

# MUSICWEEK



Universal backs change in singles release day as the Arctic Monkeys look to conquer charts

## A single-minded vision

### Exclusive

by Paul Williams

Universal is throwing its full weight behind an effort to revive the flagging physical singles business, with a radical plan to move the new release day from Monday to Friday.

The major, which claimed an unrivalled 35.4% share of the physical singles market in quarter one, is convinced the switch will help to breathe new life into a sector whose annual sales have nearly halved in two years from £8.56m in 2004 to 13.68m units last year.

TALKING exclusively to *Music Week* last week, Universal Music Operations president David Joseph - who is also OCC chairman - said: "We need a radical shake-up before retailers

decide they don't want to be in the physical singles business anymore, which would be a total tragedy.

"I'm still confident there's a good and healthy market in physical singles, whether it's in the specialist business with maxi and seven-inches, or the casual buyer in the multiple stores."

Universal commercial director Brian Rose, whose company has been behind new physical singles initiatives such as three-inch and five-inch singles with ringtones and the USB stick format, believes there are a number of benefits to moving physical singles releases from Mondays to Fridays.

He says, "Firstly, it may reduce the gap between the download and physical release, which would be good for retail. It may be the download comes out on the Monday and the physical single

rather than two weeks later, which often happens now. Games are released on a Friday, so there's a good demographic for impulse purchases.

"We also think that Monday morning in store for some retailers is quite chaotic with new film DVD, album and singles releases, and singles are not top of the priority list. Moving them to a Friday could create a sales spike."

Universal's new focus on physical singles comes at a time when the sector in the UK risks becoming little more than a niche market. There were just 2.18m physical singles sold in the first quarter of 2007, compared to 10.04m legal downloads, which made up 76.3% of all singles sales.

That decline appears to have been at least partly accelerated by new rules introduced in January, which meant,

for the first time, that tracks could qualify for the main singles chart irrespective of being available physically.

Joseph says he intends to bring up the plan to switch the physical singles release day at the next OCC board meeting in June, and is looking to introduce the change some time this year. He also hopes the proposed change could come as part of wider support to back the sector, including lobbying to win back a chart show on TV on Fridays.

Universal's move comes as Radio One head of music George Ergatoudis launches his new *Music Week* column by calling for a fresh approach to singles release strategies (see p4).

Meanwhile, downloads yesterday (Sunday) made one of their most

high-profile impacts yet on the shape of the main singles chart, with 17 Arctic Monkeys tracks in the Top 200.

Every track from the band's second album *Favourite Worst Nightmare* charted in the Top 200 as individual downloads, alongside a series of B-sides and previous singles.

The extensive chart spread for the band, whose album debuted at one yesterday with nearly 228,000 first-week sales - the highest for the year so far - is a result of the new chart rules, which allow non-single tracks from unbanded tracks to qualify for the chart.

"It seems like everyone wants a bit of the Arctic Monkeys at the moment," says Domino product manager John Bradshaw. "It's exciting. It creates a buzz that people want to buy individual tracks." paulw@musicweek.com



Singles sales may be flagging, but the Arctic Monkeys are set for success with 17 tracks in this week's Top 200

### By George! MW's new columnist

Radio One head of music, George Ergatoudis, calls on the industry to rethink singles release dates

p4

### UK needs 30,000 skilled live staff

A looming recruitment crisis in skilled staff threatens severe repercussions for the UK live music sector

p6



### Sony's silver anniversary

Wogan talks, as Music Week pays tribute to the only radio awards that matter

p13-16

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Biggest

● 'Hallelujah! The single was saved. Except it was, and it wasn't' - Editorial, p18

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

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**W&A registration** 2007  
**Company number** 101021  
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**ABC**  
**Subscription**  
**circulation: 1.4m**  
**2006-07**

**COMP**  
**Member of Periodical Publications**  
**ISSN: 0265-5488**

SUBSCRIPTIONS: 01858 438866  
 NEWSTRATE: 01858 7430 4666

UK: 01793 Europe: 0203 3000  
 World Delivery: 01793 3000  
 World Airmail: 0203 3000  
 Refunds are cancelled unless accompanied by only one copy of the issue. The Publisher's discretion will be exercised in the event of a subscription error.

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## CCap buys golden opportunity

CCap Media has bought the Classic Gold radio stations, as Jonathan Sholtz and Sony BMG are preparing to launch an act called **Bygones 4**, intended to do for musical theatre what *Divo* did for opera. The four-piece act will include two UK singers, for which auditions are being held at Stalls 5 Solo headquarters tomorrow (Tuesday).  
 ● The BBC is once again teaming up with Warp Records, Ninja Tune, Domino and 679 Recordings in a bid to find video-making talent. In an initiative titled **New Music Shorts 2007**, the BBC is asking young filmmakers to submit ideas for short films which either use or are inspired by tracks provided by acts including King Creosote and Lightspeed Champion.  
 ● National DAB station **TheJazz** has signed a deal with Universal Classics & Jazz through which it is launching its own record label. The first release will be a double CD compilation called **Come Into The Cool**, due out in June.  
 ● London's **ICA** has teamed up with Beck's beer for a series of free live events, which begin at the ICA on September 4, featuring art, music, film and installation works.

## Exposure

### Stars line up for Diana concert

● **Lily Allen, James Morrison, Status Quo, Rod Stewart and Kanye West** are among eight new acts added to the line-up for the **Concert For Diana** at Wembley Stadium on July 1. An additional 10,000 tickets were released for the event last week.  
 ● Organisers have announced the finalists for the inaugural **Red Stripe Music Award**, where six acts will perform at London's Scala in front of judges to win places on festival bills this summer. The first takes place on May 9 and the winning act will get the chance to perform on the MV stage at The Great Escape and Lovebox.  
 ● **Mbp Megastore**, an online music store with a catalogue of around 1m tracks in MP3 format from independent labels including V2 and Beggars, is to officially launch on May 1.  
 ● **Akon, Natasha Bedingfield** and **Just Jack** have been confirmed to play 24

It is going to be a busy summer for Peter Gabriel (pictured), who is not only headlining Womad, which he founded 25 years ago, but leading ahead of SpiralFrog with the June launch of **Wot**, a new ad-supported free music download service.

Wot will offer DRM-free MP3 music files for purchase or free downloads with a 10-second advert attached.  
 "It's not about replacing iTunes, it's about recognising that at the moment you either buy or steal," says Wot CEO and founder Steve Purkiss.  
 Wot utilises a technology dubbed **MediaGraft** that tailors the adverts according to user demographic and preferences.  
 The "off-week"

ads can then be detached four weeks later.  
 Co-founder Gabriel believes Wot represents a good business opportunity for artists. "I am a lot more comfortable netting in bed with the devil, with the world's most powerful world, when it's personalised," he says.



On The Beach, which takes place at Weston-Super-Mare on July 22.  
 ● Tessa Jowell presented **Gwilym Simcock** with the musician of the year award at the third PPP-supported All Party Parliamentary Jazz Appreciation Group Awards last week. Other awards saw Jez Nelson take broadcaster of the year and Bill Ashton take the special award.  
 ● Eight leading conductors have formed **Building On Excellence Orchestras For The 21st Century**, a campaign aimed at introducing school children to classical music.  
 ● **The Rise: London United anti-racism festival**, which takes place on Sunday, July 15, has moved from Clapham Common to Finsbury Park.  
 ● The **Manchester International Festival 2007** is to showcase new musical talent under the banner of Unknown Pleasures. Acts confirmed to play include The Nitschies and Foals, who will perform at the Manchester Academy from June 29 to July 14.  
 ● The next **MusicTank** debate will take place in Soho on May 10, which will tackle the subject of ad-funded revenue models in music. The keynote speaker will be SDC CEO Michael Bonferroni.

## Bottom line

### Big players settle Napster dispute

● **Warner Music Group and Bertelsmann** have reached a settlement over the Sony BMG joint owner's backing of the original Napster. In a joint statement, the two parties say the settlement, which reports the issues 2000 to 2001, resolves the legal claims of Warner's recorded music and music publishing businesses.  
 ● **Aim** is looking for support from within the music industry, as it plans to take its concerns over the Gowers report to the European Union.  
 ● One of Europe's biggest independent publishers, **Strictly Confidential Music Publishing**, is creating a foothold in the UK market by opening a London office. The business, which counts artists and writers such as Soulwax, Jon Spencer and François Hardy among its catalogue, is also hiring the manager and former Virgin A&R executive Jo Hillier to run the new operation.  
 ● **Apple** has announced strong second quarter financial results, with profits up nearly 88% year-on-year. The result came as chief executive Steve Jobs says the company is unlikely to introduce a subscription model.

Meanwhile, Apple's board of directors rolled to defend Jobs after former CFO Fred Anderson told the US Securities and Exchange Commission he had warned Jobs over the implications of the company's backdating its stock options.  
 ● **ASCAP** music collection society has filed a lawsuit against stations in New York to enable it to claim public performance royalties from the sale of downloads.

● **Popworld** will explore new avenues for its flagship TV show, after Channel 4 confirmed it has decided not to re-commission the programme.  
 ● **Legislation** has been introduced in the US which overturns a decision by the Copyright Royalty Board to introduce a fourfold increase in the rate online radio stations pay in royalties. Under the **Internet Radio Equality Act**, they will pay the same rate as offline radio stations.  
 ● The **IFPI** has agreed two new licensing agreements with collecting societies that will make it easier to gain licenses to stream music across different territories.  
 ● **Yahoo China** has lost its case against 11 music companies for facilitating the distribution of unlicensed music. It was ordered to pay £12,900 in damages.  
 ● UK artists' share of the **US albums market** rose 8.2% in 2006, from 81.3% in the previous year, according to figures released by the BPI.  
 ● **Legislation** has been introduced in Jamaica, with **Company with Pamela**. *Critsheet*, p19

## People

### BPI lynchpin leaves for UPI

● **BPI general counsel Roz Groome** is leaving the organisation to take up the position of vice president, anti piracy at **Universal Pictures International**, where she will spearhead the company's strategy against intellectual property theft.  
 ● **EMI Music** has made two senior appointments to its global legal team, recruiting both Mark Nichols and Matthew Crosswhite to roles as vice president of business development.  
 ● **Universal Music Group** International has appointed Victor Antipapas as senior vice president, and president of Nordic, Central & Eastern Europe. UMG has also promoted Tom Land to the role of Interscope Gem Label A&M director of international marketing.  
 ● **EMI** has appointed Roger Ames to lead its North American art ops.  
 ● **The MCPS-PRS Alliance** has promoted Steve Porter to CEO, p19  
 ● **Indie music distributor The Orchard** has announced an expansion of the sync, special products and publishing services of its business by appointing publishing veteran Brian Justice (R&B, Sting).  
 ● **Contrary to the display** of art on page 11 of last week's magazine, **Intermedia** handled the regional plugging for **The Fry's How To Save A Life**.



Natasha Bedingfield: beach gig lined up



Jobs: safe after record Apple profits

# Commercial radio stations team up for UK Music Week with emphasis on different genres

## Radio collaboration for UK talent

### Radio

by Paul Williams

Commercial radio stations are preparing to turn the spotlight on British talent again, with a second UK Music Week initiative, but this time placing the emphasis on different genres.

More than 250 stations will take part in the project, running from May 21 to 28, in support of new and established homegrown artists. But unlike last spring's inaugural event in which output was universally shared, it will feature programming split across five musical fields.

It will see contemporary hit radio stations such as London's Capital Radio and Manchester's Key 103 teaming up, rock services including Xfm, Kerrang! and Planet Rock collaborating, and the same happening for adult contemporary, gold and rhythmic stations. All five station networks will share programming during the week tailored to their particular audiences.

"The change this year is to try to drive this thing more from the actual genres, so they work together rather than doing something across the network," says Emma's manage-

ing director of radio programmes Mark Story, who is a member of the event's steering committee. "It allows people like Kerrang! and Xfm and Planet Rock to work together, Choice and Kiss to collaborate and CHR stations to work together."

The collaborations across the week will include:

■ Daily lunchtime sessions and interviews across the CHR network, featuring artists such as Mika, Paolo Nutini, Travis and Amy Winehouse

■ Daily evening sessions from emerging acts such as Air Traffic, Ben's Brother, Cherry Ghost and Amy MacDonald

■ The Rhythmic network running specialist shows featuring performances by artists including Jamella, Jamiroquai and Amy Winehouse

■ A listeners' poll across the Rock network to find the greatest UK guitar band of all time

■ Listeners' voted best UK artist chart running on the AC network, plus sessions from artists such as James Blunt, James Morrison and Corinne Bailey Rae

■ The Gold network running a series of documentaries detailing the stories behind famous songs



Emerging acts: Amy MacDonald, Air Traffic and Ben's Brother will play daily sessions

■ UK Music Week programming on Classic FM

■ All participating stations dedicating Friday, May 26, to playing UK music

GCap group programming director Dirk Anthony, also part of the steering committee, acknowledges last year's decision to have all participating stations sharing output – as was the case when ILK teamed up in January 2005 for a Tsunami fundraiser – was not the best way forward.

It resulted in some awkward output for some stations, such as during a listeners' chart of favourite British artists, broadcast across all stations on the weeks closing day,

which meant a rhythmic station such as Kiss had to play tracks far away from its usual remit by acts such as Will Young. "We thought we should approach it in the same way as the Tsunami day and I think we just made a mistake," he says.

However, Anthony believes overall last year's event was a success and organisers will again this year be looking to use it as a vehicle to change the way people view commercial radio in terms of music.

"We're setting out to improve the music perceptions of commercial radio in three core constituencies: our listeners first and foremost, our advertisers and within

the music industry, but also the good and the great within the Government," says Anthony, who believes the commercial sector does not always get the credit it deserves for backing UK music. "It's putting a line in the sand and saying 'This is what we do. It's only one week every year, but it demonstrates very clearly in detail what we're prepared to do'," he says.

"That view is echoed by Story, who says, "The thing we want to emphasise is there's more of commercial radio than you think."

"One of the issues we've got is that when you talk to people what you find is they don't always get the opportunity to hear the richness of the output of our radio stations."

RadioCentre CEO Andrew Harrison, whose organisation is the industry body representing UK commercial radio, adds, "The great thing about commercial radio is that it offers an incredible breadth of output for listeners right across the board, from contemporary and rhythmic stations to classical and gold, which means we are able to offer something for everyone."

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# Cads recognises online explosion and budget film-makers

The 2007 Cads Music Vision Awards will inaugurate two new award categories, as the event looks to reflect the changing world of music video production on the YouTube era.

This year's event, which is organised by *Musis Week's* sister publication *Promo and Takes* place on June 20, will include a category for Best Budget Video, for music videos made for £5,000 or less, and Best Online Music Video, for promos that have made their biggest impact on the web or mobile.

In addition, the Cads has moved to a new venue in London's Limehouse, The Troxy, a recently-refurbished art-deco cinema, which has also played host to a Mecca bingo hall.

Promo editor David Knight says, "This year, as well as recognising the best in professional video-making, the Cads will reflect the explosion of music videos online and the new DIY culture.

"I am particularly excited about the new venue – The Troxy

opened in the Thirties showing the original King Kong and will now play host to more ground-breaking work in film."

MTV has been announced as the event's headline sponsor. Joining the broadcaster will be VPL Music Mall, which are supporting the event for the third year running.

"The Cads is a fantastic occasion," says PPL/VPL chairman and CEO Fran Nevrick. "It honours the top talent in an industry where vision and creativity is

incredibly important. Everyone at VPL and Music Mall is thrilled to be involved again and we look forward to another great night."

Organisers are now accepting entries for this year's event, covering awards for music video, technical achievement in a video, TV advertisements and music DVD.

Entry forms and information are available from [www.promovecs.co.uk/cads07](http://www.promovecs.co.uk/cads07) or from the Cads team at [cads07@musicweek.com](mailto:cads07@musicweek.com).

The deadline for entries is May 8 and judging will take place later in the month. Juries from the Cads' voting academy will be invited to attend screenings of the entered work to select the shortlists and winners. Nominations for the awards will then be announced towards the end of May.

Tickets for the Cads are on sale now with a discounted rate for early reservations. For more information, ring Kirsty Barker on 020 7921 8364 or email [kirsty@musicweek.com](mailto:kirsty@musicweek.com).

## THE PLAYLIST

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

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**SONYA KITTELL**  
*Words Come Back To Me*  
(Velour)  
This 18-year-old has delivered one of the classic debuts of the year. Sales potential galore. (Album, May 28)



**THE WHITE STRIPES**  
*Icky Thump* (XL)  
First taste of The White Stripes' new album could see sales of Captain's stature. (Single, June 11)



**BLOOD RED SHOES**  
*Yes Getting Boring* (V2)  
A band that step up a notch with every move they make. First single for V2 is original and innovative. (Single, June 11)



**REVEREND & THE MAKERS**  
*Heavyweight Champion* (Of The World) (Real Sound)  
Debut singles this strong do not come along very often. It must be something about Sheffield. (Single, May 28)



**YOUTH GROUP**  
*Forever Young* (Eulph)  
This Alpinist cover was a number one for Youth Group in Australia and won many a US fan via its use in the OC. (From album, May 7)



**CARBON/SILICON**  
*The News* (Carbon/Silicon)  
The first taste of Mick Jones' forthcoming debut is a work of all-ight pop song with personality. (Single, June 4)



**LETHAL BIZZLE**  
*Burning* (Gallows remix)  
Lethal Bizzle covering The Roots, mixed by Gallows. An interesting combination and one that works to good effect. (Single, June 18)



**THE ORANGE LIGHTS**  
*Let The Love Back In* (Blackbird)  
An EP re-release, charged debut, to be released on the band's own label, with the potential to move units. (Single, May 21)



**PHAROAAHE MONCH**  
*Body Baby* (Epic)  
An inspired piece of music indeed. Boosting support from Zine Love and Jo White. This has summer smelt with an ooz. (Single, June 18)



**THE DO**  
*On My Shoulders* (Unsigned)  
Underrated. Parisian duo with a dark edge, signed to Universal Publishing France. Olivia & White. This has a voice that will divide opinion. (From EP)

Radio One head of music George Ergatoudis supplies the first of his columns for Music Week calling for more forward-thinking in the industry about single release dates

## Hear today, buy tomorrow

### THE GEORGE ERGATOUDIS COLUMN



Welcome to my new occasional column, where I'll get the chance to give my tuppence worth on the state of the music industry.

I should start by saying that I believe anyone currently working in the creative industries is enjoying the most exciting period ever.

There are huge challenges ahead, but this is a time for bold new ideas, where the winners will be those who adapt to meet the changing market demands created by the digital revolution.

At Radio One, we have already begun a process of change that sees increasing amounts of our content being consumed off FM – and indeed off any BBC platform at all – as our young audience shares out content on a variety of new media platforms.

Consumer habits are changing rapidly, led by the young, and this is a wave that cannot be stopped.

Now to my main topic: single release dates. At Radio One we grapple with the issue of release dates every week as we decide the right time to add a song to our playlist.

To "future proof" our process, we introduced the concept of "impact dates" which we agree with each label or artist on a bespoke basis. We still find we are working to largely physical release dates, but the more I think about this issue from a revenue-generating business perspective, the more I am convinced that this model is now fundamentally outdated or at least it will be in the near future.

There is little dispute that radio directly drives music sales and research has shown that consumers – and particularly young single buyers – want to be able to

get hold of a song as soon as they hear it.

To me the industry is missing out on a huge opportunity here: the goal should be to create a culture where, if you hear a song anywhere, you can buy it legally. Force people to wait a few weeks, as we do with the current model, and a percentage of the audience will get it by any means necessary. It's a double whammy: you lose potential impulse purchases while simultaneously driving some of the market to get the song illegally.

Instead, give customers easy access to what they want when they want it and monetise the demands of different sections of the market.

### The goal should be to create a culture where, if you hear a song anywhere, you can buy it legally

Gone are the days when physical manufacturing and distribution delayed bringing a record out.

With digital distribution and a little planning, it's not difficult to get a song ready for purchase and, as the digital retail market develops further and the back-end service to the industry improves, it should get even easier. The simple rule should be: don't give out the track until you have it ready for purchase.

From a revenue point of view, the benefits of building demand to achieve a high chart position are now in most cases going to be outweighed by the benefits of a progressive, building campaign. You make the plain, "vanilla" digital version available first and then you drop additional product into the market to extend the life of the single: the physical format, the video to buy, remixed and so on. Whole new marketing strategies become possible.

I don't have space here to fully flesh out my thoughts in this area, but I'm totally open to dialogue with anyone interested. George Ergatoudis is Radio One head of music.

### OPERATOR PLEASE

It was on an unrelated trip to New York that Leo Silverman, founder of Brill Records and the A&R manager who brought The White Stripes to XL, happened upon his latest clients.

High-school Australian group Operator Please had been flown to the Big Apple by enthusiastic US labels won over by their early demos and Silverman caught one of the shows.

"I just happened to be in New York at the same time. The US labels were going a bit mad for the band and it was obvious to me that there was something pretty exciting there," says Silverman. Brill, a joint venture with EMI, offered the group a singles deal for the forthcoming release, Just A Song About Pong. Later this summer, after signing up a long-

term agreement.

"It quickly became pretty apparent there was a lot more to this band than one single," he says. "In Amandaah [Wilkinson] you have a pretty amazing frontwoman and songwriter and they are all incredibly accomplished musicians."

The five-piece, who range in age from 16 to 26, completed their first UK dates last week and will return this summer to support the commercial release of the single on July 2. Already, 1,000 vinyl copies of the single have sold out and director Phil James (Shot Signs, Sistan Mobile Disco) shot a promo for the track last week.

The group will record their debut album this summer.

OPERATOR PLEASE  
CAST LIST  
Label: Leo Silverman, Paf Berney, Rob Sandovercombe, Brill

Records: Press: Arie Bland, Ash Collins, 99R, Radio 6 TV, Ewan Hill, Pear Group Music, Oasis: Gwyneth Fern, Minton

Group Management: Robyn Campbell, Tim Marlow, Scorpio Music.

### SNAP SHOT



## Classic and Capital Gold merger heralds new heritage music era

GCap Media is predicting a new era for radio's heritage music market with plans to merge 18 Classic Gold stations with its Capital Gold network.

UBC last week paid £39.5m for the 18 stations and will now create a new national heritage music service, which group operations director Steve Orchard hopes will bring in younger listeners and also accelerate audience migration for gold from AM to digital.

"In programming terms, it doesn't make sense to have two chief executives side by side offering a duplicated service. We will bring them together and create a stronger format than the two could achieve separately," he says.

The idea to merge the two Gold brands was also shared by UBC chief executive Simon Cole, whose first job was at Capital Gold, but he says GCap would not sell. "Everyone knows Classic needs to be consolidated with Capital Gold and we got a very good offer. The business probably sits better with GCap," he says.

