



MusicWeek

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Pennies from heaven

Windfall for artists in the offing if US legislation forces radio industry to pay for playing records

— see pages 14–16

Wary EMI staff await Terra vision

by Robert Ashton

Guy Hands will spell out his future direction for EMI this week in the wake of CEO Tony Wadsworth's departure

EMI employees, reeling from the exit of their chairman/CEO Tony Wadsworth, are bracing themselves for more swinging cuts and a radical reworking of the way they do business when they meet Guy Hands this week.

The Terra Firma and EMI Group boss, who has been undertaking a wide-scale strategic review of the company since Terra Firma's £2.4bn takeover last August, has asked EMI Music staff to clear their diaries tomorrow (Tuesday) so he can spell out the future direction of the company. He is calling it his "vision" announcement.

Hands has also invited managers of EMI acts to a separate meeting at EMI's Wrights Lane HQ on the same day.

Hands' document is based on a three-month review of all EMI operations, which has involved lengthy analysis and

interviews with senior executives and artist managers.

But it is also partly based on comments canvassed from EMI staff, who have sent Hands more than 600 lengthy emails. Some of these thoughts are contained in a small, white, 50-page booklet Hands circulated at the end of last year.

One key paragraph in the Hands vision is understood to relate to splitting the A&R operation away from the rest of the group's operations such as distribution and sales.

A source says that finding and creatively developing acts has no relationship to shipping out product and the other more commercial — same day, more lightly-budgeted — operations of a record company. "They are very different disciplines," he adds.

This move appears to have been signalled last week with the announcement of UK and Ireland chairman/CEO Wadsworth's departure — he was expected to leave last Friday — and the installation of Roger Ames, head of EMI Music North America, as A&R chief in the UK. The former BAA executive Mike Clasper, who joined the Investor Board in November, will take control of all the other operations.

It cements the view that Hands and his team do not view the current crop of record company executives, many of whom have risen from the A&R side, as being fiscally aware. Many fear further redundancies through this restructuring.

Another key change signalled by insiders is that Hands wants more market testing of acts and records. Currently, the industry's only R&D comes when a

record is released and it charts — or does not. A source says, "In every other consumer market there is consumer testing. But with the record industry they seem to rely on magic wands."

The contrast the situation with another creative industry, film, where consumers' input often leads to re-editing and in some cases additional shootings, "If a studio brings out a big film they put it on test and people fill out questionnaires; depending on the scores achieved, it could make or break a movie," he adds.

Other changes are believed to include reviewing the relationships EMI has with its acts and overhauling the major's websites.

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MusicWeek
12.11.08

News

In The Studio

● Supervision Management charges White Lies are in the studio with producer Ed Buller.

● Tips is in the studio with Soulwax, working on his new studio album for Wall Of Sound.

● Kids With Fireworks are working with producer John Mitchell (Enter Shikari, Funeral For A Friend) at his Reading studio.



In Case Of Fire
This Time We Stand (Unsigned)
The Irish group's first London gig drew A&Rs out in force at Fandango last week and rightly so. This is tightly-delivered, punchy rock with a real edge. (Single, tbc)



Janet Jackson
Feedback (Mercury)
A big budget marks Island Def Jam's commitment to Janet Jackson's new studio album, which will be previewed by LA Reid in London this week. (Single, tbc)



The Shorwax Set
No Social, Wall Of Sound
Glorious, Danger Mouse-produced single from The Shorwax Set's new album. Surely an early contender for the Nationwide Mercury Prize. (from album, May)



Vampire Weekend
Vampire Weekend (XL)
A quirky, upbeat debut from the New York group. If we went to college in New York, we're guessing it would sound like this. (album, January 28)



Raywoud
Dust (Virgin)
A favourite of ours from the band's catalogue we've heard so far, this will spearhead their mainstream assault this summer. Another single will precede it in March. (Single, May)

Sign Here

● EMI Publishing has renewed its publishing partnership with Morah Jones James was originally signed to EMI in 2002 ahead of the release of her multi-million-selling debut album, *Come Away With Me*.



U Two • **O Feat. Platinum**
What's His Gonna Be (Data)
Another big bassline track, this song was added to the *Ultra* playlist last week and is also enjoying play at Kiss and Galaxy. (Single, February 18)



Parka
Dance Dancer (Jeepster)
This has an anthemic quality which suggests good things to come. Secured 'ROTW' from Alex Zane last week, with a John Kennedy session to come. (single, out now)



Pylsat
I'm So Sick (Polydor)
On tour in the UK with Korn this month, the Texan rockers have shifted 1m copies of their debut in the US. The single has big commercial appeal. (single, March 3)



Cadence Weapon
In Search Of The Youth Drive (Big Dada)
A mighty step forward for this Canadian rapper, this track marries weird electronics and oddball rapping to a house beat (download single, from album March 4)



Sam Sparro
Black & Gold (Island)
Having topped this UK artist's signature last year, Island is embracing a quick turnaround to capitalise on momentum. An infectious pop song with a credible edge. (single, March 31)

Gig Of The Week



Artist: Vampire Weekend
Venue: Hoxton Bar & Grill
Date: Thursday, January 17
About: Ahead of the January 28 release of their debut self-titled album on XL, the New York group perform this headline show at the East London venue. Sure to be rammed so get there early.



