTABLE IN THE 80S	BMG
20	1	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	BMG

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**18. Kings of Leon**  
As a prelude to their eagerly awaited third album *Because Of The Times*, which is out today (Monday), The Kings of Leon keep out of the second Top 20 single with *On Call*, which jumps 50-18 on sales of 7,000 following previous releases. Of the quartet's three brothers and a cousin eight previous chart singles, only 2004's *The Bucket* climbed higher, reaching number 10. Because of *The Times* ranks higher on the CD chart (number 16) and the seven-inch vinyl chart (number three) but languishes in 32nd place on the download chart.



**24. Melanie C**  
Originally a number 11 US hit for *The Strangeloves* in 1965, *I Want Candy* has charted in five versions in the UK, providing success for Britn Pool & The Tronicles (number 25, 1965), Wow Wow (number nine, 1982), Candy Girls (number 30, 1996), Aaron Carter (number 31, 2000) and Melanie C, whose version debuts this week at number 24 on sales of 5,000. The theme to the Carmen Electra movie of the same name. It's the former Spice Girls star's 11th solo hit.

# The Official UK

Pos	Last	Artist/Title	Label
1	1	THE PROCLAIMERS/B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES	EMI
2	3	AVRIL LAVIGNE GIRLFRIEND	SONY
3	4	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	INTERSCOPE
4	5	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	DIVA
5	6	THE FRAY HOW TO SAVE A LIFE	EPIC
6	10	FERGIE GLAMOROUS	A&M
7	8	KAISER CHIEFS RUBY	BUCKLEUP/PRODIGY
8	9	TAKE THAT SHINE	7050/SONY
9	12	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	JAY-Z
10	11	MIKA GRADE KELLY	CASABLANCA/SONY
11	15	CAMILLE JONES/FEDDE LE GRANDE THE CREEPS	DIVA
12	16	CALVIN HARRIS ACCEPTABLE IN THE 80S	COLOMBIA
13	20	SEAMUS HAJI FEAT. KAJJAY LAST NIGHT A DJ SAVED MY LIFE	APPLE RECORDS/APPLE
14	2	SUGABABES VS GIRLS ALOUD WALK THIS WAY	FACELAND/SONY
15	14	NELLY FURTADO SAY IT RIGHT	GEFFEN
16	17	P DIDDY LAST NIGHT	GOOD/SONY
17	21	CHRISTINA AGUILERA CANDYMAN	BMG
18	50	KINGS OF LEON ON CALL	UNIVERSAL
19	9	MAXIMO PARK OUR VELOCITY	WARP
20	18	GOSSIP STANDING IN THE WAY OF CONTROL	BACKWARD RECORDS/EMI
21	10	KELIS FEAT. CEE LO LIL STAR	VIRGIN
22	25	PAOLO NUTINI NEW SHOES	ATLANTIC
23	13	TWANG WIDE AWAKE	UNIVERSAL
24	24	MELANIE C I WANT CANDY	UNIVERSAL
25	23	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	UNIVERSAL
26	20	TAKE THAT PATIENCE	UNIVERSAL
27	26	CASCADA I NEED A MIRACLE	WARRIOR/PRODIGY
28	35	CIARA LIKE A BOY	SONY
29	26	THE PROCLAIMERS I'M GONNA BE (500 MILES)	EMI
30	27	THE KILLERS RARE MIND	REPRISE
31	8	OMARION ICE BOX	WARRIOR/PRODIGY
32	29	HILARY DUFF WITH LOVE	SONY
33	33	AIR TRAFFIC CHARLOTTE	SONY
34	32	JUST JACK STARRZ IN THEIR EYES	EMTE
35	20	SNOW PATROL CHASING CARS	UNIVERSAL
36	30	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	WARRIOR/PRODIGY
37	34	PINK LEAVE ME ALONE (I'M LONELY)	SONY
38	38	FAITHLESS FEAT. CASS FOX MUSIC MATTERS	SONY