Orchard does not expect the

new network to compete directly with Radio Two, with its broad range of programmes. But he believes the BBC station's breadth may actually give the new classic network a chance to pick off different sections.

For example, he believes younger listeners are now interested in tracing the history of contemporary music and discovering what influence Led Zeppelin have on The White Stripes and may tune into the new station to find out. "What we can see is high degrees of passion for heritage music, especially a resurgence of interest in the roots of contemporary music," he explains.

Orchard says the company is committed to "heritage" music, but believes such artists have been underserved by listening – mostly – on the medium waveband. He adds, "Listeners are passionate and engaged so there is real opportunity to breathe life into this music. Listening on medium wave

won't be around for much longer and we think listeners will accelerate to DAB, which has a stronger future and relevance, where they will get a better experience."

The move means GCap will need to come up with a new name for the network, although Orchard hints that Gold may find a place somewhere within the new network's moniker. Being able to combine the Classic Gold stations, which extend from Devon to Nottingham, will give the new network 74% coverage of the 15-year-plus age group. The deal also means GCap is putting on ice plans to merge its adult contemporary station Life with Capital Gold.

In addition to improving the financial bottom line – GCap believes cost cutting and new efficiencies can improve the Ebitda by £800,000 – Orchard is also confident the move will be an attractive proposition for the music industry. "I can't think it can be anything other than pleased. It gives them scale. It is a much more powerful proposition and there is investment in programming," he adds.

**THE FORMER UK CHIEFS**  
Roger Ames,  
Polygram UK  
chairman, 1992 to  
June 1996.

Jean Francois  
Ceillon: EMI  
Recorded Music  
president UK &  
Ireland, May 1995  
to May 1998.

Tony Wadsworth:  
EMI Recorded  
Music UK & Ireland  
president, May  
1998 to present.

# EMI takes Ames in latest bid to revive its US operation

## People

by Martin Talbot

EMI Group CEO Eric Nicol's move to appoint Roger Ames as his new North American chairman adds the final touches to a global senior management team with a particularly British flavour.

Nicol took over the global music company in January with the vision of creating a global top team, capable of acting quickly and decisively to set priorities and take action. And, as EMI Music North American chairman, Ames joins UK & Ireland chairman Tony Wadsworth and chairman/CEO EMI Music International Jean-Francois Ceillon on Nicol's team - all former UK major chiefs.

Sources close to Nicol in January talked of his aim to create a "delayed" company, replacing a previously unwieldy decision-making structure with a faster-moving team to reflect the changing music industry environment.

The US company, which will come under Ames's jurisdiction,

has certainly been delayed: in his three months overseeing the market - since the departure of Alain Levy and David Munnis on January 12 - Nicol had overseen a string of changes.

The departure last week of North American COO Ivan Gavin, in parallel with Ames's arrival, means three of the company's most senior executives have left the company, following Munnis (who had held the title of North American chairman) and Capitol Records' chairman/CEO Andy Slater. Among those reporting to Ames will be Jason Flom, who took over as chairman and CEO of Capitol Music Group in January, moving across from the same role at Virgin US. Flom's new group - established as part of the £101m annual savings programme announced in January - comprises the Virgin and Capitol imprints.



New man: Ames brings lots of experience

Blue Note president/CEO Bruce Lundvall and North American CFO Colin Finkelstein will also report to Ames, along with the heads of EMI Music Marketing, Capitol Nashville, EMI Christian Music Group, Caroline Distribution and EMI Canada.

Various rationalisation steps have been put in place, including consolidation of elements of the company's US sales functions and the sale of its Canadian manufacturing interests, with EMI's April 18 trading update indicating that it had already completed "the vast majority of the [savings] actions".

While Ames's role encompasses all of North America, his key task will be to succeed where a string of his predecessors failed - to turn around EMI's US operation.

When Ken Berry was fired in October 2001, the company's woe-

ful US showing was signalled as one of the key reasons for his departure.

The same judgement was made when David Munnis and Alain Levy were axed in January this year, after a five-year period which saw it conclude last year in fourth place behind the three other majors, with a 10.5% US market share.

Eric Nicol certainly seems confident. In a statement issued last Friday, he said, "Roger's vast experience and track record in the creative community equip him well to oversee our North American business at this important time in our company's development".

Ames certainly brings with him considerable experience in the international sector. Besides leading Warner Music as its chairman and CEO from 1999 until November 2004, Ames has worked as a consultant for EMI since March 2002. First working with EMI in the Eighties, Ames moved to PolyGram where he built Lundvall's brand, before rising to become PolyGram's UK chairman and then head of their worldwide operations.

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## Music retailers attack Mail on Sunday and Mirror over free covermount CD promotions

# Anger at newspapers' free CD offer

## Retail

by Ben Cardew

Music retailers are up in arms about the comprehensive return of newspaper covermount CDs, after a week in which *The Mail on Sunday* gave away Mike Oldfield's *Tubular Bells* and *The Mirror* began offering a series of free music CDs. Most anger was directed at the *Mail's* promotion, through which the newspaper gave away the original *Tubular Bells*

on CD, with cover artwork, to its 2.25m readers.

"How do you begin to rationally explain to a customer why this album is classic and you need to pay £10 to own it or this album is a classic and it's free with *Mail on Sunday*? How many copies of *Tubular Bells* do you think we will sell this week?" says Woolworths head of trading entertainment and mobile comics and Era co-chairman Jim Batchelor. "Era will continue to lobby those engaged in covermounts and no doubt individual members will take their own steps to stop it."

"Most of the stuff is poor quality but occasionally there is a gem and that kills the title at retail and probably also costs a sale as well," adds Era co-chairman Paul Quirk, of Quirk's Records in Ormskirk. "In my view the people doing the deals don't care about the industry or the artists they are giving away - they just take the money and run. It is pathetic that in order to sell a 40p paper, the publisher has to offer an incentive worth up to 15 times the original cost."

What is worse, according to Richard White, owner of Chally's in Banbury, is that the move comes at a time in which newspapers appeared to have moved away from giving away music CDs, in favour of DVDs and wall charts.

"I was astonished when I saw *Tubular Bells* in *The Mail on Sunday* - the fact that it was the original artwork and the complete studio recordings," White says. "I thought we had seen the end of this. It was a whole album like I would sell in my shop."

This killer: the latest newspaper giveaways have alarmed music retailers



Tubular Bells: worth more than the paper it's mounted on

Yet the vast majority of record companies say they continue to oppose covermounting, with the exception of promoting development artists in specific music magazine giveaways.

"We are really angry about the whole idea if it gives the impression that people can get music for free," says Universal Music TV managing director Brian Berg, who is well-versed critic of the practice. "We pulled out of it. We felt that it had an impact on compilation sales."

Indeed, the first quarter of 2007 has seen the compilations market - which has suffered most from the impact of covermounts - drop 10.1% year-on-year at 6.6m units sold in the 13-week period.

*The Mirror* and *Mail* promotions offer an insight into the changing world of covermounts: previously, most newspaper CD giveaways were themed compilations, hence the impact on the compilations market. However, recent months have seen single-artist covermounts come to the fore, often using live recordings or songs that are out of record copyright, having been recorded pre-1957.

The *Tubular Bells* promotion, which is reported to have earned EMI around £200,000, took place months before the Mike Oldfield catalogue transfer to Mercury in a deal which was announced in May 2005. An EMI spokeswoman says, "The promotion created a positive impact at retail. Over the three days after *The Mail on Sunday* ran TV ads, sales were up 50%".  
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Skilled staff in short supply as recruitment crisis threatens UK live entertainment sector

# Live events face skills crisis

## Live

by Rob Ashton

The live music sector is facing a massive crisis in skilled staff with a government body estimating that it needs to recruit at least 30,000 people or face a future of cancelled tours, postponed festivals and declining gigs.

The shocking state of an over-stretched live entertainment sector has for the first time been highlighted during the preparation of a business plan that Creative & Cultural Skills is drawing up for the proposed National Skills Academy (NSA) for the creative and cultural industries.

The plan, which will be submitted to the Government on May 8, says that leading employers in the live music, events and promotions industries are reporting serious difficulties in finding, recruiting and holding onto staff experienced and qualified in disciplines including sound, lighting and rigging.

Currently, only around 40,000 employees work within the UK's live entertainment sector, split roughly between music and the-



Overstretched: the UK live music sector needs to recruit an estimated 30,000 staff

atre, but C&S estimates around half of those – 20,000 – will retire or move out of the sector in the next decade. The phenomenal growth of the live sector – the Live Music Forum says that the number of events attracting 5,000 people or more has doubled in the last two years – also means it will generate demand for an extra 10,000 skilled offstage and technical personnel by

2017. That leaves a 30,000-staff gap to fill in the next decade.

LMF chairman Feargal Sharkey says the live sector staffing levels are already under strength, but on top of that it is growing at huge pace; some estimates expect it could grow by 25% over the next 10 years. "Here's an industry which is going through growth and can sustain that

Here's an industry which is going through growth, but rapidly running out of labour

Feargal Sharkey, LMF

growth, but is rapidly running out of labour" he says.

Concert Promoters Association chairman and SJM Concerts director Rob Ballantine also recognises the crisis. "[We have] an urgent need to act now so we can count on having the right people in future. The alternative is to risk missing out on the commercial and creative rewards of a flourishing live entertainment sector", he says.

According to Sharkey, the upshot of this shortage of skilled labour has already meant a US tour by a big rock band has been postponed. If the staffing shortages are not addressed rapidly, he and others in the business believe that the lead the UK live sector currently enjoys on other countries will be dissipated.

A spokesman for C&S says, "What you will notice is British-

based companies who do UK tours will create overseas subsidiaries, staffed by foreign people, and those subsidiaries may eventually break away. The ability to put on summer festivals will decline, tours will stop happening on the scale and frequency we are used to.

Major events may just no longer happen. The problems already facing the sector are limiting its ability to grow and opportunities here and abroad."

The industry believes the much-mooted NSA will help address this dramatic skills shortage, with around 2,000 students each year benefiting from a live entertainment apprenticeship.

The business plan for this project, which will be studied by Government ministers over the summer, now shows that the NSA will cost a shade under £10m with the music industry already well advanced at contributing its £2m share. Architects DEGW have also been involved in the planning for the proposed NSA admin and training centre in Purfleet, Essex, which it is hoped will be opened in 2009.

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Independents let Web Sheriff loose to plug a torrent of online pre-release album leaks

# A new sheriff in cyber town

## Digital

by Adam Benzine

It is every label bosses' worst nightmare – waking up one morning to discover your biggest album priority of the year has leaked ahead of its planned release date.

That nightmare became a reality for Wichita/12 last November when Bloc Party's second album ended up online 80 days ahead of when it had been scheduled to come out.

Over an admittedly shorter timeframe, Domino has been facing similar problems with its new Arctic Monkeys album, which debuted yesterday (Sunday) at number one, while executives at fellow leading indie XL are already priming themselves for such occurrences for their new White Stripes album, even though it is not due until June 18.

Yet for all three labels, the solution has not been to contact distributors or lawyers, sue downloaders or even to bring the albums' release dates forward. Instead they have each picked up the phone to call a new breed of web specialists



Arctic Monkeys: big album leaks are every record label boss's worst nightmare

rapidly emerging as something of a fourth emergency service for record companies.

Web Sheriff and Friend TMS are among the firms which specialise in stemming the flow of illegal material on the web. While this can cover films, TV shows, software applications and even libellous gossip, increasingly the two businesses are focusing their efforts on clamping down on music leaks.

V2, which handles marketing and distribution for Bloc Party, is trumpeting its partnership with these firms as unmitigated successes, given the East London quartet's Top 20 US and number two UK album placings with *A Weekend In The City*, despite those early leaks. And Domino and XL will naturally be hoping for similar results, having both recently struck deals with Web Sheriff.



John Giacobbi: increasing appointments

For Web Sheriff managing director John Giacobbi the approaches by the three Indies are among an increasing number of record label appointments. In addition to working with XL, Domino and V2, Web Sheriff has also worked on a range of campaigns for a host of artists, including George Michael, Moby and Travis, as well as working with "a lot of US Indies".

Depending on when we are introduced into a project, we can typically reduce levels of piracy for an album by 50% to 90%

John Giacobbi, Web Sheriff

"We were brought in about 10 days after the Bloc Party album leaked – it was already in a lot of places – and we effectively removed files en masse", says Giacobbi. "Depending on when we are introduced into a project, we can typically reduce levels of piracy for an album by 50% to 90%."

For The White Stripes forthcoming *13th Man* album, Web Sheriff is engaged in "long-range surveillance" of the album, preemptively working to prevent a leak; and a few weeks ago Domino began working with the company to protect Arctic Monkeys' favourite *Whatever People Are Saying* release. Last Monday was the label's biggest launch of the year.

"We do a lot with the indie

**GREAT ESCAPE SPEAKERS**

Tim Westergren, Founder, Pandora; Mark Voloshin, Musicology; Barry Weiss, Global Head of Digital, EMI; Charles Caldas, CEO,

Mexic, Jim Griffin, Managing Director, One House LLC; Steve Latta, CEO, Next Music; Arnet Mace, Synchronic; Paul Bisher, Records, Paul Birch, Revolver Music;

Dominic Corio, Street Alliance; Dennis VP, Business Products; MySonic; Keville Chinyere-Hope, Matt Dockett, Head of Music; Oz Norman, Cook, aka Fabby;

Slim Mack Cooper, BBC; Richard Corbett, Ricall; Bob de Wit, Radio 4; Bristol; Huel Evans, EMI Music; Digital Strategy Consultant; James

Hanilton, Campaign; Lisa Holroyd, Brighton Music; Network Street; Hopkins, Somerville; The Miles Jacobson, Sports Interactive; Mike Johnson, EMI Music;

Publishing; John Keeley, IFFS; Penny King, IFFS; Council; Alan Kipka, President, OKra; Bob Lewis; CD, Domino; Tony Lewis, Music Ally; Adam West;

Fluxology Group; Luke Morgan, F. Mobile International; Phillips Music; Nick Jones, MCM/MI; Hip Hop Connection; Pat'ick Aquilino, CEO, Ameeb; Phil

Patterson, UK Trade & Investment; Row, Picking; Universal Music Publishing; Sergio Shree, CEO, Jorjy Shree, CEO, Sony PlayStation; Michael Robertson, Aquilino; CD/M/Street;

Jonida Samra, Editor; Partners; Anthony Shaw, Best Before Records; Sergio Shree, CEO, Jorjy Shree, CEO, Sony Play; Susan Stone, Lead Music; Nanyuki Tsuchi

Ryota Tokyo; Jim Walker - EMI Record; Richard Wheeler - Head of Music; Partnerships; Jorjy Shree, CEO, Jorjy Shree, CEO, Sony Play; Susan Stone, Lead Music; Nanyuki Tsuchi

# Great Escape and T-Mobile link up for phone-text fest

The Great Escape Festival is teaming up with T-Mobile to pioneer a text message service which could become increasingly common at festivals.

The partnership comes as part of the company's deal to be a headline partner for the Brighton event, which takes place from May 17 to 19. It will be organising a number of surprise performances throughout the festival in the manner of its Street Gig series, but it is also going to be offering technology services designed to help festival goers.

Fans will have the chance to sign up to a text-alert service which, for 10p for the entire three-day event, will provide text-message updates with news about surprise shows, venue changes and gig cancellations.

The service will be seen as particularly useful given the nature of the festival, which takes place at venues across the city. Event organiser Ian McDowd says, "I'm really excited about what T-Mobile is bringing to the event, both in additional shows and important text services. The mobile services work really well with our format of festival. I'm not aware of any UK festival



Great Escape Festival: text message trial

having tried anything like this before.

Mobile technology is becoming increasingly common for festivals. At Wireless last year, Live Nation trialled a system in which people could buy tickets and have them sent to their mobiles as a barcode and it is also looking at systems which will let festival-goers buy merchandise via their handsets.

It has also been confirmed that Shaun Ryder will be a guest speaker at the Great Escape and that his

band Happy Mondays will be performing. Ryder is expected to be talking about the history of the band and their upcoming plans, which include a new album recorded largely with the Mondays' original line-up. The Macabees have also been confirmed to play.

**Music Week** will also host a stage at the Great Escape, after teaming up with sponsor Red Stripe. The acts playing are: 120 Days, The Scar, Jakobinaria, South Central (May 17); The Pigeon Detectives, Oh No No, The Midway State, the Red Stripe Music Week Award Winner (May 18); and Jack Penate, The Noisettes, Reverend And The Makers and Ripcord (May 19).

In a separate move, T-Mobile last week announced it was teaming up with online music portal ARTISTdirect.com to offer fans exclusive editorial content, such as guides to new acts and information about its upcoming Street Gigs along with video footage. Acts that have previously performed there. These include The Strokes at the Natural History Museum and The Streets in an East London light-house.

# TickEx aims to become 'Google for tickets'

Ticket trading site TickEx.com is launching a search engine for live tickets today (Monday).

TickEx.com suggests that its newly-launched PowerSearch will allow consumers to access 95% of ticket content on the web, including searching information from all top ticket masters, including Ticketmaster, Viagogo, MyTicketMarket, See Tickets, Stargreen and eBay.

The engine will look for tickets for live music, sports and theatre events - although the company specialises in concerts - with the ability to search by location, date and price. It will look at both primary and secondary ticket sellers and TickEx.com says that it will only display results from "reputable ticket sellers", which have been screened to ensure they are selling authentic tickets. In addition, the status and availability of tickets will be regularly checked.

We see us as Google for live music, says chief marketing officer Bill Fischer. "Our research indicates that 80% of internet users have purchased tickets online. Our goal is to be the first



TickEx.com: first call for tickets?

place that you go online. We know they go Google, but Google does a lousy job for tickets. It has no sense of which sites are reputable."

The company will initially focus its marketing and coverage on the UK but will look at expanding into other English-speaking countries.

TickEx.com itself is an online ticket resale site, offering guarantees to both buyers and sellers and promising a full refund if these are not met.

In total, the live event ticket industry is worth £2.6bn in the UK annually, according to which E.L.B. is secondary.



Icky Thompson is the White Stripes' new album destined for the Web Sheriff treatment?

sector, and we've been doing this for a few years now. It's a constant battle to take stuff down all the time," says Giacobbi.

Web Sheriff approaches the tackling of leaked material in three distinct stages, initially dealing with MP3 sites and blogs which are hosting the material, then having links taken down from torrent sites, before clamping down on illicit physical sales, predominantly through eBay auctions.

"Firstly, we go after the MP3 sites, Russian pirate sites and fan sites, and we have dedicated teams working on that," says Giacobbi. "We're monitoring all the P2P sites day-to-day, and we monitor the IP addresses of persistent

offenders. We can use the IP address to contact the internet service provider, who can threaten to shut off the person's internet access."

In most cases, Giacobbi says, the threat of legal action is enough to get material removed. "We've had a couple of instances where we've tried the normal thing of cease-and-desist letters and made no headway, and we've found out people's addresses and, in one instance, rung the person up at their flat in Russia. The files were taken down that afternoon."

"We've also liaised with government authorities and agencies to get material removed."

Web Sheriff's tactics also involve helping labels trace the source of leaks. In the case of Bloc Party's *A Weekend In The City*, it is understood a studio source was involved in the leak, although Giacobbi says many leaks occur through promo CDs being sold online.

"With eBay, we police that constantly and terminate a lot of auctions," he says. "In addition, we're able to secure personal information from eBay and contact the sellers directly to get CDs back from them."

"We can then identify the watermarks on copy-protected CDs and find out from the label

who the journalist or whoever was who put the CD online."

V2 also recruited Friend Media Technology Systems to help tackle the leaks with its managing director Andy Pardoe noting that it was brought in to provide real-time information about who was uploading the album between the time of the leak and the album's official launch in February.

"Essentially we provided monitoring services for V2. We provided details that allowed them to determine which sites were that had the album and from what I understand that's where Web Sheriff came in," he says.

## Working for the clampdown: the Bloc Party leaks

When Bloc Party's anticipated second album *A Weekend In The City* leaked online last November, V2's first response was to try and handle the problem internally.

As tracks started appearing on a slew of music websites, the label realised that managing the situation was like trying to get the



Leak: A Weekend In The City

album's circulation was clearly not an objective. Appleton is keen to point out that another advantage facing the label was to make sure fans were not made to feel demoralised for wanting new music by a band they loved. "We never wanted music

fans to feel like we were the bad, bad record company taking for ourselves, so we did other things like releasing promotional files with excerpts of the album on it with Koh (DeeDee) from the band talking about the album, and we could actually give fans something back to the fans as well," she says. "The interest in the leaks was because they are fans, and they want to hear it and start talking about it, so we needed to balance that really carefully."

"We've often said a leak is not a problem and sometimes it can be an actual advantage. The label is going to prefer, but if a leak is going to potentially damage sales, you've got to look at protecting that."

Kelce: pre-release album excerpts. While preventing the

**XL A BRIEF HISTORY**  
**1989:** XL, launched by Mick Hales and Tim Palmer as an offshoot to Beggars Banquet's dance label Dizzee.  
**1990:** Labels in period by Richard Russell who takes on promo and

later A&R duties.  
**September 1992:** XL releases The Prodigy's debut album *Experience*.  
**July 1994:** The Prodigy's *Luzifer* For The 3rd Generation debuts at one

**1996:** Tim Palmer resigns; Richard Russell takes over as CEO.  
**July 1997:** The Prodigy's *The Fat Of The Land* hits number one position in 26 countries.  
**May 1999:** Beggars

debut album *Bornely* debuts at two in the UK.  
**June 2000:** Baby Drums Boy's debut album *The Hour of Bewilderbeast* debuts, winning the Mercury Prize (that

September 2000), XL releases the debut album from The Audians. Since 1 Left You.  
**July 2003:** Dizzee Rascal's debut album *Boy In da Corner* is released and becomes XL's

second Mercury Prize winner that September.  
**April 2005:** After licensing The White Stripes' first three albums, XL releases the band's fourth *Elephant*, which goes on to sell more than 4m copies

around the world.  
**March 2005:** XL wins the best A&R team award at the *Music Week Awards*.  
**March 2005:** MIA's debut album *Arular* is released to critical acclaim.

**May 2006:** XL releases The Razorback's debut album *Broken Bay Soldiers* in the UK.  
**July 2006:** XL releases the debut solo album by Thom Yorke. The Eraser, earning the label a Top 10 UK album.

# XL: a label for S, and L artists

## Labels

by Stuart Clarke

As XL prepares for arguably its biggest release in two years, CEO Richard Russell is already looking towards his lesser-known charges. Aside from Thom Yorke's solo album *The Eraser*, the June 18 arrival of *The White Stripes'* sixth album *Icky Thump* will be the label's biggest album since, well, the last *White Stripes* album, *Get Behind Me Satan*, in 2005.