Listen to and view the tracks above at www.musicweek.com/playlist

Dat.com is a new music download website. Boasting music from all major labels and many independents, it will premier new music on a weekly basis.

RRS dips its toes in the legal water over ticketing

by Adam Benzina and Anna Goldfinch

Secondary ticketers face court in test case to establish legal precedent

Live

The Retail Rights Society is preparing to set a legal precedent by taking a secondary ticketing company to court after it launches a new type of concert ticket later this year.

The revelation comes after the Department for Culture Media and Sport last week published its long-awaited report into ticket touting. The report, which recommended against legislation in the secondary market, stated that "there is uncertainty as to the extent to which [concert tickets] terms and conditions are enforceable in law".

In its report, the DCMS criticised the Office of Fair Trading for failing to bring test cases to court to establish whether someone who ignores a ticket's terms and conditions is acting unlawfully.

As the market currently stands, there is a strong chance that a promoter's terms and conditions would be ruled as "unfair", since consumers are usually prohibited from transferring or refunding tickets they have bought.

However, RRS chairman-elect Marc Marot says that the organisation is to launch a ticket with a new type of terms and conditions, which would list RRS-approved secondary ticketing companies where the consumer could resale their ticket.

Marot adds that if a secondary ticketing company not approved by the RRS resells the ticket, the RRS will take them to court.

"We've taken counselled advice," explains Marot. "The key thing here is that the terms and conditions have never had any teeth before. With this, we're providing the teeth by virtue of the fact that we are allowing consumers to resale their tickets. The OFT has said that if there can't be an industry consensus then they'll help us by testing [the legality of the new terms and conditions]."

Marot adds that the RRS is in negotiations to have one of the larger secondary ticketing firms join the society. "The interesting thing is that a number of those that are saying they don't want to discuss this are, behind the scenes, coming to us saying, 'let's talk'," he says, adding that the RRS found the DCMS report to be "completely positive".

MMF chairman Jaz Summers, whose

organisation was at the forefront of the launch of RRS, says, "The select committee actually said in the report which was put forward by the MMF was probably the best way to go forward on two points: one, to clean up the act of secondary ticketing companies and, secondly, to put money back into the artists' pockets".

The RRS formed last December with the twin aims of introducing a kitemarking scheme for tickets and to reclaim a proportion of secondary ticketing revenues for promoters and artists.

The findings of the DCMS report met with mixed reactions. While secondary ticketing platforms such as eBay, Seatwave and Get Me In claimed a victory in the Government's rejection of statutory legislation, some music promoters say the Government has ultimately failed the consumer.

Live 9 promoter Harvey Goldsmith was typically scathing of the DCMS's decision, describing the report as "useless".

"The Government does not grasp the situation. This is the golden age in the UK for selling live tickets, and we are blowing it," he adds.

Goldsmith is equally critical of the RRS's ticketing proposal. "I'm angry about the greed and the stupidity of artists and artist managers who think if we can't beat them we should join them," he says. "All they are doing is fuelling this profiteering situation."

Concert Promoters Association executive committee member Rob Ballantine is pessimistic that real change in the industry can take place.

"Regrettably the music industry can take this fight no further as it is now abundantly clear from the Select Committee report that the Government will show no protection to the consumer," he says. "Consumers have been let down by ministers and the OFT's inaction."

However Seatwave CEO Joe Cohen was bullish, saying, "We would be delighted to see a test-case against restrictive terms and conditions going through the courts."

The RRS intends to hold its inaugural board meeting in February.

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New name as Vita signs off

Vital today (Monday) takes the name of parent company Plas, as the UK-based sales and marketing operation looks to underline its international credentials.

The company, which will henceforth be known as Plas UK, has also announced that it is to change its primary distributor from EMI to Sony DADC.

Managing director Peter Thompson says that the name change, which will also see Vital Ireland and Vital Digital take the Plas moniker, will be of benefit to Plas both in the UK and internationally.

"People aren't putting the two [Vital and Plas] together," he says. "This is just that level of clarification. It takes that name [Vital] out of the picture that could confuse people."

Thompson adds that people in the UK often do not understand how wide-reaching Plas is, with interests in labels such as Wall Of Sound, F Communications and Plas Recordings, as well as international distribution and DVD operations and a 50% stake in mobile marketing and distribution agency Indie Mobile.

"In the UK the name Plas is misunderstood," he explains. "This brings some potency to the name,

People will feel a greater need to understand what Plas is."

Plas co-owner and co-president Kenny Gates says that the company has been giving out a "blurred message" internationally.

"We should have done this several years ago, but we didn't feel like the time was right," he says. "People don't understand why it is called Plas in France and Vital in the UK and it was getting in the way of our business. People were thinking we weren't the same people."

Thompson explains that the move away from EMI was a mutual decision. "EMI took us on as part of their purchase of THE [in September 2006]," he says. "We thought maybe the mutually it is not where we want to be long term. Sony DADC looked like they were capable of providing a good service. They are hungry. They seem to need the business. They got on well with us and they already distribute some independent labels [including Demobe and Union Square]."

"They have a good foundation of business there," he adds. "What we bring to that is a bigger scale, with all the advantages that can achieve."