WORLD ALBUMS: 1. THE PROCLAIMERS (I'M GONNA BE) 500 MILES (EMI) 2. AVIRIL LAVIGNE GIRLFRIEND (SONY) 3. GWEN STEFANI FEAT. AKON THE SWEET ESCAPE (INTERSCOPE) 4. ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA (DIVA) 5. THE FRAY HOW TO SAVE A LIFE (EPIC) 6. FERGIE GLAMOROUS (A&M) 7. KAISER CHIEFS RUBY (BUCKLEUP/PRODIGY) 8. TAKE THAT SHINE (7050/SONY) 9. JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND (JAY-Z) 10. MIKA GRADE KELLY (CASABLANCA/SONY) 11. CAMILLE JONES/FEDDE LE GRANDE THE CREEPS (DIVA) 12. CALVIN HARRIS ACCEPTABLE IN THE 80S (COLOMBIA) 13. SEAMUS HAJI FEAT. KAJJAY LAST NIGHT A DJ SAVED MY LIFE (APPLE RECORDS/APPLE) 14. SUGABABES VS GIRLS ALOUD WALK THIS WAY (FACELAND/SONY) 15. NELLY FURTADO SAY IT RIGHT (GEFFEN) 16. P DIDDY LAST NIGHT (GOOD/SONY) 17. CHRISTINA AGUILERA CANDYMAN (BMG) 18. KINGS OF LEON ON CALL (UNIVERSAL) 19. MAXIMO PARK OUR VELOCITY (WARP) 20. GOSSIP STANDING IN THE WAY OF CONTROL (BACKWARD RECORDS/EMI) 21. KELIS FEAT. CEE LO LIL STAR (VIRGIN) 22. PAOLO NUTINI NEW SHOES (ATLANTIC) 23. TWANG WIDE AWAKE (UNIVERSAL) 24. MELANIE C I WANT CANDY (UNIVERSAL) 25. AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU (UNIVERSAL) 26. TAKE THAT PATIENCE (UNIVERSAL) 27. CASCADA I NEED A MIRACLE (WARRIOR/PRODIGY) 28. CIARA LIKE A BOY (SONY) 29. THE PROCLAIMERS I'M GONNA BE (500 MILES) (EMI) 30. THE KILLERS RARE MIND (REPRISE) 31. OMARION ICE BOX (WARRIOR/PRODIGY) 32. HILARY DUFF WITH LOVE (SONY) 33. AIR TRAFFIC CHARLOTTE (SONY) 34. JUST JACK STARRZ IN THEIR EYES (EMTE) 35. SNOW PATROL CHASING CARS (UNIVERSAL) 36. FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE (WARRIOR/PRODIGY) 37. PINK LEAVE ME ALONE (I'M LONELY) (SONY) 38. FAITHLESS FEAT. CASS FOX MUSIC MATTERS (SONY)







THE OFFICIAL UK ALBUMS CHART

Specialist

# Albums Chart

Chart compiled from actual sales last Sunday to Saturday across a range of more than 6000 UK charts.

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16. Machine Head After struggling with their live 2003 album...

After struggling with their live 2003 album Hellfire and the same year's studio follow-up Through The Ashes of Empire... which peaked at 143 and 77, respectively...

16. Machine Head After struggling with their live 2003 album Hellfire and the same year's studio follow-up Through The Ashes of Empire... which peaked at 143 and 77, respectively... Machine Head are back on track with the Blackening, an old-school metal album that has won rave reviews from Kerrang! and Metal Hammer...



26. The Bees First single Who Cares What the Question Is... slumps out of the Top 200, a week after peaking at number 100...

26. The Bees First single Who Cares What the Question Is... slumps out of the Top 200, a week after peaking at number 100, but The Bees' fans are huzzing about the band's new album Octopus, which sold 8,000 copies last week to secure a number 26 debut. It's the Isle of Wight sound of their third album, following Sunshine Hit Me, which peaked at number 135 despite a Mercury Music Prize nomination, and breakthrough set Fro The Bees which also debuted and peaked at number 26 in 2004 on first-week sales of 12,500.

Chart table with columns: New Entries, Last Week, This Week, Artist, Album Title, Genre, Weeks on Chart, Peak Position, and Sales. Includes entries for Michael Jackson, Gossip Standing in the Way of Control, Johnny Cash, Bruce Springsteen, Scissor Sisters, Elvis Presley, Joss Stone, Christina Aguilera, Klaxons, Amy Winehouse, LCD Soundsystem, The Killers, P Diddy, Diana Ross, Brett Anderson, Good Shoes, The View, From Male Voice Choir, Charlz Barkley, Norah Jones, Madina Lake, Kaiser Chiefs, Oasis, The Kooks, Queen, Bonnie Tyler, The Feeling, Michael Bolton, Take That, Magnus Princess Alice, Lemar, Just Jack, Donny Osmond, Anastacia, and Corinne Bailey Rae.

## TOP 10 INDIE SINGLES

Table of Top 10 Indie Singles. Columns: Artist, Title, Label. Includes: The Holloways, Dancetroll, The Maximo Park, Gossip, Bronieads, Brett Anderson, Good Shoes, Blacktrains, Dogs, and Help Her Can't Swim.

## TOP 10 INDIE ALBUMS

Table of Top 10 Indie Albums. Columns: Artist, Title, Label. Includes: Enter Shikari, Good Shoes, Gossip, Brett Anderson, Ibrahim Ferrer, Clutch, Machine Head, Arcade Fire, Red Deep Holes, and Arctic Monkeys.

## TOP 10 ROCK ALBUMS

Table of Top 10 Rock Albums. Columns: Artist, Title, Label. Includes: Machine Head, Enter Shikari, My Chemical Romance, Magnus, Within Temptation, Clutch, Muse, My Chemical Romance, Red Hot Chili Peppers, and Green Day.

## TOP 10 JAZZ ALBUMS

Table of Top 10 Jazz Albums. Columns: Artist, Title, Label. Includes: Amy Winehouse, Norah Jones, The Roots, The Roots.

## TOP 10 CLASSICAL ALBUMS

Table of Top 10 Classical Albums. Columns: Artist, Title, Label. Includes: From Male Voice Choir, Hatley Westerman, Alfie Do, The Chubbys, Katherine Jenkins, Russell Watson, Ludovico Einaudi, Katherine Jenkins, Anna Netrebko, and Karu Jenkins.

For full specialist chart listings, visit www.musicweek.com



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