But while that release is XL's biggest this year – and hotly anticipated by fans and the retail sector alike – Russell is also focused on helping some of his most acclaimed acts achieve the success to back up their potential.

Dizzee Rascal, MIA and Devendra Banhart are, among others, poised to

Ms in action: XL act MIA releases her second album in 2007

deliver albums which Russell believes can help take their respective careers to the next level.

"We haven't got a huge schedule this year [in terms of the number of releases], but they all feel high-profile and exciting," he says.

"Dizzee, MIA and Devendra, in quite different ways, have been through an old-fashioned artist development process, whereby we've really taken our time about it and they've released records and grown."

## XL sales snapshot

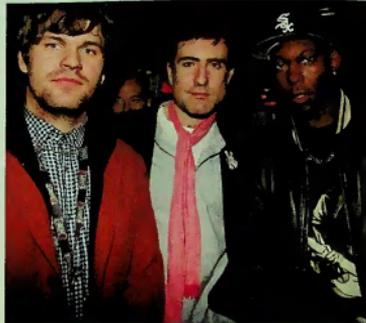
Album	UK sales	Global sales
MIA: <i>Arular</i>	25,000	350,000
Devendra Banhart: <i>Capri Sun</i>	22,000	175,000
Dizzee Rascal: <i>Boy In da Corner</i>	190,000	300,000
Thom Yorke: <i>The Eraser</i>	100,000	300,000
The White Stripes: <i>Get Behind Me Satan</i>	382,000	4m
The White Stripes: <i>Elephant</i>	750,000	2m

Artist development is a recurring theme at XL's Ludbrooke Grove HQ, where items of drum equipment, synthesizers and fly posters replace the characterful décor of many of the label's rivals.

Throughout the label's 18-year history, the Beggars-affiliated indie has earned a reputation for taking one-time cult artists such as Basement Jaxx, The Prodigy and The White Stripes to mass mainstream success, while also nurturing the careers of lesser-known acts such as Gotan Project and Ratatat.

"I'm pretty focused on us working with artists that we have a tremendous amount of belief in and that we feel we're going to be able to back up," affirms Russell. "I think with those types of artists, you tend to be able to find an audience for them of one size or another – whether it's a Prodigy or White Stripes' large-scale audience, or whether it's what we've had for Devendra thus far. Having an artist like Ratatat who is signing out of our US offices, the last album *SoundScanned* 25,000 copies there, their first one *SoundScanned* 20,000 copies. As long as you do make sense, that's still a very healthy business."

XL's 2007 schedule will, of course, be led by that new album from the White Stripes, who are signed to XL for the world ex-US/Japan and boast career sales of 11m. The follow-up to their 300,000-selling (2m worldwide) album *Get Behind Me Satan* will be the subject of significant pro-



London to the world: XL's Richard Russell with signings Jack Peñate and Dizzee Rascal

motion with *NME*, which will see album track *Rag & Bone* given away as a vinyl covermount on the publication ahead of the official first single. In turn, new charges Jack Peñate and Adele will both have debut albums released this year. While much of XL's success over the years has been in finding the leftfield artists who possess the ability to ultimately cross to the mainstream, Peñate – the subject of much A&R interest – was a more obvious signing, Russell says. "It is a sign of the times."

"I think there is a lot of musical energy somewhat close to the mainstream at the moment," he explains. "If you're a kid making interesting music right now, you may well be making stuff that sounds pretty accessible because that's where the energy is."

Peñate's new single *Turn On The Platform* is out on June 25, with an as-yet-untilted album to follow. Haunted by the same scene are managers Cajun Dance Party. Hoagly tipped for success, members of the young band are still at school and their debut album will be released in 2008.

A global approach has long formed an important part of the XL vision. Russell says that the immediacy with which people discover music these days has enforced the importance of a global outlook.

"To me, Peñate has already made moves into both the French and US markets. As much as possible, we try to build careers in every territory because we're not in England, we're in the world and we're trying to sell records around the world," he says.

"In the UK industry, people can be very myopic about the UK charts. Obviously the UK charts are important, but the success of someone like Devendra is, so far, based on anything but the UK charts. Having said that, the UK charts are a place we might find Devendra on his new record. It's a question of the right time for that."

Banhart, whose fifth studio album is due out this year, sold 22,000 copies of last album *Cripple Crow* in the UK, but a sizable 60,000 copies in France. Meanwhile, MIA, who has globally sold 350,000 copies of her debut, shifted 40,000 copies in Japan, compared to 25,000 in the UK.

"Artists find a natural kind of connection in different places," notes Russell. "It's one of those things with artists, especially those who are a bit ahead of the curve – you often find people connect to their music in unpredictable ways."

"I like to be able to invest in the people we work with, in a way which is competitive with the majors and the way we're able to do that is by not having any of them," he says. "The degree of focus is the thing that makes the XL business model good."

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## XL's development projects in 2007

**DIZZEE RASCAL**  
 While his albums have so far fallen short of the 200,000 sales mark in the UK, each has enjoyed global sales of 300,000 copies. His latest – already earning high praise from those in the media lucky enough to have heard it – features production credits from longtime collaborator Cam, Fly FX and Future Cut and a collaboration with Lily Allen. The nationwide Mercury Prize winner also samples Arctic Monkeys' Alex Turner for the album track *Temptation*. Lead

single *Sirens* is climbing the TV airplay chart ahead of the June 4 release of his parent album *Matis & English*.

**DEVENDRA BANHART**  
 His last album *Cripple Crow* has sold 22,000 copies around the world. With a new album on the way and new management in the shape of the Neil Young and Joel Mitchell cantor Elliot Roberts, XL CEO Richard Russell is confident of a sales boost. "All these sales have been built on a very solid basis; very solid live work and a strong touring base.

I suppose there are just various things with an artist when they start to feel like people are gravitating towards them." Banhart is currently benefiting from a sync in the latest Orange mobile TV campaign, which features a track from his 2004 album *Nova Rejo*. His as-yet-untilted new album is released at the end of August.

**MIA**  
 The follow-up to MIA's 350,000-selling debut, *Arular*, tentatively titled *Kila*, is released this year. It will feature production from Diplo, Switch and Timbaland, who has teamed

up with the artist on one track. MIA returned the favor by recording a song for Timbaland's current album *Shock Value*. Fans got their first taste of the new album via the track *Bird Fit*, which MIA posted online early this year. An EP entitled *The Boys EP*, featuring four tracks from the album, will be released on June 18, followed by the album-making Jimmy, then the album.

**ADELE**  
 This new talent is currently working on her debut album with veteran producers, including Eg White and Ben

Abliss, with a view to release in late 2007/early 2008.

**CAJUN DANCE PARTY**  
 These hotly-tipped teenagers' limited-edition debut single *The Next Unattachable* was released on April 30 on *Way Out West*, ahead of performances at the Camden Crawl. Their first XL release will follow this summer.

**JACK PEÑATE**  
 XL's new signing is scheduled to have his first as-yet-untilted album released on September 3, with a single, *Turn On The Platform* to precede it on June 25.

The Classical Brit Awards have come of age since they launched in 2000, striking a balance between crossover and specialist acts, and providing a crucial TV platform for participating artists. *Andrew Stewart* looks at the ceremony's evolution

# Bringing classics to the masses

Into the limelight: more than 2m viewers are expected to tune in to this year's Classical Brit awards



In an age of rapid record industry change, the Classical Brit Awards have gained a degree of permanence that few predicted when the annual event was launched in 2000.

The eighth show rolls out on May 3 at the Royal Albert Hall, underpinned by a capacity audience and a roster of performers blessed with potential mass-market appeal. This year's Classical Brits, set for broadcast on ITV1 on May 6, has already generated tabloid attention thanks to the appearance of Katherine Jenkins and Sting; the latter is scheduled to deliver his take on John Dowland's *Come Again, Sweet Love*. It will also place mainstream classical artists, both established and emerging, before a television audience that is well above the average for the genre.

While Fern Britton's debut as show host should reassure television viewers that the Classical Brits is more about family entertainment than music for highbrows, the strongest selling proposition for this year's event rests with the

choice of performers.

The first instalment of the Classical Brits was dismissed in advance by purist critics as a celebration of crossover schlock, a view challenged and largely overcome since by the show's heavy promotion of world-class classical artists including Simon Rattle, Bryn Terfel, Plácido Domingo, Maxim Vengerov, Anna Netrebko and Renée Fleming. The A&R mix this year strikes a judicious balance between mainstream and crossover acts.

Katherine Jenkins, Sting and teen singing group All Angels will ease the inevitable fear factor associated with classical music. Meanwhile, the appearance of young British artists such as soprano Natasha Marsh, tenor Alfie Boe and cellist Natalie Clein delivers overt messages about home-grown talent. The international dimension is provided by violinist Joshua Bell, widely regarded as among the greatest in the business, plus Chinese pianist Lang Lang and tenor Juan Diego Flórez, who recently became the first

artist in almost 75 years to receive a standing ovation at La Scala, Milan.

The emphasis on accessible artists, familiar classics and quality performance proved sufficient to secure a fourth consecutive sponsorship deal for the Classical Brits from NS&I, the national savings organisation responsible for Premium Bonds and other safe investments.

Classical Brit Awards co-chairman Barry McCann explains that the balance of artists favours core sets, while the nominations offer an encouraging snapshot of the breadth of mainstream classical releases.

"I think the industry has moved away from the far limits of classical crossover," McCann observes. "The Classical Brits reflect and give focus to the popular classical successes of the last year in the UK. But the show also consistently has an international flavour, provided by world superstars who may not have had commercial success in this country. People like Josh Bell, Lang Lang and Flórez have a standing that new audiences will recognise immediately and say, 'Wow!'"

McCann admits that the Classical Brits – and the classical industry in general – has faced a tougher task in promoting instrumentalists to a mass audience. Singers have attracted the big sales to date. He is, however, swift to cite the case of trumpeter Alison Balsom, whose performance at last year's ceremony strongly boosted her career, with sales rising by some 339% following her Classical Brit debut. That is no small achievement for an artist whose EMI Classics albums contain flinty 20th-century compositions by Jolivet and avant-gardist Luciano Berio's arrangement of Falla's *Seven Popular Spanish Songs*.

"Singers do have the edge in terms of commercial potential, but Alison's career has come on leaps and bounds as a result of being on the show," says McCann. "Her appearance on the Classical Brits was done without pandering to the frothier end of the market." Cynics might say her good looks have played a part in Balsom's success, a point that leaves McCann unmoved. "Of course it helps," he says. "But we don't have to apologise for classical music, to cover it up and disguise it as something else. It has stood the test of time, often for centuries, so it's worthy of bringing to a large audience now."

Reaching out to a large audience served as the motivating force behind the Classical Brits. Rob Dickins' original vision of breaking down barriers and celebrating popular classics represented a quantum advance from the days when a ragbag of classical recordings vied for one award buried



**Classical music has stood the test of time, so it's worthy of bringing to a large audience now**  
Barry McCann, Classical Brits co-chairman

within the Brits. Inevitably, Dickens was berated for dumbing down classical music. "Rob took the greatest leap of faith in creating these awards," says McCann. "Purist critics attacked him and the idea, but they've been proved wrong."

The complementary nature of the Classical Brits and the recently created, but equally significant, BBC Music Magazine Awards underline the co-existence of two distinct classical recording businesses. The Classical Brits are emphatically about the most popular classical recordings issued by the classical majors. Conversely, the BBC awards recognise the community of independent classical labels, exclusively so this year, with 11 prizes distributed to the Indies.

Universal Classics & Jazz general manager Mark Wilkinson is bullish about the long-term future of the Classical Brits and their value to sales of classical recordings. "It's a key event for us for showcasing both established and new artists," he asserts. "Everybody wants to win a Classical Brit Award and everybody wants to see the show sell records, which is what its main function should be."

Does it deliver in retail terms? Wilkinson suggests that the impact on sales in the year's tough second quarter has been significant, although he is convinced that the Classical Brits could deliver greater returns.

"It has shaped up well as a live event but, as a televised show, it could be better," he observes. "When the network schedulers look at it, I believe the show suffers from having 'classical' in the title. Given the effort that goes in from the BPI, the record companies and the organisers, neither the late Sunday night nor mid-afternoon broadcast slots are good enough."

Wilkinson contrasts the cumulative audience figure of 6.5m adults drawn to the annual Last Night Of The Proms primetime broadcast on BBC One and BBC Two with recent returns for the Classical Brits, which this year will be broadcast at 11pm on Sunday, May 13 on ITV2 before being repeated the following week at 8pm on ITV3.

"The Proms receives its rightful place in a peak part of a weekend schedule. The Classical Brits also promotes performances by the best in British and international talent. To see the show delivering audiences of 1.5m to 2m, given its place in the

## Conducted by the hand of Tod: Handley and Elgar celebrated

When it comes to outstanding achievement, Vernon Handley has brought eternal credit to his name as an advocate and eloquent interpreter of British music. He also stands among that rare crew of conductors beloved by orchestral players and universally admired by critics.

The Classical Brits committee agreed that it was high time to honour the artist familiarly known as "Tod", deciding to present Handley with this year's lifetime achievement award and inviting him to conduct the show newsmaker's Concerto at the Classical Brits on May 3.

The 76-year-old musician's discography, which includes a full set of the Vaughan Williams symphonies for EMI's Classics For Pleasure label and the complete symphonies of Malcolm Arnold, is second to none in terms of music by British composers. Well over half his 150 albums comprise British works, with many neglected pieces revived under his care.

Handley, who cut his first disc in the Sixties, is strongly represented in the catalogues of such leading UK classical Indies as Hyperion and Chandos. His timeless account of Elgar's Violin Concerto with Nigel Kennedy, recorded in 1985, was released in EMI's Great Recordings Of The Century series. That performance alone has sold well over 300,000 copies since its first release, adding to a collective Handley sales



Storming the gates: All Angels (above) protested against the Bank of England's decision to ditch Elgar from the £20 note

Vernon Handley (left), recipient of this year's Classical Brits lifetime achievement award, will conduct Elgar's Cello Concerto at the event

total that is now close to the 1m mark.

Classical Brit committee co-chair Barry McCann, who first worked with Handley during his time at EMI Classics in the late Seventies, notes that the conductor has been a stalwart of the British classical business for almost half a century. "Here is a show where he will reach millions, which is right and fitting for an artist of his stature," he says. "The fact that we're celebrating Elgar's 150th anniversary this year makes the award even timelier. When you think of Elgar, you think of Vernon Handley among living conductors. And of every other British composer you can name."

For Elgar's 150th anniversary, Handley has recorded the Cello Concerto with Classical Brit winner Natalie Klein. The composer's work lies at the heart of a series of key independent titles, including an impressive

five-album archive compilation on the London Philharmonic Orchestra's own label, complete with tracks conducted by Elgar himself and a live performance of San Pictures by Dame Janet Baker under Vernon Handley's direction.

When ten vocal quartet All Angels discovered the Bank Of England is set to axe Elgar's image from the new £20 note, they decided to visit The Adelphi Street and lobby the bank's governor, Mervyn King. The girls, whose debut release proved the fastest selling classical album in UK chart history, performed an arrangement of Elgar's "Nimrod" Variation outside the venerable institution before being moved on by Bank of England security staff. "For someone so central to our culture to be taken out of circulation just when he should be being celebrated is an outrage," said All Angels.

schedule, is disappointing."

"I accept that you wouldn't attract 6.5m viewers if it started at a peak slot," Wilkinson concedes. "But starting at 11.00pm on Sunday, when most people between the ages of 45 and 75 have gone to bed, cuts out many potential viewers." He adds, "But strong ticket sales in recent years suggest that there is considerable public demand for the Classical Brit package. The record companies want to reach the maximum number of people and generate business and interest around artists. To do that, we need a better time slot."

Wilkinson believes that the event would do well to introduce an interactive aspect to its television presentation. "Interaction is a key component in reality television music shows, whether it's Any Dream Will Do, Pop Idol and so on," he adds. "Perhaps interaction could offer a commercial benefit to ITV in return for a better time slot. If getting interactive brings a more commercially advantageous platform for the record companies, then that needs to be looked at."

For Wilkinson, the retail value of the Classical Brits depends on tailoring campaigns to suit a small number of artists. "We believe that there are sales left in both Katherine Jenkins and All Angels' recent albums. The Classical Brits can act as a catalyst to make that happen."

The awards also allows Wilkinson and his colleagues to invest in raising the domestic profile of



The Classical Brit Awards is a key event for showcasing both established and new artists

Mark Wilkinson, Universal Classics & Jazz

international performers. Lang Lang, a massive star in his native China, and the Far East, and Joshua Bell, a key performer for Sony Classical in the US, should benefit from exposure on the leading UK commercial terrestrial channel.

"Lang Lang is a force of nature," says Wilkinson. "He will have a huge impact on the audience, the media and the general public when the show is broadcast. This provides a huge springboard for him in the UK. He lives to share his talent with the widest possible audience. I really think this will open doors for him."

As the first pianist to perform at the Classical Brits, Lang Lang is set to feature in a long-burn UK campaign leading to his appearance at the opening of next year's Beijing Olympics. "This is a 12-month plan that begins on May 3."

The arrival of Lang Lang, Bell and Flórez at the Classical Brits runs contrary to received wisdom that the show would come to depend for its perennial core on a pool of 10 acts. "I think people easily forget that we've had the likes of Angela Gheorghiu, Magdalena Kozena and Cecilia Bartoli on the show," says McCann. "This year, the majority of artists have never appeared before. That sharply contradicts the view that the classical market and the chart are all about the same artists. I think the Classical Brits have really come of age and show the breadth of today's classical talent."



Katherine Jenkins set to appear at this year's Classical Brits

# Our nominations

CLASSICAL  
**BRIT**  
AWARDS

ns&i  
2007

**EMI**  
CLASSICS



**Singer of the Year/Critics' Award**  
● Rolando Villazón  
Opera Recital



**Instrumentalist of the Year**  
● Alison Balsom  
BachWorks for Trumpet



**Instrumentalist of the Year**  
● Alison Balsom  
Caprice



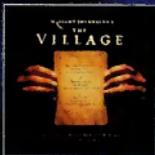
**Instrumentalist of the Year**  
● Leif Ove Andnes  
Horizons



**Classical Recording of the Year**  
● Sir Simon Rattle  
Holst/The Planets



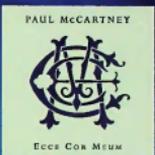
**Contemporary Composer of the Year**  
● Karl Jenkins  
Kiri Sings Karl



**Soundtrack Composer of the Year**  
● James Newton Howard  
The Village



**Soundtrack Composer of the Year**  
● George Fenton  
Planet Earth



**NS&I Album of the Year**  
● Paul McCartney  
Ecce Cor Meum



**NS&I Album of the Year**  
● Libera  
Angel Voices

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# Sony's silver year

**CHAIRMAN'S WELCOME**  
**TIM BLACKMORE**



## Radio's pursuit of excellence

Twenty-five years ago, a man called Alan Zafer persuaded Sony UK to sponsor his idea for a UK-wide radio awards scheme. This year, their ongoing partnership has resulted in the highest ever number of entries for what are, without doubt, the radio industry's premier awards.

They began in the same year that the first tentative steps were taken in the formation of the Radio Academy and in recent years that association has been strengthened to create a triumvirate under which Zafer, the Radio Academy and Sony all play a part in structuring an organising committee who choose the award categories and the panels of judges. The categories continually evolve to reflect the latest changes within contemporary radio; this year, for instance, we introduced a category for Internet Programmes, one that attracted a substantial number of entries, including many from new players competing alongside the established industry.

Our objective in organising "the Sonys" is specifically to encourage the pursuit of excellence among those who make what has traditionally been delivered as "radio". Today the Awards' focus is on those who generate editorial audio irrespective of the platform on which it is delivered, and the synergy with Sony UK remains as relevant as it was a quarter-century ago.

What sets these awards apart from any others is that producers and programmers compete against their peers irrespective of station or market size. It has not been uncommon for the creative use of sound by a local station to win even when up against a national station. Equally importantly, the Awards evaluate the performance of commercial radio against the often better resourced BBC output. Most significantly, these are not popularity awards: radio practitioners are judged by their peers – as opposed to the public, whose judgements are recorded by Rajar – in terms that assess creativity, professionalism and editorial judgement.

Twenty-five years ago, the winner of the Local Radio Personality of the Year was a young Richard Park who – as readers of *Music Week* will know – went on to even greater glory on the other side of the microphone. The Sports Broadcaster was Clive Tyldesley who subsequently made his name as TV's football-match commentator. Sony names, however, have continued to enhance the awards and the industry: among the winners back in 1983 were The Terry Wogan Show and Humphrey Littletton's I'm Sorry I Haven't a Clue. In radio, that pursuit of excellence is no flash in the pan.

Tim Blackmore is chairman, Sony Radio Academy Awards

Celebrating their 25th anniversary this year, the Sony Radio Awards have stood the test of time. *Jim Larkin* talks to the man behind the organisation of the awards about their legacy, their future direction and what to expect at this year's event



**Hello possum:** Terry Wogan receives a Lifetime Achievement award from Dame Edna Everage at last year's awards ceremony

On the top floor of an office on a cobbled street near London's Marylebone Station is an intriguing piece of radio history. It is a file containing the running order of every Sony Radio Awards since they began a quarter of a century ago, and to flick through them is to go on a whistle-stop journey through the history of UK radio in a period of dramatic change.

But what is also interesting about them is how many of the names remain. The script from that first show – bashed out by hand on an old-fashioned typewriter – features Noel Edmonds handing over the first ever Sony Award to a certain Terry Wogan. In fact, what these files show is that, despite the introduction of digital technologies unimaginable by those 600 people present at the first ever Sony Awards in 1983, radio is – and always will be – about great personalities putting together great shows.

And it has been the purpose of the Sony Awards to recognise those personalities and the creative teams behind them, in order to help raise the profile of the industry. They have provoked debate, they have provoked outrage and they have provoked moments of great emotion, but when tonight's milestone event kicks off at the

Grosvenor House Hotel, the 1,300 guests will have good reason to reflect upon an awards institution unlike any other.

Back in that office in Marylebone, Alan Zafer is flicking through those old running orders with a broad smile on his face. He is the man whose production company, Zafer Associates, has run the awards since their inception and, despite his long service to the Sonys, he is no clearer quite what makes radio so special.

"I don't know what the chemistry is – I've got no idea – but there's something unique about radio," he says. "I used to break the hundred-yard record to get home from school and listen to my favourite programmes and I love it as much as ever. DJs are incredible, they reach out to listeners and listeners can almost reach them back. They're talking to me."