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LAST WEEK

- Wadsworth steps down from EMI
- Government spurs direct action on secondary

ticketing market

- Sony BMG confirms DMG-Tre Amazon deal
- A year of loss successes (feature)
- Today's papers, January 9 2008

BPI chairmanship in limbo as Tony Wadsworth leaves EMI

by Ben Cardew and Robert Ashton

BPI to consider Wadsworth's position as chairman as industry reacts with shock to his departure from EMI

Labels

A question mark hangs over Tony Wadsworth's role as chairman of the BPI, after the EMI CEO's shock exit from the major last week.

EMI announced last Tuesday that Wadsworth was stepping down from his post as chairman and CEO of EMI Music UK and Ireland as part of the ongoing restructuring of EMI Music.

Under the BPI's normal processes, a council member who loses his job would have to step down from the council. However, the BPI has yet to decide whether this applies in terms of the chairman.

BPI chief executive Geoff Taylor says that the BPI council will now "consider how to proceed in terms of the BPI chairmanship". He adds, "Tony has been a very effective and respected chairman of the BPI and has helped the BPI develop an ambitious agenda of action for 2008."

Should Wadsworth go, however, BPI deputy chairman and Dramatico chairman Mike Batti is widely tipped to take over the post.

The unexpected news of Wadsworth's exit was greeted with dismay and confusion among EMI's artists and artist managers.

Neither EMI nor Wadsworth wished to comment on the situation, beyond a statement confirming that Roger Ames will take responsibility for A&R in the UK and Ireland, while former BAA chief executive Mike Clasper will assume control of all other operations that previously reported into Wadsworth.

However, one source outside the major suggests that Wadsworth may have paid the price for EMI's run of recent poor results, that has seen the major's weary market share on albums fall from 17.5% in 2006 to 15.4% in the UK, and from 10.2% in 2006 to 9.4% in the US.

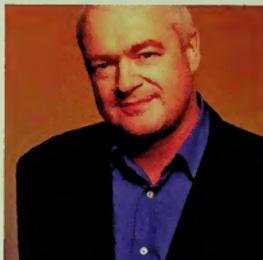
In addition, EMI has struggled to break new artists over the last 12 months – the UK major's biggest artist album of 2007 was a 2006 release, Lily Allen's debut *Alright, Still*.

There was also concern among the industry that the departure of Wadsworth – who was widely known as a friend and supporter of artists – may herald a change in the way that EMI deals with its acts.

Indeed, it is understood that tomorrow's (Tuesday) strategy meeting will lead to a review in the relationship EMI has with its artists and that new models to motivate acts, other than traditional advances, will be available.

This is one area Hands already has form because he famously chided EMI acts for their lack of work ethic.

One high-profile manager, who was interviewed for the review by *Terra Firma* advisor and supervisory board member Lord Birt, says, "I want to know how it [the review] will benefit my artists. Do they think having the bloke who ran British airports will help EMI



take off?"

Bob Miller, who manages one of EMI's most successful acts in Corinne Bailey Rae, says that, while *Terra Firma* has generally kept managers informed of its plans for EMI since buying the major last summer, he received no explanation as to Wadsworth's departure.

"I hope they know what they are doing in letting this man go," he says. "Regardless of what re-structure they have to do, there are very few people that have Tony Wadsworth's experience."

"Tony was an exceptional man of integrity and honesty," he adds. "I am disappointed they haven't managed to find a place where he could manifest this capability."

"Tony was an exceptional man of integrity and honesty. I am disappointed they haven't managed to find a place where he could manifest this capability..."

Bob Miller, Manager of Corinne Bailey Rae



find a place where he could manifest this capability."

KT Tunstall's manager Simon Banks says there is now a "very large Tony-shaped hole to fill" at EMI. "Tony was a great support to artists and seemed to understand their plight with one hand whilst keeping their commercial interests at the forefront with the other," he adds.

Bryce Edge, co-manager of former EMI act Radiohead, says that Wadsworth's departure will be "quite a blow to a lot of managers and artists."

"I am extremely upset about the departure of Tony Wadsworth," he explains. "I think he is probably one of the best music industry executives I have ever worked with and I have no idea why Guy Hands would want to let someone as experienced and competent as Tony Wadsworth go."

Goldplay manager David Holmes says he is "both saddened and confused that the current owners of EMI have chosen not to include Tony Wadsworth as part of their future plans for the company."

"Prove yourselves!"



Robbie Williams' manager has told EMI's new owners that they must prove they are capable of handling a major release, before Williams delivers a new album to the label.

"EMI simply has to prove to us that they are capable of doing their job," says EMI co-founder Tim Clark. "It would be unrealistic to expect an artist, any artist, to deliver an album while we have no idea where EMI are going."

"We are talking about a new album. We must be certain, on behalf of the artist that we work for, that it is going to have the best opportunity and that they are going to present it properly."

And he claims to be unimpressed of the reaction of EMI's lawyers to his defiant stance. "I don't know what they [EMI's lawyers] can do," he says. "They have the right to another album but the timing of delivery is not an issue. There is no contractual issue."

Clark also rebuts claims that Williams is on a strike, saying, "I didn't actually use those terms." He explains that he did not compare EMI owner Guy Hands to a plantation owner, as widely reported.

"That wasn't aimed at Guy Hands," he says. "It was the major record companies, because their ownership of the copyrights treats their artists like old-fashioned plantation owners."

"Guy Hands hasn't had the time to do it yet," he adds.