One unusual thing about the Sony Awards is that, unlike almost any other event of its type, people refer to the gongs by the name of the sponsor – people do not, for example, call a Brit Award "a Mastercard". However, Sony does not own the awards – it is officially a part-sponsor – but its involvement with them has been crucial.

It was happy timing that brought Sony and the

Radio stars: from left, Christian O'Connell, Johnnie Walker and Tony Blackburn



awards together. In 1983 Sony was an electronics company with some very exciting new products and it wanted to raise its profile in the UK. Zafer, meanwhile, had been looking to launch a radio industry award since the demise of the Pye Radio Awards a couple of years earlier – and the two parties saw a natural fit.

Zafer compares Sony at the time to Apple now. Indeed, Zafer organised the launch of the original Apple computer in the UK and remembers Steve Jobs telling an audience at London's Mermaid Theatre that his product was the future.

"That was the beginning of another revolution," he says. "With the Japanese revolution, everything had style and people said, 'I want one of these. It was the start of must-have and must-listen. Sony realised this. They had a product people wanted to listen to and believe in."

The first awards were a relatively modest lunchtime affair, at a Park Lane hotel. Zafer

himself remembers it as one of the best ceremonies he had yet seen, but it was special to a number of people who were winners on the night and have gone on to become giants of their game. Terry Wogan is one and, after being voted radio broadcaster of the year and runner-up in the sports broadcaster of the year category, Richard Park is another.

"It's always something that'll be very special to me," says Park. "Being nominated and being a winner in the inaugural year and coming down from Glasgow to London was an amazing experience."

Park says the secret to the event's success is the way in which winners are chosen, with fellow professionals voting for who they think is best. "It's the backing of people in the industry, and a little recognition never did any harm, did it? It's judged by your peers and therefore there's a

**I don't know of another event where people voluntarily come together for the good of the industry.**

Also Zafer, Zafer Associates



great deal of satisfaction from that point, because how else do you know if you're any good? There are ratings, I suppose, but they're not everything."

The process behind deciding the winners is a complex one, and each awards ceremony takes around 18 months of planning. At its heart is a panel made up of members of the BBC and commercial radio sectors, who meet once a month under the guidance of a chairman, discuss new trends, look at contenders for new categories and generally plot how the awards should look.

Once entries are submitted, the team whittles down a shortlist for each category and a large group of judges – this year there were 112 – decide their favourite.

Zafer says, "I don't know of another event where people voluntarily come together for the good of the industry like that. I'm amazed at the professionalism and hard work that goes into it. In the last 25 years, we've had just four chairpersons, which is pretty unusual, and the reason for it is because they've always commanded such respect among the people working with them."

Sony Award nominations themselves are highly sought-after, but when it comes down to the business end of the event – the ceremony itself – the challenge is always there to keep things exciting. Part of the key to this, says Zafer, is to ensure no-one knows any of the results, but it is also important to keep up with trends.

"It's down to us and the people around the table. You've got to change formats to keep it fresh and that's done by listening and knowing and second guessing and a little bit of luck.



*Celebrating  
25 years of  
Commercial Radio  
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Sony Radio  
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■ Richard Park ■ Anna Raeburn ■ Wes Butlers  
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over the past 25 years.

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SHAPING COMMERCIAL RADIO'S FUTURE

## Winner Wogan recalls the award that mattered

The first Sony Award winner of all was Terry Wogan, who has enjoyed a healthy relationship with the event ever since, not something you can say about all awards...

• **How big a moment was your win all these years ago?**  
It was terrific. It's from your peers, which is always special. I've gone through phases of winning then year after year and then suddenly you don't, which means you look back very fondly on your successes.

• **Was it something that became more gratifying in retrospect given the gravitas the awards have since assumed over their 25 years?**  
I'm not sure about that. The awards have certainly become bigger, but I'm not necessarily sure if they've got better. They're just bigger, a bit like myself – and I don't mean that I've grown in height. I think radio went through a phase when it was all about television and radio was perceived very much as the poor relation. But

it's no longer like that – we've got more listeners than they've got viewers – and so there's a lot more glamour attached to the Sony Awards than there was. I think the Sonys themselves have played a useful part in turning around that perception.

• **Did your win help with your career, all those years ago?**  
Well it doesn't do any harm, but then I got a lot of awards simply because I was there. If you turn up for awards then you'll get them.

• **How do you think the Sony Awards have survived for so long when so many awards ceremonies have fallen by the wayside?**  
Well, I don't think many have. That's the trouble. There's far too many awards shows – it's ridiculous. Everyone's always thrilled to get one, but at the end of the day I think it's cheap television. I was given the best-dressed man of the year award once, but that's only because I was the only one prepared to turn up.

• **Who would you choose as the Broadcasters' Broadcaster of the last 25 years, if you weren't allowed to pick yourself?**

Oh I'd choose myself. Actually, the *Daily Mail* did a similar thing about 25 years ago and I won that, which is strange to think about. But I'm sure that we'll give it to some obscure announcer on Radio Four or some prawn-sandwich guy from Radio Three.

• **Can you let us in on any insider secrets for this year's ceremony?**

Well, last year I won the gold award so I can tell you that I'm definitely not going to win anything this year. It was funny – I'd had this speech all worked out and ready to go and then Barry Humphries as Dame Edna Everage gave this introduction for what felt like 30 minutes and it completely upstaged me, so you never know. I also know young Gambo [Paul Gambaccini] is presenting a bit and I know there's a bit of a surprise lined up, but I can't tell you any more than that or I'd have to come



Carry on Wogan: the first winner of a Sony is still going strong

round and thrash the living daylight out of you.

• **Finally, with Eurovision just around the corner, how excited are you about the prospects of Scooch?**

I think we'll never win it again. Nobody in Western Europe is going to win it unless the Eastern Bloc countries realise that it's a song contest and not a chance to vote for their

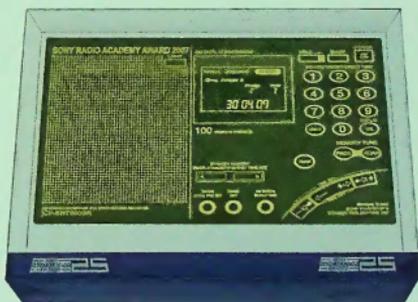
neighbours to stop them from invading. But I still love doing it and the BBC will have to drag my dead body away from it.

• **Terry Wogan won the first ever Sony Award, in 1983, in a year that also saw Richard Park named local radio personality and Wogan's Hour as the best programme.**

SONY  
RADIO ACADEMY  
AWARDS



CELEBRATING 25 YEARS OF EXCELLENCE IN RADIO



## Doesn't time fly when you are having a good time!

The Sony Radio Academy Awards Secretariat @ Alan Zafer and Associates  
Georgina Hall, Fenella Henderson, Rita Turner, Alison Webb and Alan Zafer  
Tel: 020 7723 0106 [www.radioawards.org](http://www.radioawards.org)

I think, really, it's all down to moving with the times and keeping things relevant."

One area where this is particularly important is in the choice of presenters for each individual award. And the time Zafer particularly remembers is when a recently-released Terry Waite stepped onto the stage to hand over a gong. "Here was the radio industry and there was a man standing there who some thought we'd never see again. It was an incredibly moving experience and many people shed a tear - I certainly did."

As for what to expect this year, organisers are staying tight-lipped. As ever, however, there will be an attempt to subliminally reflect current Sony technology which means guests can expect to see an awful lot of high-definition screens on show, while Paul Gambaccini is expected to keep a tight ship as host.

There are some interesting battles expected, too. In the prestigious UK Station Of The Year, Classic FM will go head-to-head with Radio One and Two, while Galaxy's Andi Durrant will go

against Xfm Manchester's Clint Boon, Radio One's Colin Murray and Jo Whaley and BBC 6Music's Steve Lamacq for Music Broadcaster Of The Year.

And, because the awards are marking the 25th anniversary, there will also be a special award called The Broadcasters' Broadcaster, in which current broadcasters in UK radio will be asked to pick their favourite DJ of the last quarter-century from a short-list of 25 names. Among the heavyweights included are John Peel, Chris Tarrant and Alan Freeman.

But with radio in such a state of flux, will the next 25 years manage to throw up names to match? Zafer thinks so, and is convinced that the internet will be a huge ally of radio and will mean people will listen to it more. "In 25 years, radio will be

completely different, but the quality of the programming will remain exceptional, because the people in the industry will remain."

As for the awards themselves? "The radio awards certainly will be around in 25 years. Maybe they won't be the Sony's, but they'll survive in some shape. They could be European by then - we could have an international radio awards, and use them to help UK radio make friends elsewhere. That's what radio does - it makes friends, it doesn't make wars or cause aggro."

Zafer himself doubts very much he will be involved in 25 years, but he can still reflect happily on a quarter of a century working on the biggest awards on UK radio. "It's been an amazing privilege to be involved with the radio industry for the last 25 years and to be guided by the most amazing group of people."

Radio 'Oscar' the coveted Sony Award



## Sony Radio Academy Awards 1983-2007: the all-time top 10

In the 25 years of the Sony Awards many a radio personality has made their voice heard on the nation's airwaves. Music Week profiles 10 of the music influential.

**TERRY WOGAN**  
Terry Wogan is a broadcaster who, despite disappearing



for a period, has enjoyed a long and lingering relationship with the Sony Awards. He was the first person to receive one when the Awards launched in 1983 when he was named broadcaster of the year. He returned in 1994 to win the Non-Contemporary Music Award, while in 2000 he took the Special Award and last year was given the Gold Award. He plays down the importance of awards shows in general, but his recognition by the Sony Awards reflects the contribution he has made to UK radio and helps justify the claim by his current boss - Radio Two controller Lesley Douglas - that he is a "broadcasting genius".

**JOHN PEEL**  
Despite making his name by playing eclectic and



challenging music, John Peel was a broadcaster who became a national treasure thanks to his work on both Radio One and Radio Four. His Sony wins recognise his contribution both to music and respect-based radio, with his first awarded in 1986 when he was voted National DJ of the Year. He came back in 1993 to find

himself the recipient of the National Broadcaster Of The Year award and in 1999 - coincidentally the year when his least favourite football team, Manchester United, scooped a treble - Peel won a trifle of his own with three Gold Awards for his *Radio Four*.

**ALAN FREEMAN**  
The whole concept of



commercial radio was born when DJ was invented single-handedly by Alan "Fluff" Freeman and, although his best and most ground-breaking work had been produced before the Awards started, his unique contribution was recognised by Sony judges more than once. In 1989, he was named Radio Personality Of The Year for his show on Capital Radio and in 2000 he was presented with a Special Award.

**TONY BLACKBURN**  
Tony Blackburn was the first



DJ to be broadcast on Radio One and did much to define the character of the station. He was given the Outstanding Contribution Award in the same year that the Berlin Wall came down and Sky Television launched, thus opening up a whole new world of competition in broadcasting. The timing was appropriate as it coincided with Radio One beginning a mini-revolution of its own and sweeping away much of the old guard, of which Blackburn was a part.

**CHRIS TARRANT**  
Despite only being broadcast to a London audience,



Chris Tarrant became one of the best-known and most widely respected DJs in the history of UK commercial radio thanks to his breakfast show on Capital Radio. In 1990 he was voted Radio Personality Of The Year for 10 years later came back to receive the Gold Award. His contribution is widely felt among his colleagues, and Richard Park - who worked with him at Capital - calls Tarrant the best broadcaster of the last 25 years. "He's achieved more than anyone I've ever worked with," says Park.

**CHARLIE GILLET**  
Commercial radio is often portrayed as being



musically "safe", with playlists never straying too far from the commercial mainstream for fear of losing ratings. But, perhaps more than any other, Charlie Gillett showed commercial radio could act as a champion for forms of music which were frequently overlooked. For much of the Eighties, his Capital Radio show, *A Foreign Affair*, championed world music and Gillett was among the first DJs to give air time to acts such as Youssou N'Dour and Salif Keita. In 1993 he picked up the Gold Award for Outstanding Contribution.

**JENNY ABRAMSKY**  
Although she is not a DJ, Jenny Abramsky is nevertheless



one of the most important winners of a Sony Award in terms of the sway she holds over UK radio. In 1995 Abramsky won the Radio Academy Sony Award for masterminding the launch of BBC 5 Live and she has gone on from there to become BBC director of radio and music, putting her in charge of all the BBC's radio output along with popular music television and the three BBC orchestras.

**CHRIS EVANS**  
Chris Evans is perhaps the biggest



personality of the modern era of radio, and he was a winner of the Gold Award for Outstanding Contribution in 1998 and last year was named Personality Of The Year. He breathed new life into Radio One when he took over as breakfast show host in 1995 and considerably revived flagging ratings. His time at the station only lasted two years - and ended after he took the "creative decision" for his entire team not to turn up for work one morning - but it was never less than eventful. He went on to become a host on Virgin Radio and ended up making a tidy packet when he took the station over and sold it to SMG. After a couple of "wilderness years" he is now back on BBC Two and last year thanked the BBC for giving him a "second chance".

**CHRISTIAN O'CONNELL**  
Christian O'Connell is the presenter who, perhaps more than any other,



helped popularise Xfm in London thanks to the period he spent hosting the indie station's breakfast show. When he left at the end of 2005, he proudly boasted he had taken Xfm from being London's 18th most listened to station to the 11th, but his show was always one of the most talked about in London, thanks in large part to the calibre of the guests he would attract. This helped him to win the 2003 and 2004 awards for Best Breakfast Music Show. In January last year he went national as the host of the Virgin Radio breakfast show.

**CHRIS MOYLES**



The current Radio One breakfast show host Chris Moyles made his first trip to the Sony stage in 1998, when he was given a Silver Award in the DJ Of The Year category for his *Early Breakfast Show* on Radio One. Eight years on, he returned to claim the Gold Award for Best Entertainment Show and upon accepting the award he showed off his trademark modesty by declaring "I about fucking time". With his show's ratings at an all-time high, Moyles is clearly doing something right and stands a good chance of repeating the achievement this year.



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Music and radio make the world a better place!

Retail outlets will not gain any of the benefits of the growth of the single track download

# False dawn for traditional single

EDITORIAL  
MARTIN TALBOT



In a piece of synchronicity this week, Universal's David Joseph and Radio One's George Ergatoudis find themselves on the same page. Not precisely the same place, but on the same sheet of paper, at least.

It is a sheet of paper featuring the slogan "singles rethink," writ large.

Over the past couple of years, the growth of the digital download has reinvigorated the singles market. After four years of decline, singles sales began to climb again. Hallelujah! The single was saved. Except it was, and it wasn't.

As long as consumers wish to buy and own music, the single will be the most popular means of buying music in the future. That is, of course, so long as you think of the single as the single track.

That is how consumers think in today's iTunes-dominated environment. As this week's Arctic Monkeys-dominated singles chart highlights, consumers are no longer compelled to buy an entire album, instead they can buy it track-by-track. Or single-by-single.

Which is all well and good, but that doesn't bode well for the traditional single, as we know and love it.

The single track download can provide a cheap and easy entry point for the wavering, or first-time,

consumer. But it cannot – at the moment – offer the kind of profitability to rights owners that the traditional, physical single can. Nor does it draw a consumer into the Aladdin's den of music products which is the traditional record store.

Luddite talk? Maybe. After all, anyone buying a download from iTunes or EMusic, for instance, will find themselves in their own virtual goldmine, full of more goodies than a physical store could offer.

But that's all well and good if you are on the hunt for music – if you wish to seek it out. If you are not, you will never find yourself in such an enticing environment.

And, for all the excitement around the internet, there are still vast numbers of music fans who would no more log onto a download site than they would plan a shopping trip to Mars. While digital will continue to creep up on the market share of the physical business, the traditional record trade has many years of life left in it.

The danger is that, the more that the physical single market diminishes, the fewer retailers will stock the veteran format.

And, as singles outlets decline, sales will slip further – it is an ever decreasing circle.

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## DOOLEY'S DIARY



## Scandinavian kerfuffle

Remember where you heard it:

As Dooley sat down at his desk first thing last Monday morning an email pinged into his inbox. "You twats" wrote one Lars from Sweden. "For God's sake Lovely, Dear is a SWEDISH one-man band. NOT Norwegian!" It was accompanied by a pic of the offending article. "A good point," Dooley eagerly replied. "Although that's not actually our magazine." "Well, it turns out I'm the real twat then!" Lars answered promptly. Glad to be of service, Lars. And the cheer up... To most songwriters, winning an Ivor Novello is something of a career highlight, but Ellis Rich, chairman of event sponsor PRS, revealed at the nominations launch in London last Monday some of the perks that have hit some of the biggest winners of the past few years. Ahead of the main ceremony itself on May 24, he disclosed that when Brian Wilson won the special international

award in 2003, organisers managed to find him the only wobbly chair in the whole of the Grosvenor House. Then there was the case a couple of years ago of the same prize's winner Lou Reed, who was awoken at 10 in the morning and forced from his bed after the fire alarm went off in his London hotel. 2007 winners you have been warned... The British success story across the pond this year looks set to continue this week with Arctic Monkeys expected to make a high chart splash on the **Billboard 200**. If you have seen the new Travis video you may have noticed that Fran Healey is wearing a Radio Clyde T-shirt. Is this a subtle yet ingenious marketing campaign to bring the station to a global audience? Well, sort of. The T-shirt is something of a cult item thanks to Frank Zappa wearing it on stage in Glasgow after he was interviewed by Radio Clyde's Steve Jones in 1980, and the design has since been revived by clothing chain Lost Property. Radio Clyde got its hands on a few and has given them out to guests, meaning both Healey and

Ricky Wilson have been publicly endorsing the station for free recently. The only slight hitch is that the station isn't actually called Radio Clyde these days – it's Clyde 1 or Clyde 2 – meaning the design is a little out of date, but all publicity is good publicity, right?... Dooley last Wednesday popped along for an audience with Peter Gabriel to talk technology. He told us that *SpiralFrog* was "a nifty attack that missed" and also expressed a belief that MP3s are "crap". Look out for next week's Music Week to find out exactly why... New albums are starting to hit the schedule and latest additions include a new studio set from **Tarin Brakes**, produced by Ethan Johns, and one from **Stargroves**. Kanye West will also release a new album later this year... Dooley left London behind and finished live week in the pleasant surroundings of **South West Sound**, and he wasn't the only one enjoying his time away from the **Smileys** in Who was the record industry exec you could pull away from the entry level sessions on how to start a record label?...

## HIGHLIGHTS FROM DOOLEY'S WEBLOG



**WEDNESDAY:** "While the world and his dog is doing its best to cut down on flying and, in the process, save the planet, Dooley receives the following invite: 'Hed Kandi and Monarch would like to invite you to their exclusive FLYFABULOUS press launch party at Luton Airport... Those in attendance will also get the chance to board the aircraft for a short low level flight!'"

**THURSDAY:** "The question we would like to ask you, dear reader – and feel free to contribute throughout the summer as and when you see them on the festival circuit – is whether there is a single band on the planet who aren't made to look boring and irrelevant by the CSS live spectacle?"

**FRIDAY:** "We're here at South West Sound, where we spoke on some panels, watched some bands and drank some cider. Although taking part in the demo panel was probably not a great idea. Oh how to be constructive in the face of rubbish music? It has never been our strong point."



One of Scotland's most successful exports at the moment – after whisky and football managers – is Paolo Nutini and, after his second night at Brixton Academy last week, the Atlantic team were on hand to present him with a platinum disc after sales of **These Streets** topped 3m in Europe. **Pieterdus** (P+) are A&R Thomas Hainwood, **Natal**, international VP Julian Wright, managing director Max Lossafa, manager Brendan Moon, drummer Jim Duguid and bass player Michael McFaid.

# Club Charts 05.05.07

## The Upfront Club Top 40

Position	Artist	Album	Label
1	SPECTRUM KINDA NEW	NEW	NEW
2	MUTYA BUREA REAL GIRL	NEW	NEW
3	MICHAEL GRAY FEAT. STEVE EDWARDS SOMETHERE BEYOND	NEW	NEW
4	CORRENNEL KEEP ON JUMPIN'	NEW	NEW
5	MIGHTY DUB KATZ MAGIC CARPET RIDE 07	NEW	NEW
6	ALBIE VS. ROCKREBELLER SEXUAL HEALING	NEW	NEW
7	TIM DELANE FEAT. SIMON FRANKS LET THE BEATS ROLL	NEW	NEW
8	SOPHIE ELLS BEYOND ME & MY IMAGINATION	NEW	NEW
9	ARMAND VAN HELDEN NYC BEAT	NEW	NEW
10	CAVYIN HARRIS THE GIRLS	NEW	NEW
11	RYAN MUGGSTRÖYD FEAT. TASHA BAXTER PUNK COUNTRY	NEW	NEW
12	FONZEBELL I LOVE MUSIC	NEW	NEW
13	THESE FEELING ME	NEW	NEW
14	THE HOXTONS WAKE YOU A STAR	NEW	NEW
15	AM GROOVE & VERGAS ALTERED STATE OF MIND	NEW	NEW
16	BLUE RAY FEAT. JIMMY SOMERVILLE YOU & ME	NEW	NEW
17	THE SUGABABES VS. HARRY DEAN STANTON THE RIDDLE	NEW	NEW
18	LOVERUSH DJ FEAT. MARCELLA DETROIT MYSTERY TO ME	NEW	NEW
19	CHRIS JANE FEAT. EMMA HEWITT GARRY ME AWAY	NEW	NEW
20	KIROD FEAT. DOBBIE EXPOSURE TALK OF THE LOVE	NEW	NEW
21	BOOTY LUV SHINE	NEW	NEW
22	CARA DILLON VS. ZOEYNE BLACK IS THE COLOUR	NEW	NEW
23	SIMPY RED STAY	NEW	NEW
24	DYANO SUGAR SWEET THING	NEW	NEW
25	TIESTO IN THE DARK	NEW	NEW
26	GROVE ARMADA FEAT. STUSH GET DOWN	NEW	NEW
27	JUST JACK SLODY DANCE	NEW	NEW
28	ETHERBOX SOMETHING DIFFERENT TO SAY	NEW	NEW
29	AMT WINEHOUSE BACK TO BLACK	NEW	NEW
30	DANDEE WHATEVER	NEW	NEW
31	DAVA FEAT. SANDY RIVERA & TRIXI LOU POP	NEW	NEW
32	SUNSEEKZ FEAT. KATE SMITH PARTY FOR THE WEEKEND	NEW	NEW
33	MASTERS AT WORK WORK	NEW	NEW
34	PREFORMATIVE NO MORE CONVERSATIONS	NEW	NEW
35	LIONEL RICHE ALL AROUND THE WORLD	NEW	NEW
36	SAB FEAT. JANE WIEDLIN RUSH HOUR	NEW	NEW
37	GATEL GIVE IT BACK	NEW	NEW
38	DE SOUZA FEAT. SHENA GUILTY	NEW	NEW
39	MINKA LOVE TODAY	NEW	NEW
40	UNDEMIAM WHAT AM I FIGHTING FOR?	NEW	NEW

### Battle of the ex-'Babes

by Alan Jones

With 'Keep On Jumpin'' by Correnell peaking a retreat from the top of the Upfront and Commercial Pop Club Charts this week, the battle for supremacy on both lists was a straight fight between **Spectrum** and **Mutya Burea**, and ended with honours even.