However, Chris Morrison, owner of CMO Management, whose clients include Blur and Gorillaz, says that life must go on. "Damon [Album of Blur and Gorillaz] was also very sad about Tony going. He would drop in to Tony's office to have a cup of tea. But my advice to Damon was we need to sit back and watch what happens," he says. "It is a fact that Tony has gone. It is very sad but we have a relationship with EMI and I will make the best of that that I can."

Meanwhile, having already seen key acts Paul McCartney and Radiohead take their most recent albums to other companies, EMI now faces a battle with Robbie Williams who is withholding his next album from the major (see above).

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Ups And Downs



- Napster embracing MP3s
- Zevvi posts strong Christmas sales
- Apple standardises iTunes pricing



- Tony Wadsworth's departure from EMI
- Robbie Williams going on strike – the last thing EMI needs
- The DCMS report on ticketing sends very mixed messages – the industry deserves more clarity



MusicWeek
18.01.08

News.

In Rainbows hovers to the top of US charts

● Radiohead's *In Rainbows* has topped the US albums chart. The album sold 122,000 units in the US last week, despite having been available as a download for three months.

● Manchester's M.E.M. Arena claims to have beaten New York's Madison Square Garden and London's O2 Arena to be named the planet's most visited entertainment venue in 2007. Figures from Pollstar reveal the Manchester venue received 1,265,196 visitors in 2007, closely followed by Madison Square Garden with 1,230,433 and The O2 Arena with 1,209,376. However, the O2 says that the Pollstar results only include music events, excluding The O2's Disney On Ice and sports events.

● Internet radio station Pandora will close its UK operations after claiming it cannot afford to pay music licence fees. The California-based webcaster has been trying to negotiate a deal with PPL and MCPS-PRS Alliance for the music it uses since the summer.

● iTunes has announced that it will bring prices on its UK store in line with the standardised pricing across Europe, as an antitrust case an unfair pricing brought by the EC concludes.

● The IFPI has confirmed that it is reviewing its structure, operation and relationship with the major labels, with a view to finding greater efficiencies and cutting costs, after EMI tendered a provisional resignation from the organisation. The major's resignation is conditional on talks over the IFPI's future structure and funding.

● The first batch of bands to perform at Brighton's *The Great Escape* festival has been announced. Joe Lean And The Jing Jang Jong and Lightspeed Champion will join Tunng, Fujiya & Miyagi and School Of Language between May 15 and 17.

Sharewatch

Chryslar: 98.75p (-0.25%)
Emap: 308.00p (-0.87%)
GCap: 155.25p (+0.13%)
HMV: 102.25p (-6.83%)
Sainsbury's: 395.00p (-0.58%)
SMB: 15.25p (-1.01%)
Tesco: 426.50p (+0.88%)
UBS: 9.00p (-2.70%)
WHSSmith: 305.25p (-3.55%)
Woolworths: 10.50p (-10.61%)

Table shows companies' share prices at close of play last Friday. (Change compared to the previous Friday)

Industry braced for f

by Robert Ashton

Senior executives have their work cut out to justify compensation claims ahead of

The music industry faces its second key test on the Gowers Review following its unsuccessful bid to extend copyright term last year.

The new challenge comes as a consultation process on the format shifting exception – one of 54 recommendations proposed by Gowers – is undertaken by minister for Intellectual Property Lord Triesman. Senior executives now have a testing few weeks as they attempt to co-ordinate a powerful case for compensation for rights holders to accompany the exception.

The IP minister opened the two-stage consultation on a private copying exception and five other recommendations from the 2006 Gowers Review last week.

Triesman is keen to bring in a "sensible" law, which will allow people to legally move their music from their CDs to MP3 players and has asked the music industry and others to engage in his consultation, which he promises will take account of all interested parties. "It won't be quick and dirty," he said.

Although the Taking Forward The Gowers Review Of Intellectual Property: Proposed Changes to Copyright Exceptions consultation document proposes several options to allow limited format shifting, it does not currently provide for any compensation to be paid to songwriters and composers – something that happens in 22 other European countries, including France and Germany, where €600m (£45m) in revenue is collected.

Recommendation eight of Gowers relating to the format shifting exception specifically states "there should be no accompanying levies for consumers".

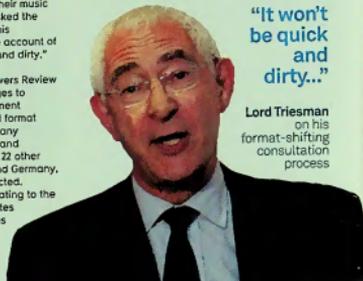
This is what the music industry hopes to persuade Triesman and the Government to change.

MP head of copyrights and contracts David Stoppa says it is "outrageous" the Government is not considering compensation.

BPI chief executive Geoff Taylor is also adamant that some form of compensation is necessary and says that, if the Government proposes levies, alternatives can be considered.

The commercial pillar of the Music Business Group – one of the recent, more focused, offshoots from the Music Business Forum – is now expected to meet in the next two weeks under the chair of MPA chief executive Stephen Navin to discuss this issue. British Music Rights senior political advisor Cathy Koester concedes "We have a long way to go to convince the Government".

However, the industry also needs to guard



"It won't be quick and dirty..."

Lord Triesman on his format-shifting consultation process

Quote Of The Week

"Does EMI think that by bringing in this guy from BAA it will help them get rid of the baggage?"

The manager of one EMI act responds optimistically to news of Tony Watts' departure

Napster embraces MP3 and ditches DRM

● Napster has become the latest industry player to adopt the DRM-free MP3 format. The company said that it would offer the format from the second quarter of 2008 instead of Microsoft's DRM system.

● Adrian Crowley (pictured), Roisin Murphy and Delorentos are among the nominees for the Choice Music Prize shortlist for Irish album of the year, to be presented on February 24 in Dublin.

● Keith Baxter, drummer with Nineties rock outfit Celoures Red, has died, aged 36. The Creation Records act rose to fame during the height of Britpop, before splitting in 1999 after the release of their second album *Revolt*.

● Borders UK is to trial selling CDs and DVD-Roms on demand in its stores. Branded as On Demand and produced in collaboration with software company Tribeca, the system will offer customers the choice of more than 1,500 software items, including educational, business and entertainment products such as games, music and video.

● Sony/ATV Music Publishing's American division has told licensing and collections agency Harry Fox Agency to stop licensing any of its catalogue for internet streaming or downloads following the decision by the Digital Media Association to file a motion with the Copyright Royalty Board arguing that interactive streaming is not a "digital phonorecord delivery" and so should not have to be licensed for reproduction.

● Stage Ticketing International has bought ticketing group See Tickets from Andrew Lloyd Webber's Really Useful Group.

● Global Radio is canvassing the support of GCap Media shareholders before renewing a bid for the company.

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Further Gowers shift

of Lord Triesman's consultation process on music format shifting

against undoing its case by not all speaking with one voice, a situation some viewed as partly undermining its position on term extension.

Then some industry groups antagonised others by their "go-it-alone" attitude and the Government was able to claim the industry was not in accord.

It is hoped the commercial pillar will be able to construct an industry-wide position that everyone can sign up to, but there have already been signs that different groups favour the licensing option rather than the exception proposed and that others will be asking for different styles of compensation.

Musicians Union general secretary John Smith concedes the Government is dead set against levies like those operated in France, but says he and others will offer alternatives. He adds, "We will try to be pragmatic, although there might be an argument about how we might spend the money." Stoppis and Koester also believe an industry-wide position can be achieved.

Koester's BMRI is advancing three possible alternatives for compensating creators, including an industry fund, with contribution from media manufacturers, and a model similar to the public lending right that works in libraries. These models



Industry accord: clockwise from top left - David Stoppis (MMF), Geoff Taylor (BPI) and John Smith (Musicians Union) hope to suggest alternatives to the Government, while the MP's Stephen Navin (bottom left) will discuss the issue as chairman of the Music Business Group

have support from Smith and Stoppis, who also favours a home copying levy.

The music industry and Government also face a tough timetable over how ISPs who allow users to engage in piracy should be dealt with. Gowers had suggested a deadline by the end of 2007 for the industry and ISPs to negotiate voluntary agreements, but nothing has been achieved and, according to one insider, the discussions are not advancing.

Triesman says the Government wants a voluntary agreement, but says he is not prepared to see the creative industries damaged by rogue ISPs.

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Editorial
Paul Williams



Annus horribilis should not taint Tony Wadsworth

Though seemingly paying for EMI's poor performance in 2007, Tony Wadsworth's 20-year record is enviable

Tony Wadsworth's departure from EMI hardly comes as a total shock given the expected consequences of Terra Firma's takeover of the group last year, but it is a disappointing move nonetheless.

The UK and Ireland chairman and CEO has seemingly paid the price for a past year which was memorable for EMI for all the wrong reasons, as its artist albums market share over Christmas dropped in its usual domestic stronghold to only around 6%. But in parting company with Wadsworth the major has lost one of the most experienced and knowledgeable executives in the UK business and one who can command the trust of both artists and staff alike.

His track record at EMI should not be judged on this disappointing past year but across some 20 years at the group - a run almost unheard of these days when it sometimes feels that even the long-term job prospects of Premiership football club managers are better than those of music industry executives.

In the last decade or so under Wadsworth, firstly running Parlophone and then EMI domestically as a whole, the major can point to an enviable record of developing and breaking UK artists, with a number of them - Coldplay and Gorillaz included - going on to outstanding global success.

Indeed, it was only this time last year that EMI was moving into a new year having taken debut acts Lily Allen, Corinne Bailey Rae and The Kooks all to multi-platinum status domestically.

And, given his stature and the esteem with which he is held in the industry, it was no surprise last January when the BPI decided to revert back to a system of having a record company boss as chairman that he should be the chosen incumbent.

Although his time at EMI is over, it would be a waste indeed if Wadsworth became the latest vastly-experienced executive to find himself on the sidelines of an industry when he has so much still to offer. It is times like these when the business really needs men of Wadsworth's calibre.

Post Wadsworth, the decision to bring in Roger Ames and Mike Clasper appears to prompt more questions than it answers. Like Wadsworth, Ames has a first-class track record having run PolyGram in the UK, then worldwide, overseen Warner globally and latterly looked after EMI's North American business, although it has been some years since he has had a specific focus on the UK.

But in Clasper we have a completely unknown quantity as far as the music industry is concerned. One of a number of outsiders brought in by Terra Firma CEO Guy Hands, he is best known as former chief executive of BAA, owner in Heathrow of the world's biggest international, and possibly least user-friendly, airport.