**Spectrum** kept the Upfront title in German hands, with their *Kinda New* ending up 77% ahead of *Burea's Real Girl* (2003), but it is a superior slab of electro house, and available in a selection of mixes old and new from *Nettschwarz*, *Simmons* & *Christopher*, *Paul Woodford*, *Alex K* and *The Dirty South*. It's another release from *The Ministry Of Sounds's* *Data Imprint*, in conjunction with C2, and is fanned to follow in the successful footsteps of *Maason Vs. Princess Superstar's Perfect* (Exceeder) and *Cantille Jones Vs. Fedde Le Grand's The Creeps*.

Meanwhile as one former member of the *Sugababes* falls in her bid to top the Commercial Pop Chart, another has more success. **Siobhan Donaghy**, who was the first member of the band to leave, reached number four with *Dont Give It Up Last Week*, but the track now tumbles to number 25, while her erstwhile colleague **Mutya Burea's** new single, *Real Girl*, powers 10-1.

Burea's single, which samples *Lenny Kravitz's* classic *It Ain't Over Till It's Over*, barely beat off the challenge of *Spectrum*, ending up less than 2% ahead. Interestingly, the *Mutya* track has been promoted on the 4th & Broadway label, housed at *Islands* long-related dance imprint, which formerly played artists like *Skipworth* & *Turrier*, *Gwen Guthrie*, *Wally Badarou*. The 49ers, *Mica Paris* and *many* more.

There's no change in the top three of the *Urban Chart*, which means that for the eighth week in a row the chart champs are **Timbaland**, **Nelly Furtado** and **Justin Timberlake**, with *Give It To Me*.

Returning to the Upfront Chart, the improving health of the club scene delivers 14 debuts to the unpublished (41-100) section of the chart this week.



Mutya Burea; © Squashbox.com; set on top

Correnell makes way for Mica

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Album	Label
1	DANCING DOTS FEAT. CAROLINE GERRIN MASCOT	NEW	NEW
2	TRIA (YOU CAN) WANT ME	NEW	NEW
3	JAY C VS. THE ROCK STAYIN' HARD	NEW	NEW
4	HOUSE OF PAIN'S BURNIN' SKIN JUMP MARCH	NEW	NEW
5	IN MY IMAGINATION	NEW	NEW

**Squashbox**

### COMMERCIAL POP TOP 30

Rank	Artist	Album	Label
1	THE BEATLES 1	NEW	NEW
2	SPECTRUM KINDA NEW	NEW	NEW
3	CORRENNEL KEEP ON JUMPIN'	NEW	NEW
4	DANCING DOTS FEAT. CAROLINE GERRIN MASCOT	NEW	NEW



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As used by Radio One

# MUSICWEEK

## The Official UK Charts 05.05.07

### SINGLES

		Artist	Label
1	1	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
2	3	TIMBALAND/FURTTADO/TIMBERLAKE GIVE IT TO ME	Interscope
3	4	AVRIL LAVIGNE GIRLFRIEND	Arista
4	4	NE-YO BECAUSE OF YOU	Def Jam
5	5	MARK RONSON FEAT. D. MERRIWEATHER STOP ME	Columbia
6	10	MIKA LOVE TODAY	Cashback/Real
7	2	ARCTIC MONKEYS BRIANSTORM	Donno
8	24	GYM CLASS HEROES CUPTID'S CHOKEHOLD	Atlantic
9	7	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	Parade
10	36	TRAVIS CLOSER	Independent
11	10	GIVEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
12	17	AKON DON'T MATTER	Universal
13	11	THE FRAY HOW TO SAVE A LIFE	Epic
14	12	ALEX GAUDINO/C WATERS DESTINATION CALABRIA	DMA
15	13	FERGIE GLAMOROUS	AGM
16	55	SUNBLOCK FEAT. SANDY BABY BABY	Universal TV
17	9	THE PROCLAIMERS/B POTTER/A PIPKIN ...500 MILES BUT	Warner Brothers
18	15	LINKIN PARK WHAT I'VE DONE	Warner Brothers
19	14	FALL OUT BOY THINKS FR TH MMRs	Miscany
20	8	ENEMY AWAY FROM HERE	Warner Brothers
21	20	JUSTIN TIMBERLAKE WHAT GOES AROUND...	Epic

### THE PLAYLIST

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

[www.musicweek.com/playlist](http://www.musicweek.com/playlist)

### ALBUMS

		Artist	Label
1	1	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Columbia
2	2	MARK RONSON VERSION	RCA
3	1	AVRIL LAVIGNE THE BEST DAMN THING	Island
4	5	AMY WINEHOUSE BACK TO BLACK	Island
5	4	CASCADA EVERY TIME WE TOUCH	All Around The World
6	7	MIKA LIFE IN CARTOON MOTION	Cashback/Real
7	3	KINGS OF LEON BECAUSE OF THE TIMES	Real Gone Music
8	6	BEYONCÉ B'DAY	Columbia
9	8	NELLY FURTADO LOOSE	Geffe
10	10	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jive
11	9	TAKE THAT BEAUTIFUL WORLD	Polygram
12	11	THE FRAY HOW TO SAVE A LIFE	Epic
13	12	TIMBALAND SHOCK VALUE	Interscope
14	13	FALL OUT BOY INFINITY ON HIGH	Miscany
15	18	DOLLY PARTON THE VERY BEST OF	Sony BMG
16	15	KAISER CHIEFS YOURS TRULY ANGRY MOB	Blueys/Polygram
17	14	Tiesto ELEMENTS OF LIFE	Motiv
18	19	ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS	Miscany
19	26	PINK! I'M NOT DEAD	Lake
20	20	ELLA FITZGERALD FOREVER ELLA	U2
21	17	PROCLAIMERS THE BEST OF	Epic

www.musicweek.com/playlist

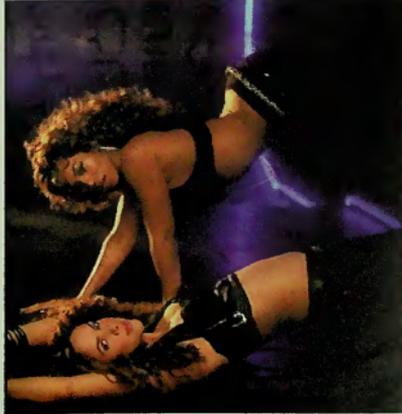
COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC 66 EMI Music Group
- 2 FUNKY HOUSE SESSIONS 07 Universal U.S. Sound
- 3 FLOORFILLERS ANTHEMS univ/univ
- 4 PUT YOUR HANDS UP 2 Ministry Of Sound
- 5 ESSENTIAL SONGS - SPRING COLLECTION Universal TV
- 6 GREASE (OST) Polydor
- 7 HIGH SCHOOL MUSICAL Walt Disney
- 8 IN THE MIX - RAVE REVIVAL EMI Virgin
- 9 PLAY IT LOUD Universal TV
- 10 101 BOYS HITS EMI Virgin
- 11 DANCE PEARCE - DANCE ANTHEMS 2007 Ministry Of Sound
- 12 HAVANA MONTANA 'Nati Boney
- 13 FLOORFILLERS - CLUB CLASSICS univ/univ
- 14 HED KANDI - DISCO KANDI - THE MIX Red Bull
- 15 RHYTHMS DEL MUNDO - CUBA Universal TV
- 16 HIP HOP CLASSICS Universal TV
- 17 RADIO 1'S LIVE LOUNGE Sony BMG TV
- 18 LIFE ON MARS EMI TV/Sony Big
- 19 ULTIMATE DIRTY DANCING (OST) RCA
- 20 THE NO.1 CLUB ANTHEMS ALBUM Dorland

FORTHCOMING

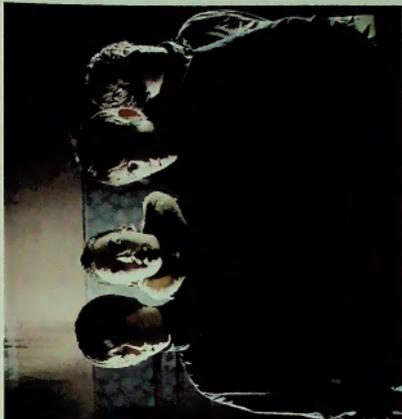
- KEY SINGLES RELEASES**
- JUSTIN TIMBERLAKE ONE SPINNY JIVE JULY 2
  - ROBIN MCKAY COOPERATION BUT NOT THE PROBLEM JUNE 25
  - WALKER BROS MAY 18
  - CHEMICAL BROTHERS JUNE 18
  - MUTYA BUREA REAL GIRL ISLAND JUNE 4
  - AMERIE BECAUSE I LOVE IT RCA MAY 14
  - ANDREA CORR SHAME ON YOU ATLANTIC MAY 21
  - KALSER CHIEFS EVERYTHING IS AVERAGE BROS MAY 14
  - NAWABD'S SUNDICE MAY 21
  - SCISSOR SISTERS KISS YOU OFF POLYDOR MAY 21
  - THE BROTHERS MAY 14
  - LINNY PARK WHAT THE DONE WALKER BROS MAY 7
  - MOTEL TUNASUNAWA/LABARYS COMING BACK MAY 7
  - UNIVERSITY ISLAND MAY 7
  - RED HOT CHILI PEPPERS HUMP DE BLAMP MAY 7
  - WALKER BROS MAY 7
  - BARTY TOP SHINE RED KANDI MAY 7
- KEY ALBUMS RELEASES**
- ANDREA CORR TEN FEET HIGH ATLANTIC JUNE 18
  - CHEMICAL BROTHERS WE ARE THE NIGHT MAY 18
  - MUTYA BUREA REAL GIRL ISLAND JUNE 4
  - AMERIE BECAUSE I LOVE IT RCA MAY 14
  - LINNY PARK MINUTES TO MIDNIGHT WALKER BROS MAY 14
  - RICK SPRUELL WELCOME TO REALITY MAY 14
  - LINNY PARK VOL. ONE LITTLE NIGUAN MAY 14
  - THE BROTHERS MAY 14
  - GROOVE JAMAICA SUNDAY ROCK COLUMBIA MAY 7
  - MANIC STREET PREACHERS SEND AWAY THE TOXIGS COLUMBIA MAY 7
  - TRAVIS THE BOY WITH HO WAHE MAY 7
  - INDEPENDIENTE MAY 7
  - BLACK REBEL MOTORCYCLE CLUB B1 APRIL 30
  - UNIVERSITY ISLAND APRIL 30

- 20 8 ENEMY AWAY FROM HERE Warner Bros.
- 21 20 JUSTIN TIMBERLAKE WHAT GOES AROUND... Ar
- 22 22 CHRISTINA AGUILERA CANDYMAN RCA
- 23 19 KALSER CHIEFS KUBY Blanton/Polyd
- 24 25 NELLY FURTADO SAY IT RIGHT Polyd
- 25 20 MIKA GRACE KELLY Island
- 26 6 MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT... Columbia
- 27 27 P DIDDY LAST NIGHT Red Bay
- 28 6 AMERIE TAKE CONTROL Columbia
- 29 28 TAKE THAT SHINE Polyd
- 30 25 CIARA LIKE A BOY LaFace
- 31 26 CALVIN HARRIS ACCEPTABLE IN THE 80S Columbia
- 32 6 GROOVE ARMADA FT STUSH GET DOWN Columbia
- 33 6 THE VIEW THE DON 1905
- 34 6 LOST PROPHETS 4 AM FOREVER Vevo/War
- 35 20 PAOLO NUTINI NEW SHOES Atlantic
- 36 33 CAMILLE JONES/FEDDE LE GRANDE THE GREEPS Dun
- 37 6 SHIRLEY BASSEY THE LIVING TREE LuK Suck & Band
- 38 30 MY CHEMICAL ROMANCE I DON'T LOVE YOU Cap
- 39 18 MAXIMUM PARK OUR VELOCITY War
- 40 50 AMY WINEHOUSE BACK TO BLACK Island/Island



BEYONCE & SHAKIRA: RETAIN THE TOP SPOT

- 20 10 ELLA FITZGERALD FOREVER ELLA Cap
- 21 17 PROCLAIMERS THE BEST OF Dryadic
- 22 16 MAXIMUM PARK OUR EARTHLY PLEASURES Virgin
- 23 21 PAOLO NUTINI THESE STREETS Atlantic
- 24 30 AKON KONNECTED Universal
- 25 6 JOE AIN'T NOTHING LIKE ME J&R
- 26 25 SNOW PATROL EYES OPEN Felma
- 27 24 MY CHEMICAL ROMANCE THE BLACK PARADE Warner Bros.
- 28 23 CHRISTINA AGUILERA BACK TO BASICS RCA
- 29 22 GWEN STEFANI THE SWEET ESCAPE Interscope
- 30 6 NINE INCH NAILS YEAR ZERO Interscope
- 31 37 LILY ALLEN ALRIGHT, STILL Felma
- 32 32 THE FRAITELLS COSTELLO MUSIC Real
- 33 29 THE KILLERS SAM'S TOWN Virgin
- 34 20 BLOC PARTY A WEEKEND IN THE CITY Wichita
- 35 34 JUST JACK OVERTONES Mercury
- 36 36 ARCADE FIRE NEON BIBLE Sirena
- 37 28 CIARA EVOLUTION LaFace
- 38 33 JAMES MORRISON UNDISCOVERED Polyd
- 39 41 BRYAN FERRY DYLANESQUE Virgin
- 40 42 AMY WINEHOUSE FRANK Island



ARCTIC MONKEYS: STRAIGHT IN AT NUMBER ONE

Rank	Artist	Album	Genre	Label
6	SMILE TO THE MEMORY	JAMES VS CRISTAL WATERS	CHRIS WALKMAN 2007	Atlantic
7	DRIVING WHEEL			SME
8	9900	PHOENIX		SME
9	LEAKED	MIAMI (PRE-RELEASE)		Global
10	JOHN MAYER	REISSUE: SHINE IN CONSCIOUSNESS		Shout! Factory

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Album	Genre	Label
1	KAEMBE	THE CONTROL	Contemporary	Global
2	SONG	THE FUTURE	Contemporary	Global
3	JAMIE T	SHILA	Contemporary	Global
4	DADA	FEAT. SANDY RIVERA & TINA TULLIO	Contemporary	Global
5	ADAM ANTINHO		Contemporary	Global
6	MURTA	HERA	Contemporary	Global
7	SPORTY WY SHILE		Contemporary	Global
8	SHUNNKA	FEAT. AMY DUNDELLA	Contemporary	Global
9	THE CHEMICAL BROTHERS	FEAT. ITZ GELIN	Contemporary	Global
10	CAVIN HARRIS	THE CRISIS	Contemporary	Global
11	ESSEX LETS MAKE LOVE	AND LETS GO	Contemporary	Global
12	ESKALA	FEAT. WHELAN TENDRONS	Contemporary	Global
13	ANDREW CHANCE	EXPERIENCE 1 (SEE HER ROUND OF EIGHT)	Contemporary	Global
14	DAVID NATION	YOUR VIBE	Contemporary	Global
15	SMASHING PUMPS	FEAT. SANDY RIVERA	Contemporary	Global
16	ADAM SOCIAL BEATING		Contemporary	Global
17	ALBUM	ROCKERS LIKE THE NEW	Contemporary	Global
18	MIMS THIS IS WHAT I'M HOT		Contemporary	Global
19	RICHARD COLE	WARRIOR PASS	Contemporary	Global
20	PREPARED	FIVE NO MORE CONVERSATIONS	Contemporary	Global

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

**Therese**  
feelin' me

The Debut Single from **Therese**

Powered by Apple's iTunes, Therese is the first single from the new album, 'feelin' me'. The album is available on iTunes, Amazon.com, and other digital music stores.

These pre-release exclusive 30th April Reil Release **7th May**

**Hypetractive: Leading the way in upfront club promotion**

**OUT OF OFFICE** - The4us UK | ICRI  
**ARIANAD VAN HEIDEN** - NYC Beat | Southern Fried  
**RANA MURSEKIROVIC** - FEAT. BAXTER - Funky Country | ICZ  
**THE KILLERS** - "Stand in the Way of Control" - Black Veil  
**OSPIR** - "Standing in the Way of Control" - Black Veil  
**EXPRESS 2** - "Stand in the Way of Control" - Black Veil  
**DADA** - "Lollipop" - [Dance]

**AMY WINTERHOUSE** - Back to Black | [Dance]

**MIGHTY DUB KATZ** - "Megal-Carpenter Ride" | Southern Fried  
**THE KILLERS** - "Stand in the Way of Control" - Black Veil  
**OSPIR** - "Standing in the Way of Control" - Black Veil  
**EXPRESS 2** - "Stand in the Way of Control" - Black Veil  
**DADA** - "Lollipop" - [Dance]

**SOPHIE ELIS BECTOR** - "Freak Like My Imagination" - (Remixed) - [Promotional]

**MASTERS AT WORK** - "Work" - [MAY] | MUYA  
**BEAR GEAR** - (mixes) [MAY] & [Broadway] | N-VO  
**"Because of You"** - (Sunshine Remix) [Dol] Jam | ANDEA DORIA VS UR - "Freak Me" - [MAY] | TESO  
**"In the Dark"** - [MAY] | SENEKAS MAJ | "Last Night at St. James" [MAY] | [Promotional]  
**STONEISIDE** - "SOS" - [Promotional] | JOJO  
**"Anything"** - (Weiss Moxey) [Promotional] | CORRELL  
**"Keep On Jumpin'"** - [Promotional] | GUSTAVO

**CD - VINYL - DIGITAL CLUB PROMOTION**  
 Contact Mark Bowden: [markb@music-houses.co.uk](mailto:markb@music-houses.co.uk)

**COOL CUTS CHART**

Rank	Artist	Album	Genre	Label
1	THE CHEMICAL BROTHERS	2011 AGAIN	Contemporary	Global
2	THE KILLERS	"Stand in the Way of Control" - Black Veil	Contemporary	Global
3	OSPIR	"Standing in the Way of Control" - Black Veil	Contemporary	Global
4	EXPRESS 2	"Standing in the Way of Control" - Black Veil	Contemporary	Global
5	DADA	"Lollipop" - [Dance]	Contemporary	Global
6	RICHARD COLE	WARRIOR PASS	Contemporary	Global
7	PREPARED	FIVE NO MORE CONVERSATIONS	Contemporary	Global
8	THE KILLERS	"Stand in the Way of Control" - Black Veil	Contemporary	Global
9	OSPIR	"Standing in the Way of Control" - Black Veil	Contemporary	Global
10	EXPRESS 2	"Standing in the Way of Control" - Black Veil	Contemporary	Global
11	DADA	"Lollipop" - [Dance]	Contemporary	Global
12	RICHARD COLE	WARRIOR PASS	Contemporary	Global
13	PREPARED	FIVE NO MORE CONVERSATIONS	Contemporary	Global
14	THE KILLERS	"Stand in the Way of Control" - Black Veil	Contemporary	Global
15	OSPIR	"Standing in the Way of Control" - Black Veil	Contemporary	Global
16	EXPRESS 2	"Standing in the Way of Control" - Black Veil	Contemporary	Global
17	DADA	"Lollipop" - [Dance]	Contemporary	Global
18	RICHARD COLE	WARRIOR PASS	Contemporary	Global
19	PREPARED	FIVE NO MORE CONVERSATIONS	Contemporary	Global
20	THE KILLERS	"Stand in the Way of Control" - Black Veil	Contemporary	Global

**URBAN TOP 30**

Rank	Artist	Album	Genre	Label
1	THE CHEMICAL BROTHERS	2011 AGAIN	Contemporary	Global
2	THE KILLERS	"Stand in the Way of Control" - Black Veil	Contemporary	Global
3	OSPIR	"Standing in the Way of Control" - Black Veil	Contemporary	Global
4	EXPRESS 2	"Standing in the Way of Control" - Black Veil	Contemporary	Global
5	DADA	"Lollipop" - [Dance]	Contemporary	Global
6	RICHARD COLE	WARRIOR PASS	Contemporary	Global
7	PREPARED	FIVE NO MORE CONVERSATIONS	Contemporary	Global
8	THE KILLERS	"Stand in the Way of Control" - Black Veil	Contemporary	Global
9	OSPIR	"Standing in the Way of Control" - Black Veil	Contemporary	Global
10	EXPRESS 2	"Standing in the Way of Control" - Black Veil	Contemporary	Global
11	DADA	"Lollipop" - [Dance]	Contemporary	Global
12	RICHARD COLE	WARRIOR PASS	Contemporary	Global
13	PREPARED	FIVE NO MORE CONVERSATIONS	Contemporary	Global
14	THE KILLERS	"Stand in the Way of Control" - Black Veil	Contemporary	Global
15	OSPIR	"Standing in the Way of Control" - Black Veil	Contemporary	Global
16	EXPRESS 2	"Standing in the Way of Control" - Black Veil	Contemporary	Global
17	DADA	"Lollipop" - [Dance]	Contemporary	Global
18	RICHARD COLE	WARRIOR PASS	Contemporary	Global
19	PREPARED	FIVE NO MORE CONVERSATIONS	Contemporary	Global
20	THE KILLERS	"Stand in the Way of Control" - Black Veil	Contemporary	Global

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Last week, we asked: Does the dramatic closure of *Playworld* prove that it is no longer feasible to launch a printed magazine?

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

This week we ask: Universal is proposing moving the release day for physical singles from a Monday to a Friday to give the sector a new focus. Will this help the floppy market?

Forum is edited by Jim Larkin

# Classics become worthless

Sharon Donegan, the widow of Lonnie, calls on the politicians to think again and extend copyright beyond the current 50 years

## VIEWPOINT SHARON DONEGAN

I remember Ronnie Wood saying, "There we were singing 'You're a pink toothbrush, I'm a blue toothbrush' and then suddenly we're jumping up and down to Rock Island Line." That was Lonnie Donegan's sound. His skiffle guitar changed everything. It was a sound that no one forgot and it inspired thousands of youngsters to take up the guitar, including John Lennon and Pete Townshend.

Rock Island Line was a 1950s song, but Lonnie's recording was quite unlike the blues original. It was an up-tempo version, which just steamed along. I bet if you asked most people whose song it was, they would say Lonnie or Johnny Cash or one of the other singers who recorded it. It was their recording which brought the song to life and that's what people remember.