He has his work cut out, not just in leading a new business, but in also trying to win over artists and staff, the vast majority of whom have only known life at Brook Green with Wadsworth around.

For a company that appears to have had the confidence completely knocked out of it and has had to suffer the indignity of public criticism by such key one-time artists for it as Paul McCartney and Radiohead - and now with Robbie Williams taking a stand - the next few months will be vitally important on many levels, not least in addressing morale as EMI looks to live up to its parent company's name by getting back on terra firma.

Do you have any views on this column? Feel free to comment by emailing paul@musicweek.com

MusicWeek.
online poll

Last week, we asked: With nearly all the majors onboard to sell MP3s, can Amazon's download snipe a serious challenge to iTunes?

Yes | 84% ●●●●●●●●●●
No | 15% ●●●

This week we ask: Should artists be entitled to share in the profits when tickets for their shows are resold in the secondary market?

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Stuart Galbraith to ret music exile with AEG-

by Anna Goldie
Sacked Live Nation boss forms independent promoter with 02 owners, concentrating

Live

Live Nation's former managing director Stuart Galbraith, who was sacked in September for breach of contract, has confirmed industry expectations and signed a 50/50 joint venture with 02 owners AEG.

Galbraith is hoping "boutique promoter" Kilimanjaro, which will focus on festivals, touring acts and breaking new artists, will become one of the top three live music players in the UK within five years.

Due to launch officially today (Monday), Kilimanjaro has already secured the only European leg of the Eagles' Long Road Out Of Eden tour in AEG's 02 in March. Kilimanjaro has already taken a 51% stake in Wakestock, the wakeboard music festival held simultaneously at Blenheim Palace in Oxfordshire and Abersoch in North Wales, which Galbraith says he will make some fundamental changes to.

"It is a matter of maximising the economies of a festival in some areas such as sponsorship, bar and food facilities and other ancillary income which, after all, are as important as ticket sales," he says.

Kilimanjaro is also in talks to take major shareholdings in three other UK festivals to "increase profitability", as well as to work with two festivals in America and Europe.

The company will be also work closely in the US

with Paul Tolleit, president of Goldenvoice (part of AEG), the company behind the Coachella and Stage Coach festivals.

Galbraith says that, after having promoted touring acts for the last 23 years, he is confident that he will continue his working relationships with old clients such as the Red Hot Chili Peppers, Guns N' Roses, Stereophonics, AC/DC and Metallica. He adds that Kilimanjaro has already agreed tours with kd lang and Simply Red and expects to stage a tour with Grace Jones.

Kilimanjaro also hopes to exploit AEG's portfolio of venues, including Berlin's 02 World, which is scheduled to open later this year, as well as another four European arenas that the American company has in the pipeline.

Galbraith says he is in talks with two indie promoters and explains that breaking new acts will be vital to the new business. "To have longevity we have to bring new bands to fill arenas in five years' time," he says.

With its sights set on a team of 15 people, Galbraith says Kilimanjaro will be "small and nimble". "We will have the best of both worlds, being independent but also be able to draw on the capital of AEG," he explains.

So far Galbraith has been joined by former Hammersmith Apollo box office manager Mary Green and will be bolstered at the end of the month by AMP's Debbie Scorch in the position of operations director.

Galbraith, who played a central role in the



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Return from live -linked venture

Operating on the global festival market and working with previous live clients



Ready to rumble: Galbraith and Kilimanjaro have already secured the Eagles' only UK dates at the O2 this March

creation of the Download and O2 festivals, joined concert promoter MCP after leaving university, before it became SFX and was bought by Clear Channel.

Galbraith served as Clear Channel vice president of promotions and director of festivals before it was spun off from parent company Clear Channel Communications and renamed

Live Nation.

Galbraith's previous planned media launch in October was delayed after reaching a legal agreement with Live Nation that he would not work in the live music sector until January 1.

ama@musicweek.com

Dooley's
Diary



Until next time, Tony...

The scene of many of EMI's greatest triumphs was set to play out the last chapter of Tony Wadsworth's long, illustrious career with the major last Friday night, as current and former colleagues, artists and associates gathered at Abbey Road Studios to say farewell. Brook Green just won't feel the same without him and we wish him well. It could well be a postscript Brits nominations launch tonight (Monday) at the Roundhouse in Camden, with a strong showing expected for Leona Lewis, Mika and Take That. Prepare also for the roll-out of a revamped Brits website, which will launch to coincide with the shortest announcement and will include video features on nominated acts... Alistair Campbell might have been an expert in being sick when he was Tony Blair's press secretary, but the now-author and consultant caused a panic as he tried to exit Glaxo Rossi's West London studios through a fire door. With no fire alarms in the studios, the presenters of Heart and LBC were none the wiser while the rest of the building was in a flap... There was more good news (we think) for Zavi! this week, following the retailer's promising Christmas results. One Bridget Orr, writing on website dolymix.it, has decided to re-naming her virginity as her 'Zavi! gift card', proof positive that the company's re-branding from Virgin Retail is paying off. "I would like to think that the 'Zavi! gift card' is a good gender-neutral euphemism for virginity," Orr writes. "It takes into consideration the value (not necessarily monetary) bestowed upon it by the giver and receiver and also whether the receiver is going to spend it on a whim during the January sales and regret it later, or wait until the perfect moment when the Nintendo Wiis are back in stock... Reverend Run, Run-D-RC founder-turned reality television star in the US, has concluded a worldwide recording deal with independent label Croze Productions. Traditionally a digital-only label, Croze will handle both online and physical distribution of the artists' new studio album, currently being recorded in New York. Pictured concluding the deal is (left to right) Croze general manager Alan Beitman, Croze CEO Sam Kleinman and Reverend Run... New addition to the Raw