Then there was Cumberland Gap. No one even knows who wrote that, but Lonnie was associated with that song from the moment he recorded it, 50 years ago.

At the end of this year, Cumberland Gap goes out of



Lonnie, Sharon Donegan and the children

As part of ongoing lobbying efforts to win support for the extension of recorded copyright within the EC beyond its present

50-year term, PPL last week issued a 1,000 limited-edition CD called *The Copyright Gap* to Poles and MPs containing 20 tracks by celebrated British artists. Featuring recordings by artists such as The Beatles, The Who, The Kinks and Led Zeppelin, the CD opens with Lonnie Donegan's Cumberland Gap, which topped the UK singles chart exactly 50 years ago. Under present copyright rules, the recording will fall into the public domain on January 1 next year. Here Donegan's widow Sharon discusses why extending the term of recorded copyright is so important.

copyright and the royalty stream dries up. Rock Island Line, released in 1956, went out of copyright at the end of last year, but only for the performers and the record company. The songwriter's family and his publisher still get royalties. We get nothing.

Apparently one minister has suggested that performers should sell



T-shirts instead. I sometimes think they just don't understand what it's like to be a performer.

All most people saw was the smile on Lonnie's face when he performed. They just assumed he was always like that. They didn't see the blood, sweat and tears, the hours on the road, getting into a van at the end of a gig and driving through the

night to the next date, with no time to eat. I remember Lonnie saying, "A truck driver wouldn't put up with those \*\*\*\* hours." It's true, but what seems most unfair about all this is that someone like Lonnie works all his life and then there's nothing at the end of it, not even a copyright term ends. It's not even as though they made us rich. People say I must be a millionaire, but no. The royalties were just enough to get by. Even then, Lonnie toured until the very end. Sadly, he passed away aged 71 while preparing for a concert.

Our 23-year old son Pete wants to follow in his father's footsteps - he's about the only person who can sing all the words in Cumberland Gap. The other day he said to me, "Should I go to America?" It's such hard work making it as a musician here. We just make a record with the shorter copyright term.

PPL is releasing a CD called *The Copyright Gap*, a reference to Cumberland Gap going out of copyright. They're only pressing a limited edition for MPs. I just hope the politicians listen to the tracks on that CD and then give us the same copyright term as the songwriters and photographers. Hard-working people like Lonnie, who gave so many so much fun, deserve at least this. Sharon Donegan is the widow of Lonnie Donegan, whose first hit Rock Island Line went out of copyright in January under the 50-year copyright rule for sound recordings.

## Jamelia falls from grace

### Crib Sheet



After 10 years with Parlophone, the major record company parted ways with Jamelia last week.

We've heard all this before - another big star falling out acrimoniously with her label...? Well, not quite. Both sides are keen to stress that this was an "amicable" split. In fact, Jamelia has personally written to a string of EMI execs - including Tony Wadsworth, Miles Leonard and others - thanking them for their work for her after the decision was made to part ways. What went wrong?

Well, the stars aren't great. Her second shipping 600,000 units of her after album, the follow-up *Walk With Me* has shipped just 100,000. As Leonard says, it was a tough decision, but one which had to be made. "We had Jamelia for nearly 10 years - that is a long period in any pop artist's career," he says. "We had invested a great deal of money over the years. That investment wasn't adding up."

Which kind of makes sense... Yes, but her manager Jonathan Shallit insists that her last single, *Walk With Me*, was her first non-Top 10 single out of the past seven. "I am staggered," he says. "EMI have spent so much money helping establish Jamelia. I mean, she is a household name - but they have just let this asset go. Now, another label will take Jamelia and make an absolute fortune."

So he is confident he can get a new deal for her?

Indeed - the outcome is "amazing for Jamelia", he says. A new deal is already on the table, he says, and other plans for her include a possible cosmetics deal.

Isn't this just the problem with the record label model though? EMI have spent all this money - establishing Jamelia, but only capitalise on one part of her activity.

Yes, in a way, Leonard believes she can go on to be successful, either as a pop artist or in other media. "Labels invest a lot of money in making an artist - the exposure to the public is huge. The knock-on effect is celebrity endorsements, which we don't share the income from. Going forward that is something we have to consider. We have to have a 200-degree model."

Which makes a lot of sense. Shallit says this is something which came up in negotiations 18 months ago - but insists that labels who want to take a slice of revenues from broader business streams must give up some of their own revenues.

# New CEO faces up to the Alliance's challenges

## Quickfire

Having replaced Adam Singer as MCPS-PRS Music Alliance's new CEO, Steve Porter outlines his vision for the future of the music industry and the Alliance's place within it

You have been appointed approximately 200 applicants to win your new role as CEO of the Alliance. How will it vary from your previous job as managing director?

It's completely different. As managing director, it was very much about running the company and getting the best result you possibly can here and now. The CEO role is very different. I need to pass down the running of the company to others and step up in terms of leadership, strategy, vision and where we are taking this organisation going forward. With the position vacant for six

months, following Adam Singer's departure last year, you must have some key priorities?

It would be wrong of me on the second day to make any great claims. I need to spend time working out what the key priorities are. Among the top issues is looking at how we ensure the Alliance is relevant in the brave new world. As business models change and the music industry transforms, how do we make sure the Alliance does what our members need to take up? Then there is music industry unity. Over the past few years, there has been a certain amount of infighting that has not been helpful.

When do you expect to hear the outcome of the tribunal between the Alliance and AOL, Yahoo! and Real Networks?  
Originally they were talking about late March or early April, but it would seem it is taking longer to put together than perhaps was expected. I would guess we will hear in the next few



weeks. It is regrettable we were involved in it at all.

So, having reached agreement with the BPI, do you see the Alliance now working more closely with the record industry body and its label members?

We have all got to pull together. It is an opportunity for us to work together more closely, not just us, and the BPI, but all elements of the music industry. What do you think will be the biggest challenge in 2007 for the industry and the artists you represent?

For consumers, now is a fantastic time because it has never been easier to get hold of music, a wide array of music, you can get it whenever you want, in whatever form you want. It is probably more affordable than it has ever been. The constipation end of the value chain is looking rosy. At the creator end of the value chain, I think things are also looking pretty good, too. Prospects for artists, songwriters, composers and performers are good, lots of people are creating wonderful new music and the remuneration is flowing through. The challenge for the music industry is the old business models that sit between the consumer and the creator. Collection societies are a fairly sizeable part of that value chain and it is all of those middle men that face the challenge of the future.

Steve Porter, previously the managing director of the MCPS-PRS Alliance, replaced former CEO Adam Singer, who left the organisation in November 2006.

# Classified

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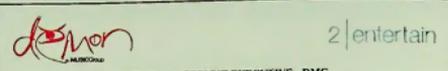
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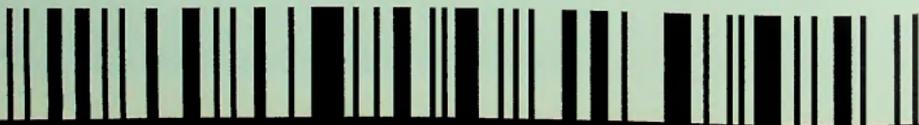
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# Datafile

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**Week 16**

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## FAST CHART

### SINGLES

#### NUMBER ONE

BEYONCÉ & SHAKIRA BEAUTIFUL LIAR (Columbia)

A further 35,000 sales provide Beyoncé & Shakira with a second week at number one, boosting overall sales of their Beautiful Liar duet to more than 100,000.

### ARTIST ALBUMS

#### NUMBER ONE

ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE (Domino)

Favourite Worst Nightmare's first-week sales of 227,922 are 37% below those of their 2006 debut set *Whatever People Say I Am... But I'm Not* on 2007's previous best weekly sale, registered seven weeks ago by the Kaiser Chiefs' *Yes Sir*, Angry Mob.

### COMPILATIONS

#### NUMBER ONE

VARIOUS NOW! 66 (EMI/Virgin/UMTV) Topping the compilations chart for the fourth week in a row on sales of 38,500. Now! 66 sold 485,000 in 27 days. That is 39.8% ahead of same-stage sales of 347,000 for its 2006 equivalent, *Now! 63*, but 11.41% behind its 2005 equivalent, *Now! 64* (54,750).

### AIROPLAY

#### NUMBER ONE

MIKA LOVE TODAY (Catalan/Island) MIKA's first hit. *Grace Kelly* was aired 12.85 times on UK radio last week - 142 times more than follow-up *Love Today*'s first 11.43 plays - but it is audiences that count on the airplay chart, and *Love Today* is number one with 53.5m impressions, while *Grace Kelly* slips to number 40, with 17.53m.

## THE SCHEDULE

### ALBUMS

#### THIS WEEK

Natasha Bedingfield *N* (RCA); Donsaar Jr Beyond (PIAS); Michael Biebe *Call Me Irresponsible* (Warner Bros); Toni Amos *American Doll Posse* (Columbia); Black Rebel Motorcycle Club *81* (Universal/Island)

#### MAY 7

Onimetic *Orchestra Ma Fleur* (Ninja Tune); Beverly King *Music City Soul* (Parlophone); Fields *Everything Last Winter* (Atlantic); Groove *Armad* (Soundbyte Rock/Atlantic); Fountains of Wayne *Traffic And Weather* (Virgin); Björk *Vóla* (One Little Indian); Manic Street Preachers *Send Away The Tigers* (Columbia); Elliott Smith *New Moon* (Domino); Travis *The Boy With No Name* (Independiente)

#### MAY 14

Ross Coppeerman *Welcome To Reality*

## The Market

### Turner & co do the business

by Alan Jones

After falling below the 2m level three weeks ago, for the first time in more than five years, albums sales recovered a little the following week, but stayed below 2m.

They moved back above the psychologically important mark again last week, climbing 19% week-on-week to 2.7m, thanks largely to the Arctic Monkeys, whose second album, *Favourite Worst Nightmare*, sold 227,922 copies to debut at number one. That's more than the rest of the Top 10 combined, and over seven times as many as Mark Ronson's *Version*, which holds second place with sales of 31,000.

The Arctic Monkeys album's sales included nearly 9,800 downloads, but the tracks from the album were also available individually for download, and thus eligible for the singles chart.

Although they made an en masse invasion of the Top 75 on midweek sales flashes, the impact of the majority of the tracks - and those from the Arctic Monkeys' debut album *Whatever People Say I Am, That's What I'm Not* - diminished as the week went on, with the result that, while first single Brianstorm dipped 2-7 on physical and only downed sales of 18,000, the download sales



Arctic Monkeys: trounce rivals with highest first-week sales tally of the year so far

tracks made the Top 75 - Fluorescent Adolescent leading the way at number 60 on sales of nearly 2,000, while 505 scraped in at number 74 on sales of about 1,300.

Press speculation suggested that the group would register the highest tally yet of simultaneous Top 100 hits, but they ended up with only five - three named above plus Teddy Picker (number 93, around 1,100 sales) and Temptation Greetz You Like Your Naughty Friend, the non-album B-side of Brianstorm (down 77-96, about 1,100 sales).

They had a further 12 songs in the bottom half of the Top 200 for an overall tally of 17 entries, compared to The Beatles' record tally of 23 in the Top 100 achieved in 1976, when Yesterday was

released as a single for the first time, and the remainder of their singles catalogue was reactivated.

Meanwhile, a couple of Wales' most notable chart stars return to the singles list this week. Dame Shirley Bassey's number 37 debut with *The Living Tree* earns the 70-year-old the distinction of becoming the first artist to have a singles chart span of more than 50 years. Her first hit, *The Banana Boat Song*, debuted on February 15, 1957.

Meanwhile, The Manic Street Preachers rack up their 31st hit single, with *Your Love Alone Is Not Enough* debuting at number 26 on sales of 5,000 downloads. The track is physically released today (Monday), and should end the week much higher - their last two singles (released in 2004/5) peaked at number two.

## KEY INDICATORS

### SINGLES

Sales versus last week: -5.5%  
Year to date versus last year: -7.2%

#### MARKET SHARES

Sony BMG	35.0%
Universal	34.0%
Warner	10.3%
EMI	3.5%
Others	16.2%

### ARTIST ALBUMS

Sales versus last week: +16.8%  
Year to date versus last year: +0.9%

#### MARKET SHARES

Universal	30.8%
Domino	30.4%
Sony BMG	24.9%
EMI	4.9%
Warner	4.0%
Others	5.0%

### COMPILATIONS

Sales versus last week: +7.5%  
Year to date versus last year: +8.8%

#### MARKET SHARES

Universal	43.4%
EMI	29.6%
MOS	21.6%
Sony BMG	5.5%

### RADIO AIROPLAY

#### MARKET SHARES

Universal	45.7%
Sony BMG	26.3%
Warner	2.4%
EMI	2.4%
Others	12.8%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 45.9% US: 39.2% Other: 14.9%  
Origin of albums sales (Top 75):  
UK: 58.8% US: 39.6% Other: 1.6%

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

## NEW ADDITION



The re-united Crowded House will release their first studio album since 1993's *Together Alone* this summer. Titled *Time On Earth* and produced by Ethan Johns (Kings Of Leon, Ray LaMontagne), the album boasts guest appearances from Johnny Marr and a co-write with the Dixie Chicks. It will be preceded by lead single, *Don't Stop Now*, on June 25.

## SINGLES

#### THIS WEEK

Manic Street Preachers *Your Love Alone* (Columbia); Funeral For A Friend *Into Oblivion* (Atlantic); Gym Class Heroes *Ozys* (Dorland); Arctic Love *Boaty Lou Shine (Red Kandi)*; 30 Seconds To Mars *The Kill* (Virgin)

#### MAY 7

Jamie T *Sheila* (Virgin); McFly *Transylvania/Baby's Coming Back* (Universal/Island); Alkon *Don't Matter* (Warner Bros); Red Hot Chili Peppers *Hum De Bump* (Warner Bros); Scooch *Flying The Flag* (Warner Bros)

#### MAY 14

CSS *Let's Make Love* (Warner Bros); Kelly II *A Flint* (RCA); Willy Mason *We Can Be Strong* (RCA); Calvin Harris *The Girls* (Columbia); Garbage *All Over But The Orying* (Warner Bros);

#### MAY 21

Andrea Corr *Shame On You* (Atlantic); The Fray *Over My Head* (Columbia); LCD Soundsystem *All My Friends* (DFA); Arcade Fire *Invention* (Mercury); Good Charlotte *The River* (Columbia); Kaiser Chiefs *Everything Is Average Nowadays* (B Universe); Scissor Sisters *Kiss You Off* (Polydor)

#### MAY 28

Rogue Traders *Way To Go* (RCA); Oceanium (RCA); Little Ones *Whoever You Uncover* (EMI); Modest Mouse *Dashboard* (Columbia)

#### JUNE 4

Chemical Brothers *Do It Again* (Virgin); Mr. Oo Japan (Virgin); Andrea Corr *24 Hours* (Atlantic); Gossop *Lotion Lip* (Back Yard); Marilyn Manson *Heart Shaped Glass* (Intercept)

#### JUNE 11

Kelly Rowland *Like This* (RCA)

05.05.07

## Going global in search of glory

### The Plot

Funeral For A Friend look in shape to earn platinum status with their fourth album

**FUNERAL FOR A FRIEND TALKS DON'T TELL THEMSELVES (ALANTIC)** In *Funeral For A Friend's* fourth studio album, the band have delivered a set with its sights set firmly on the international stage. As they move confidently towards a parallel UK/US release date, manager Craig Jennings believes his charges are positioned to take their global career up a notch.

Both previous albums, 2003's *Casually Dressed In Conversation* and 2005's *Hours*, have been certified gold in the UK with US sales surpassing 100,000 each time. With the new album, entitled *They Don't Tell Themself*, which is released in the UK on May 14, Jennings says the sights are set decidedly higher.

"This time [the album] has to be platinum, no doubt about that.

We feel we have at least four very strong singles on here and certainly the next single

Walkaway, which will follow the album very quickly, we think is the crossover record." In the UK, lead single *Into Oblivion* is off to a strong start at radio with day playlist support from Xfm and Radio One, where it is currently B-listed. Virgin and Kerrang! have both playlisted the track, which has also entered the Top 40 most-played videos chart.

"All these people are new supporters, which is really encouraging for us," says Jennings. Atlantic marketing manager Stuart Camp echoes Jennings' sentiments: "We've had great support with media in the broadest sense. We all feel we have a great record with big, credible crossover tracks."

Stateside, the single will go to radio a week ahead of the album's release with the band returning to the market in June. Following their own headline dates from June 11 to 28, they will hit the road as part of the Warped Tour alongside Jennings' other act, Gallows. "They'll be sharing a bus," he says.

Online promotion has played a



crucial role in the set-up of the album. In February, the album track *Out Of Reach* was made available to download for fans who were invited to make their own video for the track. To date, the track has been downloaded more than 35,000 times. "We saw this as a perfect tool to re-ignite the band's fanbase and get them talking and excited about the band and the record in advance of the single being serviced," he says.

In addition, a dedicated YouTube address at [www.youtube.com/funeraltube](http://www.youtube.com/funeraltube) features videos of their travels, which are being uploaded by the band themselves. A competition with Kerrang.com currently running invites fans to take the opening lines of specific songs from the new album and add their own.

### CAMPAIGN SUMMARY

**PRESS:** Owen & Rachel Packard, Her PR  
**RADIO:** Alan James, Alan James PR  
**TV:** Karen Williams, Big Sister  
**MANAGEMENT:** Craig Jennings/Paul Dando, Raw Power Management  
**ONLINE:** Matt Brown, Hyperlance

### TASTEMAKERS TIPS

**The Checks Hunting Whales (Full Time Hobby)**

**PAUL MOODY, SOCIALISM/ NME**

**Best:** "Not heard Hunting Whales yet? Jesus H. Imagine free jamming with Liam Gallagher the morning after he was battered by the German Mafia while blitted to the tits on crystal meth, and you're still only halfway there. This is their happening, and it will freak you out."

Liam Gallagher the morning after he was battered by the German Mafia while blitted to the tits on crystal meth, and you're still only halfway there. This is their happening, and it will freak you out."

**Asian Dub Foundation Time Maszure (Virgin)**

**JOHN FREOUI, ECHOES**

"Thank heavens for Asian Dub Foundation. Fifteen years after they exploded onto the scene with their irresistible mix of punk, fried-up drum & bass and angry, politically-inspired lyrics

and they're still making music that counts. ADF set out to change society and whilst it may not seem like it at times, they've done more than most towards changing attitudes. That's because they remain unafraid to speak out for what they believe in: to help build bridges and foster a better understanding between culture, irrespective of colour, class, or creed. This is why their music is so warmly welcomed in places like Latin America and war-torn Bosnia, as well as the inner city ghettos of Europe."

**Grizzly Bear The Knife (Warp)**

**LUKE TURNER, PLAYDOZER**

"Grizzly Bear seem set to translate their US success to this side of the pond with the sinuous pop atmospherics of new single *Knife*. Plus, the



### THE INSIDER

## Leap Live



Unsigned and developing artists are to be given a platform to expose their music to the sync and advertising industry via a new live music night, branded Leap Live.

The quarterly event, which launches next week, is the brainchild of Leap Music and will put artists in front of key players in the advertising and music consultancy world.

"We want to give unsigned acts and leading players in the advertising industry the chance to get the view to working together in the future," says Leap managing director Richard

Kirsten. "By bringing brands and bands together in a situation like this, there are potentially huge benefits for both parties and the chance to have a lot of fun."

Taking place at Madame JoJo's in London on May 7, the event will feature live performances from Trash Fashion, Data Select Party, Neon Plastik and DJ Kissy Sell Out. Bands chosen to perform at Leap Live events will be picked for their "new and original sound".

Kirsten launched Leap Music in 2003 as a joint venture with advertising agency Bartle Bogle Hegarty and was the in-house music publisher. The event, however, will not be restricted to only Leap-published writers.

Kirsten says the opportunity

## Experimental Battles' box of tricks is all done with mirrors

### Promo focus

Recognised for his striking portrait photography - his subjects include LCD Soundystem, Pharrell, Eminem and Faber - New York-based Timothy Saccenti is now proving himself with moving images. Following a directorial debut for Peaches in 2006, Saccenti's new video for



experimental rock outfit Battles demonstrates his skills for composition and technique. In this unusual performance piece, Saccenti visually represents the band's music by showcasing them within an isolated box constructed from one-way mirrors, floating in space. From the outside, the transparent cube provides windows onto the player's movements and each instrument, as the chamber rotates in a black void. From the inside, the walls of the box generate intricate views of the musicians.

Saccenti's approach was to convey the process of making of the song, what instruments create what noises and tones, and when. "It has very odd instrumentation,

so we thought the idea of creating a visual world of the piece being performed would be strong," he says. "The band is very performance-oriented; the tracks are worked out live and they have a viscerally intense stage presence, as if it might fall apart at any second, which creates organised chaos. The look was inspired by a visual feedback system the band uses and echoplex in the track, a device which creates loops and feedback. The idea to use mirrors stems from that."

The most ambitious part of this production involved the set-up of a firstly creating it, and then dealing with its limitations. "In keeping with purist band motivations, we built the set - or rather the band themselves built the set," says the director. "I created a miniature version a few months before shooting, which I used to work out technical issues. Then the model was scaled up to fit the band. We weren't sure what it would look like until it was completely built and full of crew." Adding to the challenge, the set was made of sensitive material that could crack easily and it was also hot to light and heat. "It was a live artistic box full of blinding light and very loud drums played by powerful musicians," says Saccenti. "Sixteen hours of that would test anyone's patience."

This is an edition of an article in the current edition of Promo.

<http://www.promomagazine.co.uk>

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Akon/Diplo/Mattias; Anierie Telle/Corros; Arctic Monkeys/Beyoncé; Beyoncé & Shakira; Beautiful Lie/Booby Love/Steve Hill/Gabriel Byrne/Thanks For The Memories; Gomez/Arminakid/Down/Over Class/Hercules/Dave's Outlook; Kelly Rowland/Here In Your Arms; Jamie T; Steve Kaber/Chicks Everybody/Leaves; Nowadays; Usher/Park/Who'll I Die For; Mark Ronson/Red; Daniel Merrett/Waterfall/Step Me; Maroon 5/Made Me Wanna...Madness/Park Our Vehicle; Mika/Love Today; Snow Patrol/Spirit/Fire/The Enemy Away From Here; The Tingles/Parasite/Timberlake/Give It To Me  
**B LIST**  
Amy Winehouse/Back To Back/Arminakid/Feet; Benji/Don't Let Me Drown; Britney Spears/Crye/Living Is A Pissin' Contest/Everyday; Chris Brown/It's A Pissin' Contest/Everyday; DJaz/Chris Little/Love And Lust; Dada Life/Big; Fawcett For A Friend/Into Oblivion; Jolo Young/Mutya Bennett/Got Get Me/Insurance; Any/Playing Detectors/The Net/Sony/Red

**Hot Chili Peppers/Hung Dr/Bung/Rihanna/Underlie/Sophie Ellis-Bextor/Me And My Insignificance/The Fray/Over My Head/The View**  
**C LIST**

Arctic Monkeys/Favourite Worst Nightmare/Culture; Arminakid/Here In Your Arms; Gavin Martin/The Girls; Moby/Baby's Coming Back/Miss This Is Why Im Here; Oceanographic; "Scholar Sisters/Kiss You Out/"Stereographics/Isk/Moby/Monster/The Crabs/Men's Needs/The Young Efferd Way; 10/10/10  
**Newest Fulltime 1 Need Something/The Chemical Brothers/All Live/All In/Against The White Stripes/Up For That/The Deluxe Feet/Simon Franks/Let The Good Roll/Underneath What Am I Fighting For?**

#### RADIO 2

**A LIST**  
Akon/Pitbull If I Don't, Any Winehouse/Back To Back; Beyoncé/Knight; No More/Love/John Osborne/You Are Loved; Music Street/Peaches



**ALSO OUT THIS WEEK**  
**SINGLES**  
R Kelly - I'm A Flirt (G.O.A.)  
Charlize Hathley - Sibara (Little Sister)  
Jilette And The

Lids - Purgatory Blues (Hristis)  
**ALBUMS**  
Joe Coker - Hymns 4 My Soul (Parlophone)  
Linkin Park - Minutes To Midnight (Warner)

Broc Lloyd - Streets Love (Island)

Records released 14.05.07

**SINGLE OF THE WEEK**

**The Pigeon Detectives**  
**I'm Not Sorry Dance To The Radio**  
DTTR 0032

The follow-up to The Pigeon Detectives' Top 20 hit Romantic Type, I'm Not Sorry is the anthem that should elevate the band from one of the UK's best kept secrets into a household name. Upbeat, lively instrumentation make for strong first-listen appeal while a memorable lead vocal ensures the sing-along factor is turned up to 10. This track is released ahead of a massive tour - don't be the last on board.



**Singles**

**Adajas**  
Lihkulas (Ever Records EVER135)  
The second single from Norwegian duo Adajas' acclaimed debut album Lihkulas is a great example of the act's entrancing sound which combines the traditional tribal chant vocal style of northern Scandinavia's indigenous Sami people with crisp string-based melodies. Reminiscent of Sigur Ros, Adajas are unlikely to set DJ's pulses racing, outside a few specialist shows, but they are a unique force.

**The Beep Seals**  
Tell Your Friends (Kings And Creatures KING 3003)  
This is a perfectly formed debut from The Beep Seals, featuring refugees from Jim Noir's touring band and the much missed Alice. With that sort of personnel, you get pretty much what you would expect - a very English slice of top-notch psychedelic whimsy which sounds instantly likeable.

**Cold War Kids**  
Hespal Beds (V2 VRS044648P)  
Hailing from Long Beach, California, Cold War Kids' melancholic tales of redemption are more East Coast blues than West Coast feelgood pop. From the minimal piano introduction, this slow-burner of a single simmers with menace and intent. Shades of Lou Reed sneak through and Nathan Willett's troubadour vocals grow more agreeable with each listen.

**CSS**  
Let's Make Love (& Listen to Death From Above) (SubPop/Warner WE4418)  
CSS re-release one of the many jewels in their crown, as hardly anyone had heard of them when this gem was first released in August 2006. This tribute to the now, sadly, defunct Death From Above 1979 contains all the elements that make this Brazilian band so attractive, a big fat bassline, wiggled-out guitar and singer Lovett's unmissable vocals. They, more than any other band, have done more in the last year to change the UK's musical landscape, and here's the evidence.

**Grizzly Bear**  
Knife (Warp WAP237CD)  
If you like Mercury Rev or Wilco, bands who conjure up images of desolate landscapes, then meet the deaddies of them all, Grizzly Bear. This track is taken from their hugely acclaimed Yellow House album. Many of their contemporaries have reworked the songs for them, but nothing takes away the affecting beauty of this song, which would fit in well on the R2 or 6 Music playlists.

**Josh Groban**  
You Are Loved (Don't Give Up) (single)  
Already A-listed at Radio Two, this stirring, melodic ballad, which was number one in the US earlier this year, is one of the finer cuts from Groban's Awake album, which is doing brisk business around the world. With the emotional impact turned up to 11, this should give Groban his biggest chance of making the big-time here in the UK.

**Jakobinarina**  
Jesu (Regal JAK08001)  
Music Week first tipped youthful Icelandic group Jakobinarina in 2005, after witnessing them at the Airwaves festival. Back then we praised their neo-baggy approach, and this seems to fit right into the current musical style of The Twilight and The Enemy. The raw, blunt approach will, however, polarise audiences, and may spark a many detractors as fans.

**Snow Patrol**  
Signal Fire (Fiction 1734375)  
A new recording and a track from the soundtrack of Sydeman 3, this track is very Chasing Cars in its production and arrangement - not a bad thing seeing as it's been their biggest hit to date. The single cannot fail - it is utterly commercial and is A-listed at Radio One, Capital Xfm, and B-listed at Radio Two. The band are currently gearing up for an onslaught of festival activity - they play Isle of Wight, Oxegen, T in The Park and V.

**Dan Solo**  
You Make That Sound/Love Me For A Reason (Wonderfulsound WSD0 001)  
Dan Solo is better known as half

of the London-based combo The Superimposers, who specialise in sample-heavy, breezy pop. Finding some time between albums, his solo release reaffirms his knack with melody and marks him out as a songwriter of some class.

**Youth Group**  
Sorry (Anti LC 02576)  
Basking in the success of their cover of AlphaVile's minor Eighties hit Forever Young - and on the back of a heightened profile in the US courtesy of The OC - Aussie guitar poppers Youth Group hit their second single from the stirring Casino Twilight Dogs album. A typically book-length number, it deserves to push Australia's best-kept secret into the international limelight.

**Willy Mason**  
We Can Be Strong (Virgin VSCDT01999)  
The second single from Mason's critically-acclaimed When The Ocean Gets Rough album is a shuffling, acoustic singalong with sweet backing vocals from KT Tunstall. Melodic and unforgettable, it is B-listed at Radio Two and is released to coincide with an 11-date UK tour.

**Albums**

**Amerie**  
Because I Love It (RCA 8869708522)  
Amerie has delivered the R&B album Beyonce failed to deliver. For the uninitiated, innovative lead single Take Control sets the tone for the album and with playlist support from Radio One, Kiss, Galaxy and Capital, it sets things off to a strong start commercially. That's What U R is mid-tempo R&B with a big vocal hook, while Eighties throwback Crush almost rivals Rihanna's raptorial comeback single, Umbrella. A powerful return.

**Apostle Of Hustle**  
National Anthem Of Nowhere (Arts & Crafts AC104629B)  
Fronted by Broken Social Scene's lead guitarist and songwriter Andrew Whitehead, this second album is another experiment in fusing rock and Cuban flavours and it works a treat. An engaging

if unusual experience, the best cuts are the engrossing title track and the introspective Cheap Life Sebastian. The album has already been hailed by the more discerning upfront websites such as Pitchfork and 87% Filter.

**Battles**  
Mirrored (Warp WARP00156)  
Battles (Warp) return with a double A-side, and it is being sold to the kids for under a tenner. If any fans haven't bought the album yet, they are sure to scoop this version up.

**Figurines**  
Skeleton (Strange Feeling CDD00FEEL)  
With the constant Modest Mouse comparisons propelling the Danish four-piece into the European and American consciousness, this energetic and buoyant debut is hard to pigeon-hole, with shades of Pavement, Fountains Of Wayne and even the Beach Boys all competing for attention.

**Frige**  
The Sun (Text TEXT03)  
The first Frige album since band members Adem Ilham and Kieran Hebdon's solo work threatened to take over the band's spotlight, The Sun is, happily, business as usual for the trio. Comprising mainly stately, intricately programmed guitar-instrumentals, it showcases a trio on top of their game; sonically adventurous without being pretentious, and beautifully unique throughout.

**Maps**  
We Can Create (Mute CDSTUM281)  
The series of low-key releases that preceded this debut album hinted at something quite special to come and We Can Create does not disappoint. Partly recorded with Irishman man de jour Valgrij Sigurdsson, it is a vast and key selection of synth-tinged pop.

**ALBUM OF THE WEEK**  
**Funeral For A Friend**

Tales Don't Tell Themselves Atlantic 5144209952  
With their fourth album, Welsh outfit Funeral For A Friend have defied the record to elevate their careers to the next level of commercial success. Produced by Gil Norton (Maximo Park, Foo Fighters), Tales Don't Tell Themselves is a slickly delivered collection of big, melodic-rich rock songs, with plenty of radio-friendly moments. Lead single Into Oblivion is already playlisted at Radio One and Xfm, and there is stronger yet to come.

**McFly**  
Motion In The Ocean (Island 1735126)  
Universal has devised a cunning method of breathing new life into an album campaign six months after its original release. The third (and second-best) McFly album has been reworked to include a live DVD as well as a decent new track about to be released on the double A-side, and it is being sold to the kids for under a tenner. If any fans haven't bought the album yet, they are sure to scoop this version up.

**Ulrich Schnauss**  
Goodye (Independente GOODBYE)  
Schnauss has marked his recent signing to Independents by ditching the high BPMs he allegedly made his name with and settling into an altogether funkier, more slouchy, musical approach. The results have strong echoes of My Bloody Valentine or a turbo-charged Brian Eno in places, resonating more with the current shoegazing revival than anything from clubland.

**Rufus Wainwright**  
Release The Stars (Polydor 1733587)  
This self-produced fifth album is an emotionally charged epic, rife with romantic longing and polemic frustration. With Neil Tennant executive producing and collaborators including his sister Martha and Richard Thomson, it is a bold, multi-layered work that should delight fans ahead of his UK tour, while first single Going To A Town is already attracting attention at radio with a B-listing on Radio Two.

**Wilco**  
Sky Blue Sky (Nonesuch 755979819)  
First studio album since the Grammy-winning A Ghost Is Born and the talent has not faded, if anything it shines a little brighter. Every song on this album has some beauty in it, you could call it an album for grown-ups, as there is no immediately striking single - but the album in itself possesses lasting power.

This week's reviews: Chris Barrett, Jimmy Brown, Ben Cardew, Stuart Clarke, Owen Lawrence, Ed Miller, Nick Teaso, Simon Ward

05.05.07

# TV Airplay Chart

Rank	Weeks on Chart	Artist/Title	Label	Points
1	1	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA	335
2	2	RED HOT CHILI PEPPERS HUMP DE BUMP	WARNER BROS.	334
3	5	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	POLYGRAM	313
4	4	LINKIN PARK WHAT I'VE DONE	WARNER BROS.	312
5	7	AVRIL LAVIGNE GIRLFRIEND	ROCA	306
6	8	MARON 5 MAKES ME WONDER	POLYGRAM	303
7	11	THERESE FEELIN' ME	POSTIVA	295
8	13	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA	288
9	9	FALL OUT BOY THINKS FR TH MIMRS	MERCURY	277
10	20	NE-YO BECAUSE OF YOU	DEF JAM	276
11	23	BOOTY LUV SHINE	RED WAVE INDUSTRIES OF SOUND	247
12	45	AKON DON'T MATTER	UNIVERSAL	247
13	3	MY CHEMICAL ROMANCE I DON'T LOVE YOU	REPRISE	242
13	14	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	ARCA	242
15	100	MITYA BUENA REAL GIRL	ISLAND	237
16	9	MIKA LOVE TODAY	DISANTERNAZIONALE	232
17	11	AMERIE TAKE CONTROL	ROCA	223
18	24	FREEFORM FIVE NO MORE CONVERSATIONS	ARPLS	222
19	15	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	OUTSTRETCH	220
20	61	HELLO GOODBYE HERE (IN YOUR ARMS)	DAVE NAVY	213
21	18	ARCTIC MONKEYS BRIANSTORM	DEWANE	212
22	21	NELLY FURTADO SAY IT RIGHT	EPIC	203
23	28	DADA FEAT. SANDY RIVERA & TRIX LOLLIPOP	MINISTRY OF SOUND	199
24	16	THE FRAY OVER MY HEAD (CABLE CAR)	EPIC	195
25	59	SCISSOR SISTERS KISS YOU OFF	POLYGRAM	192
26	25	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	PHENOMENON	190
27	76	DIZEE RASCAL STRENS	NR	187
28	17	CHRISTINA AGUILERA CANDYMAN	ROCA	185
29	38	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	BARA	179
30	22	MCFLY BABY'S COMING BACK	ISLAND	176
31	42	OMARION ENTOURAGE	EPIC	174
32	49	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC	173
33	34	CIARA LIKE A BOY	ROCA	173
34	3	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	POLYGRAM	167
35	34	MCFLY PENNSYLVANIA	ISLAND	163
35	18	MECK FEAT. DINO FEELS LIKE HOME	FREEMAN	163
37	27	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	CONTOUR	161
38	50	GROOVE ARMADA GET DOWN	COLUMBIA	159
38	41	KIM SOZZI BREAK UP	ULTRA	159
40	2	TAKE THAT SHINE	POLYGRAM	151



**15. Mitya Buena**  
Chilling in her bedrooms, shopping and hanging out with her boyfriend... former Sugababes star Mitya Buena's promo video for debut solo single 'Real Girl' is not exactly revolutionary, but it is popular, and 237 plays send it rocketing 111-15 on the TV airplay chart. Among the 12 stations on which it featured, the biggest supporters are **B4** (65 plays), **MTV Hits (3)** and **The Box (23)**.



**25. Scissor Sisters**  
Kiss You Off will be the fifth single from the Sisters' second album, *To Do or Not to Do*, and emulates its predecessors by making the Top 40 of the TV airplay chart. The promo clip for the track was aired 192 times last week, getting adds from a dozen stations, with **B4** leading the way. TV has played a big part in previous Scissor Sisters successes, so it is no surprise that it was serviced with **Kiss You Off** ahead of radio. As a result, the track has yet to make the Top 1000 radio chart.

Points: Top 40; Low Entry: Highest: Top 400/500

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Beyoncé & Shakira make it a fourth week at one to hold off the Red Hot Chili Peppers for a second week

### ON THE BOX THIS WEEK

**BBC1**  
Friday Night With Jonathan Ross  
Janet T. Sarah Brightman

**LBC2**  
Later... With Jools Holland: Art, Monkeys, Bryan Ferry, CSS guest

**ITV**  
ITV At Reading: The KLF, Queens of the Stone Age, Foo Fighters, Marilyn Manson, Jessi Maclean (Mur) Loone Winner: Sweeney Knight (11-1)

**GMTV**  
Neal Simon (Mur) Maroon 5 (W-6) Carla Bruni (W-6)

**CHANNEL 4**  
Freshly Squeezed: Ben-To, Music Street, Producers (W-5) Ash (W-5)  
Paul O'Grady: Joan Armatrading (Mur), Sophie Ellis-Bextor (11)

**Miss Bostons With Sony Ericsson:**  
Ediths (Thurs), Dirty Pretty Things (Sat), Boyz II Boy, Karolina (Sun)

**T4**  
Maroon 5 (Sat), The Tearing (Sat), Natasha Bedingfield (Sat)

### MTV MOST PLAYED

Rank	Artist/Title	Label
1	FALL OUT BOY THINKS FR TH MIMRS	MERCURY
2	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA
3	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA
4	RED HOT CHILI PEPPERS HUMP DE BUMP	WARNER BROS.
4	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	POSTIVA
4	MARON 5 MAKES ME WONDER	ROCA BROS.
7	ARCTIC MONKEYS BRIANSTORM	DEWANE
8	GROOVE ARMADA GET DOWN	COLOMBIA
14	SNOW PATROL SIGNAL FIRE	POLYGRAM
10	AMY WINEHOUSE BACK TO BLACK	ISLAND

### THE BOX MOST PLAYED

Rank	Artist/Title	Label
55	THERESE FEELIN' ME	POSTIVA
2	AVRIL LAVIGNE GIRLFRIEND	EPIC
3	OMARION ENTOURAGE	EPIC
4	MIKA LOVE TODAY	DISANTERNAZIONALE
4	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA
6	AKON DON'T MATTER	UNIVERSAL
11	BOOTY LUV SHINE	RED WAVE INDUSTRIES OF SOUND
7	BEYONCÉ SIGAL MAMA	COLUMBIA
9	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	ARCA
9	LINKIN PARK WHAT I'VE DONE	WARNER BROS.

### KERRANG! MOST PLAYED

Rank	Artist/Title	Label
8	HELLO GOODBYE HERE (IN YOUR ARMS)	DAVE NAVY
2	LINKIN PARK WHAT I'VE DONE	WARNER BROS.
3	AVRIL LAVIGNE GIRLFRIEND	ROCA
4	RED HOT CHILI PEPPERS HUMP DE BUMP	WARNER BROS.
5	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
6	FALL OUT BOY THINKS FR TH MIMRS	MERCURY
7	EMILIO MONTI PARALLEL WORLDS	ASPIRE MUSIC
8	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE)	REPRISE
9	GOOD CHARLOTTE THE RIVER	ROCA
10	MY CHEMICAL ROMANCE I DON'T LOVE YOU	REPRISE

### MTV2 MOST PLAYED

Rank	Artist/Title	Label
2	FALL OUT BOY THINKS FR TH MIMRS	MERCURY
2	ARCTIC MONKEYS BRIANSTORM	DEWANE
3	MY CHEMICAL ROMANCE I DON'T LOVE YOU	REPRISE
4	FUNERAL FOR A FRIEND INTO CRULVION	ATLANTIC
5	THE CRUISIN' NEEVES NEEDS	WITTON
8	RED HOT CHILI PEPPERS HUMP DE BUMP	WARNER BROS.
9	LOSTPROPHETS & AM FOSGIVER	VEBELY MUSIC
5	LINKIN PARK WHAT I'VE DONE	WARNER BROS.
6	KINGS OF LEON ON CALL	RED WAVE BROS.
7	KASHER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	CONTOUR

### MTV BASE MOST PLAYED

Rank	Artist/Title	Label
1	CIARA LIKE A BOY	ROCA
2	NELLY FURTADO SAY IT RIGHT	DEF JAM
3	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	POSTIVA
4	NE-YO BECAUSE OF YOU	DEF JAM
6	MUSIQ SOOHLCHILD BUDDY	ATLANTIC
6	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC
7	LUDACRIS FEAT. MARY J RUNAWAY LOVE	MERCURY
7	P BIDDY FEAT. KEYSHA COLE LAST NIGHT	BAGAN RECORDS
9	COLLIE BUDDZ COME AROUND	ROCA
10	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	EPIC

New Releases

Playlist

Charts

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# irplay Chart

Wk	Wk Ago	Wk	Artist	Title	Label	Wk	Wk Ago	Wk	Artist	Title	Label
26	25	4	30	GROOVE ARMADA FEAT. STUSH GET DOWN	COLUMBIA	172	4	22	48	-8	
27	20	11	26	FALL OUT BOY THINKS FR TH MMRS	VELOCITY	402	1	22	16	-15	
28	11	16	25	PAOLO NUTINI NEW SHOES	ALADDIN	877	15	21	32	-49	
29	16	1	18	LINKIN PARK WHAT I'VE DONE	WARRNER BROS	275	5	21	21	99	
30	16	15	13	THE FRAY HOW TO SAVE A LIFE	EPIC	1075	-4	20	6	-2	
31	14	3	20	THE ENEMY AWAY FROM HERE	WARRNER BROS	294	41	20	14	-40	
32	0	1	0	JOSH GROBMAN YOU ARE LOVED	REPRISE	26	0	19	0	0	
33	30	7	0	AMP FIDDLER IF I DONT	PHILIPPS RECORDINGS	20	11	19	6	-9	
34	17	9	0	RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT	VERIZON	713	-10	19	59	-35	
35	23	31	31	CALVIN HARRIS ACCEPTABLE IN THE 80'S	COLUMBIA	626	-5	19	46	-20	
36	44	6	3	AVRIL LAVIGNE GIRLFRIEND	VEA	592	-1	18	74	-7	
37	43	1	0	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	SHINKER BLOOM	374	19	18	73	-3	
38	43	7	0	RAY LAMONTAGNE JOLENE	HYPERION	129	2	18	03	11	
39	20	5	4	NE-YO BECAUSE OF YOU	DEF JAM	732	8	18	03	-21	
40	29	20	25	MIKA GRACE KELLY	OSGARA/ATLANTIC	1285	3	17	53	-23	
41	38	1	0	JOJO ANYTHING	MERCURY	436	19	17	25	-40	
42	43	1	0	RHIANNA UMBRELLA	MERCURY	327	25	16	89	172	
43	15	28	50	TAKE THAT PATIENCE	POLYBOR	829	-11	16	53	-23	
44	15	1	0	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	DATA	439	-10	16	10	-23	
45	16	1	0	HELLOGOODBYE HERE (IN YOUR ARMS)	DAVIC/VEVO	350	8	16	03	24	
46	19	1	46	JAMIE T SHEILA	VIRGIN	160	-4	15	88	-15	
47	30	4	1	JUST JACK GLORY DAYS	MERCURY	286	13	15	52	-6	
48	30	4	51	MECK FEAT. DINO FEELS LIKE HOME	FRESHFUR	98	-49	14	88	-42	
49	41	0	1	BEVERLY KNIGHT NO MAN'S LAND	IMPULSE	348	7	14	74	-34	
50	44	1	0	BOOTY LUV SHINE	RED WAGON/IMPULSE	415	15	14	74	-29	

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star Co-Lo, which sits at number 28 on sales, and storms to number 15 in the airplay chart, where her only previous entry in 2005. The Control's leap was sparked by a big increase in support from Radio One, where it was aired 20 times last week.

**36. Avril Lavigne**  
An impressive six-week stay in the top five of the sales chart for



Lavigne's girlfriend has not helped her single to achieve anything like the airplay you would expect. The track does jump more than 30 places this week. Its momentum to date on the chart: 64-33-33-36-39-49-74-50. Its biggest supporter was Radio One.