PIAS ENTERTAINMENT GROUP



Power Management stable in Case Of Fire packed the Dublin Castle last Tuesday, with agents, labels and magazine journalists keen to get a piece of the action as the 2008 A&R roundabout whirled into gear... On a similar tip, things are heating up for Winchester four-piece The Ashbles. The teenagers already possess a small catalogue of songs most bands would give their right hand for, but are choosing to bide their time and are at present, unmanaged, unpublished and available. The group will play their first London show at West Rocks on January 25. Expect a rumble... Empire Management has made a new addition to its roster in the shape of Cock N Bull kid. The East Londoner joins a roster which includes The Feeling, Sean Kingston, Post Epworth and Future Cut... Meanwhile, Dooley bears that Operator, Please will sign to the label arm of leading American music placement service Zync Music in the coming weeks. The group continue to attract heat among UK publishers ahead of their February tour... Universal UK staff will get the first chance to hear new material from Mariah Carey as well as Janet Jackson's debut for the major when Def Jam president Liak Reid drops in to London this week... Dooley had to smile after spotting a letter from Universal mouthpiece and Motown expert Adam White in last Friday's P7 picking up on Barack Obama referencing a Stevie Wonder song in a speech. Who says he's obsessed about such things?... On a sadder note Dooley is sorry to hear about the death of former Chrysalis Records international promotion director Liam McCoy, who passed away aged 56 in Marbella. McCoy, who joined Chrysalis in 1976, worked with artists including Blondie, Billy Idol and Spandau Ballet, whose former frontman Tony Hadley says, "Liam was the gentlest and kindest person I have ever known."

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Zawi to stamp identity on 2008

by Ben Cardew

Retail giant to embark on major advertising campaign in wake of posting strong Christmas trading results

Zawi trading results (for the four weeks to January 5)

- 10.2% like-for-like sales growth (excluding online)
- More than 70% online sales growth
- Margin growth 2%
- Music sales fell 11.6% like-for-like
- DVD sales grew 6.4% like-for-like
- Games sales increased 62.7% like-for-like
- Other product (books, clothing and digital hardware) sales grew 45.3% like-for-like

Retail

Zawi is to kickstart 2008 with an advertising campaign designed to emphasise the company's changing focus since splitting from the Virgin Group. The company, created by a management buyout at Virgin Retail in September 2007, posted strong Christmas trading results last Wednesday, with like-for-like sales up 10.2% on the back of rising sales in DVD and games for the four weeks to January 5.

Managing director Simon Douglas says that this performance shows that consumers have taken to the new company. However, he concedes that some confusion still exists and says he will be taking steps to address this.

Principle among this push will be an ad campaign designed, Douglas says, to "convince the general public to enhance their knowledge of Zawi". This will include a focus on catalogue, books, campaign and other merchandise, rather than just chart product, as the retailer looks to enhance its specialist credentials.

"As a specialist retailer, catalogue and the depth of range is the differentiator between us and people like the supermarkets," Douglas explains. "Catalogue is something we have always pushed, but we have worked that product hard over the last 12 months, aligning our product offer to each store that we have."

The company will also have store windows and point-of-sale reflecting "what Zawi is about", while its transactional website www.zawivc.co.uk re-launched last week under Zawi branding.

However, despite growth in sales of music catalogue and campaign, overall music sales were down 11.6% on a like-for-like basis over Christmas, a performance that Douglas blames on a weak release schedule and price deflation.

"For us to take that and any winehouse being Top 10 again this Christmas, but it shows the



Entering Virgin territory: Zawi plans to open new stores in Belfast, Camberley, Bristol and Liverpool this year

state of new releases," Douglas says. Nevertheless, he explains that music is still of paramount importance to Zawi, despite the company shifting its emphasis towards general entertainment.

"Music is still core to our business," he says. "Under Zawi, it gives us the opportunity to establish our brand and what Zawi stands for. Virgin Megastores was a music retailer first. We want to be more of an entertainment retailer, but music is still core to our future plans."

"I think this year's schedule is back to what it should be, with releases from U2, Coldplay, Madonna," he adds. "That is as strong a line-up as we have seen for a long time. That was what was missing from 2007."

Further plans for the new year include new stores in Belfast, Camberley, Bristol and Liverpool, which Douglas says will take their lead from the company's flagship Manchester store (opened in

2005 as a Virgin Megastore).

"It will be like Manchester Zawi-d," Douglas says. "When we opened Manchester it was as a Virgin Megastore and we need to move that forward at Zawi, with new point-of-sale, new plus expanded areas for books, technology and other products."

As well as strong in-store sales over Christmas, the company also posted 2% margin growth and more than 70% of online sales growth.

Games sales grew 62.7% on a like-for-like basis and DVD increased 6.4%, while sales of "other product", which includes books, clothing and digital hardware, grew 45.2% like-for-like.