Top 40 airplay hit this week with Take Control. The track, written and produced by Gnarls Barkley

## EMAP BIG CITY

Wk	Wk Ago	Wk	Artist	Title	Label
1	1	1	1	PINK LEAVE ME ALONE (I'M LONELY)	IMPULSE
2	1	2	2	SCISSOR SISTERS SHE'S MY MAN	VELOCITY
3	1	3	3	OWEN STEFANI FEAT. ARIAN THE SWEET ESCAPE	GETTY
4	1	4	4	THE FRAY HOW TO SAVE A LIFE	EPIC
5	1	5	5	TAKE THAT PATIENCE	IMPULSE
6	1	6	6	KAISER CHIEFS RUBY	BUNBROS/REPUBLIC
7	1	7	7	MIKA LIVE TODAY	COLUMBIA
8	1	8	8	JAMES MORRISON UNDISCOVERED	REPUBLIC
9	1	9	9	CHRISTINA AGUILERA CANDYMAN	VEA
10	1	10	10	NELLY FURTADO SAY IT RIGHT	GETTY

## XFM

Wk	Wk Ago	Wk	Artist	Title	Label
1	1	1	1	MAXIMO PARK OUR VELOCITY	IMPULSE
2	1	2	2	RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT	IMPULSE
3	1	3	3	ALICIA MONKYS BIRKINGHAM	IMPULSE
4	1	4	4	MUSE DIVINELY	IMPULSE
5	1	5	5	THE FRATELLI (BARY FRATELLI)	IMPULSE
6	1	6	6	KLAXONS CRAVITY'S RAINBOW	IMPULSE
7	1	7	7	MANIC STREET PREACHERS YOUR LOVE ALONE	COLUMBIA
8	1	8	8	THE KILLERS READ MY MIND	IMPULSE
9	1	9	9	KINGS OF LEON ON CALL	IMPULSE
10	1	10	10	MARK RONSON FEAT. D. MERIBREATHER STOP ME	COLUMBIA

## PRE-RELEASE

Wk	Wk Ago	Wk	Artist	Title	Label
1	1	1	1	MAROON 5 MAKES ME WONDER	IMPULSE
2	1	2	2	MICHAEL BUBLE EVERYTHING	IMPULSE
3	1	3	3	SNOW PATROL SIGNAL FIRE	IMPULSE
4	1	4	4	MUTYA BUENA REAL GIRL	IMPULSE
5	1	5	5	SOPHIE ELLIS BEXTOR ME AND MY IMAGINATION	IMPULSE
6	1	6	6	JOSH GROBMAN YOU ARE LOVED	REPRISE
7	1	7	7	AMP FIDDLER IF I DONT	PHILIPPS RECORDINGS
8	1	8	8	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	SHINKER BLOOM
9	1	9	9	RAY LAMONTAGNE JOLENE	HYPERION
10	1	10	10	JOJO ANYTHING	MERCURY
11	1	11	11	RHIANNA UMBRELLA	MERCURY
12	1	12	12	HELLO GOODBYE HERE (IN YOUR ARMS)	DAVIC/VEVO
13	1	13	13	BEVERLY KNIGHT NO MAN'S LAND	IMPULSE
14	1	14	14	BOOTY LUV SHINE	RED WAGON/IMPULSE
15	1	15	15	ROSS COPPERMAN ALL SHE WROTE	PHILIPPS
16	1	16	16	JESSE MALIN BROKEN RADIO	IMPULSE
17	1	17	17	DOLOROS O'BRIEN CRIMINARY DAY	SANCTUARY
18	1	18	18	RED HOT CHILLI PEPPERS HUMP DE BUMP	WARRNER BROS
19	1	19	19	RUFUS WAINRIGHT GOING TO A TOWN	IMPULSE
20	1	20	20	WILLY MASON WE CAN BE STRONG	IMPULSE

## RADIO CROWERS

Wk	Wk Ago	Wk	Artist	Title	Label
1	1	1	1	SNOW PATROL SIGNAL FIRE	IMPULSE
2	1	2	2	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	SHINKER BLOOM
3	1	3	3	SOPHIE ELLIS BEXTOR ME AND MY IMAGINATION	IMPULSE
4	1	4	4	REYNOLDA & SHAKIRA BEAUTIFUL Liar	IMPULSE
5	1	5	5	MAROON 5 MAKES ME WONDER	IMPULSE
6	1	6	6	MANIC STREET PREACHERS YOUR LOVE ALONE	COLUMBIA
7	1	7	7	REVENO & THE MESSYS-HAVEY HOP CRAWL	IMPULSE
8	1	8	8	TIMBALAND/URTDAD/TIMBERLAKE GIVE IT TO ME	IMPULSE
9	1	9	9	MIKA LIVE TODAY	IMPULSE
10	1	10	10	WILLY MASON WE CAN BE STRONG	IMPULSE

## RADIO TWO

Wk	Wk Ago	Wk	Artist	Title	Label
1	1	1	1	AMY WINEHOUSE BACK TO BLACK	IMPULSE
2	1	2	2	MAROON 5 MAKES ME WONDER	IMPULSE
3	1	3	3	MICHAEL BUBLE EVERYTHING	IMPULSE
4	1	4	4	TRAVIS CLOSER	IMPULSE
5	1	5	5	AMP FIDDLER IF I DONT	PHILIPPS RECORDINGS
6	1	6	6	RAY LAMONTAGNE JOLENE	HYPERION
7	1	7	7	MIKA LIVE TODAY	COLUMBIA
8	1	8	8	JOSH GROBMAN YOU ARE LOVED	REPRISE
9	1	9	9	SOPHIE ELLIS BEXTOR ME AND MY IMAGINATION	IMPULSE
10	1	10	10	MANIC STREET PREACHERS YOUR LOVE ALONE	COLUMBIA
11	1	11	11	RUFUS WAINRIGHT GOING TO A TOWN	IMPULSE
12	1	12	12	JESSE MALIN BROKEN RADIO	IMPULSE
13	1	13	13	BEVERLY KNIGHT NO MAN'S LAND	IMPULSE
14	1	14	14	DOLOROS O'BRIEN CRIMINARY DAY	SANCTUARY
15	1	15	15	SNOW PATROL SIGNAL FIRE	IMPULSE
16	1	16	16	THE SHINS AUSTRALIA	WARRNER BROS
17	1	17	17	BLOND EARTH INSTRUMENTS	IMPULSE
18	1	18	18	MUTYA BUENA REAL GIRL	IMPULSE
19	1	19	19	ROSS COPPERMAN ALL SHE WROTE	PHILIPPS

## ON THE RADIO THIS WEEK

Radio	Artist	Title	Label
RADIO 1	Jo Wiley	Record Of The Week - The Tearing Either Way	Zodiak
RADIO 2	Zodiak	Record Of The Week - The Tearing Either Way	Zodiak
RADIO 3	Neil Murray	Record Of The Week - Armand We're Not Alone	IMPULSE
RADIO 4	Scott Mills	Record Of The Week - The Tearing Either Way	Zodiak
RADIO 5	Unknwn	Record Of The Week - The Tearing Either Way	Zodiak
RADIO 6	Unknwn	Record Of The Week - The Tearing Either Way	Zodiak
RADIO 7	Unknwn	Record Of The Week - The Tearing Either Way	Zodiak
RADIO 8	Unknwn	Record Of The Week - The Tearing Either Way	Zodiak
RADIO 9	Unknwn	Record Of The Week - The Tearing Either Way	Zodiak
RADIO 10	Unknwn	Record Of The Week - The Tearing Either Way	Zodiak

## EXTRA

Radio	Artist	Title	Label
1	James Brown	Day (Thurs)	IMPULSE

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# Singles

05.05.07  
Top 75

Beyoncé & Shakira spend a second week at one, while Mika rises 18-6, Gym Class Heroes 24-8 and Travis 36-10 to give the band their first Top 10 single since 2003

## TOP 20 DOWNLOADS

Rank	Artist	Title	Label
1	Beyoncé & Shakira	Beautiful Liar	Sony BMG
2	Timbaland/Furtado/Timberlake	Give It To Me	Universal
3	Mark Ronson feat. M. Grey	Merriweather Stop Me	Columbia
4	Avril Lavigne	Girlfriend	Arista
5	Ne-Yo	Because of You	Def Jam
6	Arctic Monkeys	Bransford	Domino
7	Natasha Bedingfield	I Wanna Have Your Babies	Phonogenic
8	The Fray	How to Save a Life	Epic
9	Gwen Stefani feat. Akon	The Sweet Escape	Interscope
10	Linkin Park	What I've Done	Warner Music
11	Akon	Don't Matter	Universal
12	Mika	Love Today	Columbia
13	Christina Aguilera	Candyman	RCA
14	Fergie	Glamorous	Atlantic
15	Fall Out Boy	Thinkin' 'Bout My Mmms	Mercury
16	Kaiser Chiefs	Ruby	Island
17	Nelly Furtado	Say It Right	Capitol
18	Gym Class Heroes	Cupids Chokehold	Atlantic
19	Alex Gaudino feat. Crystal Waters	Destination Calabria	Data
20	The Enemy	Away From Here	Warner Music

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## TOP 20 REALTONES

Rank	Artist	Title	Label
1	Beyoncé & Shakira	Beautiful Liar	Sony BMG
2	Mika	Grace Kelly	Universal
3	Timbaland/Furtado/Timberlake	Give It To Me	Universal
4	Oni Yan	The Sweet Escape	Universal
5	Nelly Furtado	Say It Right	Universal
6	Timbaland/Furtado/Timberlake	Give It To Me (Radio Edit)	Universal
7	Ne-Yo	Because of You	Universal
8	Mark Ronson	Stop Me (Radio Edit)	Sony BMG
9	Linkin Park	What I've Done (Album Version)	Warner
10	Avril Lavigne	Girlfriend	Sony BMG
11	Avril Lavigne	Girlfriend	Sony BMG
12	Kaiser Chiefs	Ruby	Universal
13	Arctic Monkeys	Bransford	Isle
14	The Fray	How to Save a Life	Sony BMG
15	Beyoncé & Shakira	Beautiful Liar	Sony BMG
16	Christina Aguilera	Candyman	Universal
17	Fergie	Glamorous	Atlantic
18	Akon	Don't Matter	Universal
19	Jennifer Lopez	Que Pasa	Sony BMG
20	Natasha Bedingfield	I Wanna Have Your Babies	Sony BMG

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## TOP 20 EUROPEAN DOWNLOADS

Rank	Artist	Title	Label
1	The Proclaimers	Brian Potter/Janet Pottinger/Pipkin (I'm Gonna Be 500 Miles)	EMI
2	Avril Lavigne	Girlfriend	RCA
3	Kaiser Chiefs	Ruby	Island
4	Alex Gaudino feat. Crystal Waters	Destination Calabria	Atlantic
5	Fergie	Feat. Ludakris Glamorous	Atlantic
6	The Fray	How to Save a Life	Epic
7	Mika	Grace Kelly	Island
8	Christina Aguilera	Candyman	RCA
9	Beyoncé & Shakira	Beautiful Liar	Columbia
10	Justin Timberlake	What Goes Around Comes Around	Jive
11	Nelly Furtado	Say It Right	Capitol
12	Timbaland/Timberlake/Furtado	Give It To Me	Mercury
13	P. Diddy	Feat. Keyshia Cole Last Night	Interscope
14	Cassada Paper	Like a G6	Capitol
15	Camille Jones	The Creeps	Data
16	Gwen Stefani	Feat. Akon The Sweet Escape	Interscope
17	Akon	Feat. Harris Acceptable In The 80s	Columbia
18	Linkin Park	Feat. Snoop Dogg I Wanna Have Your Babies	Universal
19	Mark Ronson	Stop Me	Columbia

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6. Mika  
With debut hit Grace Kelly and parent album Life In Cartoon Motion each selling upwards of 400,000 copies this year, there is good news for Mika as his latest single, Love Today, benefits from its physical release by powering into the Top 10. The track has moved 179-48, 38-30, 32-18-6 thus far, and sold 15,000 copies last week to lift its overall sales to 33,250. Grace Kelly did 22-25 on its 36th week in the Top 40, and has sold 45,000 copies to date, while Life In Cartoon Motion climbs 7-6 as sales of 21,750 (total to date: 403,250).



8. Gym Class Heroes  
Seventies rockers Superstarz notch only second two Top 10 singles in their career, and their latest has returned to the Top 10 in the 21st Century in wholly different versions. Their The Logical Song (inspired seven in 1979) was done in lo-fi garage-rock style by Scooter in 2002, and was a number two hit. Follow-up Breakfast in America (number nine in 1979) is now the basis of Gym Class Heroes' hip-hop hit Cupids Chokehold, which jumps 24-4 this week on sales of 11,500. Cupids Chokehold reached number four on the US Hot 100.

# The Official UK Singles Chart

Chart compiled by the Official UK Charts Company. Generated on 1st April 2007 at 12:00:00.

Rank	Artist	Title	Label
1	Beyoncé & Shakira	Beautiful Liar	Sony BMG
2	Timbaland/Furtado/Timberlake	Give It To Me	Universal
3	Avril Lavigne	Girlfriend	Arista
4	Ne-Yo	Because of You	Def Jam
5	Mark Ronson feat. D. Merriweather	Stop Me	Columbia
6	Mika	Love Today	Columbia
7	Arctic Monkeys	Bransford	Domino
8	Gym Class Heroes	Cupids Chokehold	Atlantic
9	Natasha Bedingfield	I Wanna Have Your Babies	Phonogenic
10	Travis	Close	Interscope
11	Gwen Stefani feat. Akon	The Sweet Escape	Interscope
12	Akon	Don't Matter	Universal
13	The Fray	How to Save a Life	Epic
14	Alex Gaudino feat. Crystal Waters	Destination Calabria	Data
15	Fergie	Glamorous	Atlantic
16	Unblock feat. Sandy Baby	Baby	Asylum
17	The Proclaimers/B. Potter/J. Pottinger/P. Pipkin	I'm Gonna Be 500 Miles	RCA/Columbia
18	Linkin Park	What I've Done	Warner
19	Fall Out Boy	Thinkin' 'Bout My Mmms	Mercury
20	The Enemy	Away From Here	Warner
21	Justin Timberlake	What Goes Around Comes Around	Jive
22	Christina Aguilera	Candyman	RCA
23	Kaiser Chiefs	Ruby	Island
24	Nelly Furtado	Say It Right	Capitol
25	Mika	Grace Kelly	Universal
26	Manic Street Preachers	Your Love Alone Is Not Enough	Columbia
27	P. Diddy	Last Night	Interscope
28	America	Take Control	Columbia
29	Take That	Shine	Columbia
30	Clara	Like a Boy	Capitol
31	Harris	Acceptable In The 80s	Columbia
32	Groove Armada	Feat. Stush Get Down	Columbia
33	The View	The Don	Phonogenic
34	Lostprophets	4 AM Forever	Virgin
35	Paolo Nutini	New Shoes	Atlantic
36	Camille Jones	Feat. Fedde Le Grande The Creeps	Data
37	Shirley Bassey	The Living Tree	Black Star
38	My Chemical Romance	I Don't Love You	Reprise

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# Albums Chart

Pos	Weeks on Chart	Album	Artist	Label
39	1	BRYAN FERRY DYLANESQUE	Ferry	Capitol
40	2	AMY WINEHOUSE FRANK	Winehouse	Island
41	41	RAZORLIGHT RAZORLIGHT	Razorlight	Mercury
42	3	ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR BAND	Webber	Decca
43	54	ARCTIC MONKEYS WHETHER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Arctic Monkeys	Capitol
44	33	SCISSOR SISTERS TA-DAH	Scissor Sisters	Capitol
45	27	GABRIELLE DREAMS CAN COME TRUE - GREATEST HITS	Gabrielle	Capitol
46	27	GARDAR THOR CORTES CORTES	Gardar Thor Cortes	Capitol
47	35	KLAXONS MYTHS OF THE NEAR FUTURE	Klaxons	Capitol
48	43	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Faithless	Capitol
49	72	JAMIE T PANIC PREVENTION	Jamie T	Capitol
50	54	BRUCE SPRINGSTEEN GREATEST HITS	Springsteen	Capitol
51	47	THE KILLERS HOT FUSS	The Killers	Capitol
52	1	FEIST THE REMINDER	Feist	Capitol
53	64	P DIDDY PRESS PLAY	P Diddy	Capitol
54	7	FERGIE THE OUTTUSCH	Fergie	Capitol
55	1	THE WILDHEARTS THE WILDHEARTS	The Wildhearts	Capitol
56	61	THE VIEW HATS OFF TO THE BUSKERS	The View	Capitol
57	56	MICHAEL JACKSON NUMBER ONES	Michael Jackson	Capitol
58	5	THE DOORS THE VERY BEST OF	The Doors	Capitol
59	51	ELVIS PRESLEY ELVIS - 30 #1 HITS	Elvis Presley	Capitol
60	39	BRIGHT EYES CASSADAGA	Bright Eyes	Capitol
61	56	MUSE BLACK HOLES & REVELATIONS	Muse	Capitol
62	1	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Jamiroquai	Capitol
63	54	SNOW PATROL FINAL STRAW	Snow Patrol	Capitol
64	1	SWITCHES HEART TUNED TO DEAD	Switches	Capitol
65	34	CHARLIS BARKLEY ST ELSEWHERE	Charlis Barkley	Capitol
66	5	ENTER SHIKARI TAKE TO THE SKIES	Enter Shikari	Capitol
67	3	ALISON KRAUSS A HUNDRED MILES OR MORE	Alison Krauss	Capitol
68	132	QUEEN GREATEST HITS II & III	Queen	Capitol
69	70	JOHNNY CASH THE MAN IN BLACK - DEFINITIVE COLLECTION	Johnny Cash	Capitol
70	72	MARK RONSON HERE COMES THE FUZZ	Mark Ronson	Capitol
71	6	U2 U2 IS B	U2	Capitol
72	9	DR HOOD HITS AND HISTORY	Dr Hood	Capitol
73	69	GOOD CHARLOTTE GOOD MORNING REVIVAL	Good Charlotte	Capitol
74	78	SIMPLY RED STAY	Simply Red	Capitol
75	64	AVRIL LAVIGNE UNDER MY SKIN	Avril Lavigne	Capitol

Chart compiled from actual sales but only for Saturday evening 12 o'clock from 10am to 4:00pm. Also the Official UK Charts Company 2007. Includes all BPI and EMI suspension.



**20. Ella Fitzgerald**  
Ella Fitzgerald would have been 90 last Wednesday, and to mark the occasion, VJ1 released *Forever Ella*, which debuts at number 20 on sales of 9,000 to become Fitzgerald's 12th chart album in a chart career spanning nearly 49 years. A different 1995 *Forever Ella* peaked at number 19. Much of Fitzgerald's early work is out of copyright, which explains why more than 250 different versions of her work have been released in the last decade. The biggest seller was 2003's *Gold*, with sales to date of 210,000.

**25. Joe**  
Support for first single 'If I Was Your Man' from 1964's *Joe Joe Joe* on Galaxy Radio and MTV Base spurred *R&B* collection *Joe's* sixth album *Isn't Nothing Like Me* to number 25 debut on sales of 7,000. It is his highest charting album, beating the peaks of *Everything* (number 53, 1994), *All That I Am* (number 26, 1997), *My Name Is Joe* (number 14, 2000), *Better Days* (number 67, 2001) and *And These* (number 73, 2003). **My Name Is Joe** is his biggest selling (104,000 copies), while *And These* sold 74,000, despite its low peak.

## TOP 10 INDIE SINGLES

Pos	Artist	Title	Label
1	Arctic Monkeys	Whatever People Say I Am, That's What I'm Not	Capitol
2	Meek feat. Dinko	Feels Like Home	Mercury
3	Tiesto feat. Christian Burns	In The Dark	Mercury
4	Hanson	G	Capitol
5	Chase & Status	Dumping Riddims	Capitol
6	Elliot Minor	Parallel Worlds	Capitol
7	Maximo Park	Our Velocity	Capitol
8	Joanna Newsom & The Ys St Band	Joanna Newsom & The Ys St Band EP	Capitol
9	Spectrum	Kinda New	Capitol
10	Camera Obscura	Tears For Affairs	Capitol

## TOP 10 INDIE ALBUMS

Pos	Artist	Title	Label
1	Arctic Monkeys	Whatever People Say I Am, That's What I'm Not	Capitol
2	Tiesto	Elements of Life	Mercury
3	Maximo Park	Our Earthly Pleasures	Capitol
4	Wildhearts	The Wildhearts	Capitol
5	Arctic Monkeys	Whatever People Say I Am, That's What I'm Not	Capitol
6	Enter Shikari	Take To The Skies	Capitol
7	Arctic Monkeys	Whatever People Say I Am, That's What I'm Not	Capitol
8	Gossip	Standing In The Way of Control	Capitol
9	Alison Krauss	A Hundred Miles or More	Capitol
10	The Electric Soft Parade	No Need to Be Downhearted	Capitol

## TOP 10 ROCK ALBUMS

Pos	Artist	Title	Label
1	Nine Inch Nails	Year Zero	Capitol
2	My Chemical Romance	The Black Parade	Capitol
3	Muse	Black Holes & Revelations	Capitol
4	Enter Shikari	Take To The Skies	Capitol
5	Machina Head	The Blazing	Capitol
6	Linkin Park	Hybrid Theory	Capitol
7	Red Hot Chili Peppers	Stadium Arcadium	Capitol
8	Led Zeppelin	Immolation Transmission	Capitol
9	Timbaland	Timbaland Presents Shock Theory	Capitol
10	My Chemical Romance	Three Cheers For Sweet Revenge	Capitol

## TOP 10 JAZZ ALBUMS

Pos	Artist	Title	Label
1	Ella Fitzgerald	Forever Ella	Capitol
2	Amy Winehouse	Frank	Capitol
3	Norah Jones	Not Too Late	Capitol
4	Norah Jones	Come Away With Me	Capitol
5	Nina Simone	Songs for Drella	Capitol
6	Norah Jones	Feels Like Home	Capitol
7	Curtis Stigers	Let Emotional	Capitol
8	Madelaine Peyroux	Half The Perfect World	Capitol
9	Nina Simone	The Very Best of	Capitol
10	Joan Armatrading	Into the Blues	Capitol

## TOP 10 CLASSICAL ALBUMS

Pos	Artist	Title	Label
1	Gardar Thor Cortes	Cortes	Capitol
2	Luciano Pavarotti	Hesslin Dornia	Capitol
3	From Male Voice Choir	Voices of the Valley	Capitol
4	Katherine Jenkins	Serenade	Capitol
5	Haley Westenra	Treasure	Capitol
6	Baby Einstein	Musical Box: Pavarotti's Lullaby Classics	Capitol
7	Alfie Boe	Onward	Capitol
8	Carreras/Domingo/Pavarotti	With Mentia The Essential Collection	Capitol
9	Katherine Jenkins	Living a Dream	Capitol
10	All Angels	All Angels	Capitol

Sales increase +50%  Signed to New Entry  Platinum (600,000)  Silver (100,000)  BPI Awarded a mark of excellence (UK, JP and AU)  BPI Platinum Europe (European Sales)  BPI Certified (UK, JP and AU)  BPI Platinum Europe (European Sales)  BPI Certified (UK, JP and AU)  BPI Platinum Europe (European Sales)  BPI Certified (UK, JP and AU)



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