● www.musicweek.com report their Christmas trading figures this week.

ben@musicweek.com

Tributes flow for Kickin founder Peter Harris

Selfless, independent, moral and, above all, unflinching to stand up for his views. These are the terms of endorsement that occur again and again in marking the passing of Kickin Records founder Peter Harris, who died on January 6 after a long struggle with cancer.

Harris was probably best known for founding the Kickin Records label, which pioneered early rave music. It went on to release material from artists including The Scientist, Shut Up And Dance and Messiah, as well as pioneering the careers of Grant Nelson, DJ Hype, Phil Asher, Matthew "Bushwacker" B, Dominic B and Kennie Pilgram.

Kickin later became an umbrella company housing the Kickin Records, Slip 'n' Slide, Hardleaders, Stoned Asia and Slip 'n' Slide Blue labels, and also the publishing arm in the form of Harjo Music Publishing in 1990.

However, Harris's influence was felt throughout the industry: he served on the PPL board, as well as the BPI international committee, where fellow member and Revolver Records owner Paul Birch says he was unafraid to speak his mind.

"It was a thrill to have Peter around," Birch says. "He challenged everything and that is the way it should be."

"He was big for the independent cause and totally selfless, a strong advocate of moral issues," Birch adds. "He always fought the corner, not only for black music but for black executives. And he always had a very strong argument for



A happy, independent spirit: Harris served on PPL's board more women in the industry."

of Music managing director Seven Webster describes Harris as "a true independent". "Peter was a great friend to me and always managed to put a smile on my face even when I last visited him in hospital," he says. "He was one of my favourite people to socialise with and a true independent and I will miss the old bugger greatly."

"I am upset that I didn't spend more time with him in the last few months and will always miss

his one-liners and constant happy banter," Webster adds. "I think the music industry needs more happy, independent spirits like Peter Harris."

PPL and PPL chairman and CEO Fran Nevrauka adds, "I knew Peter Harris well and always admired his infectious passion for music, his loyalty to the industry and his support for PPL over many years. Apart from being an extremely nice and decent individual and a good friend, he was also a lively and effective contributor to our discussions around the PPL Board table and his presence will be sadly missed. We shall mark Peter's memory by observing a minute's silence at next week's PPL board meeting."

Harris is survived by his partner Cleon Roberts and three daughters, Jada, Yasheen and Neomi. The funeral will be held at All Saints Church, Clydesdale Road, Notting Hill, London, W11 1UE at 10.30 this coming Saturday. All friends are welcome, although the family has requested that well-wishers send donations to St. Charles hospice, where Peter spent his final night, rather than flowers.

A bereavement gathering will also be held at The Cobden Club, 170 Kensal Road, London after the funeral service from 1-6pm.

The funeral is being held on Saturday at Harris's request, as he did not want those attending to have to pay the congestion charge, a gesture that Webster says is "Peter through and through".

Donations can be made via cheques made payable to Pembridge Education Fund (along with a note indicating that the donation is on behalf of Peter Harris) to

Palliative Care Unit, St. Charles Hospital, Exmoor Street, London, W10 6DZ.

Alternatively, donations can be sent to

Kickin Music Ltd, 282 Westbourne Park Road, Notting Hill, London W11 1EH

Peter Harris Funeral Announcement

Peter Harris - MD and founder of Kickin'/Slip 'n' Slide Records sadly passed away on Sunday 6th January following a long battle with cancer. He is leaving behind three beautiful daughters, Jada, Yasheen and Neomi and Cleon Roberts his long term partner and confidante

Kickin Records was launched unofficially in 1988 and officially in April 1989 by Peter. Kickin Records was one of the pioneers of the Hardcore / Rave scene of the late 80's and the first label to release material from the likes of The Scientist, Shut Up And Dance, & Messiah (the latter signed to Def Jam co-founder Rick Rubin's American Recordings imprint in 1994). Peter was responsible for pioneering the careers of Grant Nelson, DJ Hype, Phil Asher, Matthew 'Bushwhacka' B, Dominic B (Stanton Warriors), Rennie Pilgrem amongst many others.

Kickin Music Ltd. was formed later on as an umbrella company housing the Kickin Records, Slip 'n' Slide, Hardleaders, Stoned Asia, Slip 'n' Slide Blue labels and also the publishing arm in the form of Haripa Music Publishing in 1990. Other previous sub-labels were: Fragmented, Pandemonium and Basement 282.

Over the years Peter has generated an enormous amount of friends and colleagues and has left his imprint on the international music business. Those of us who knew Peter are enormously saddened by his passing.

His funeral will be held at:

All Saints, Notting Hill, 12 Powis Gardens, London. W11 1JG At 10.30 Saturday January 19th 2008

All friends of Peter are welcome to attend and we are in the process of organising a bereavement gathering at a suitable venue in his beloved Ladbroke Grove to follow the funeral service, when details will be given out.

Peter was insistent on the funeral being held on a Saturday in order that his friends should avoid having to pay the Congestion Charge! This was typical of Peter's humour which, thankfully, stayed with him to the very end.

R.I.P. Peter. We love you forever.

Thank you for your passion for music, wise counsel, support and friendship over many years. You will be sorely missed by all your friends and fellow Board Directors at PPL. - Fran Nevrla Chairman and Chief Executive Officer PPL

This is really sad to hear, he was truly a great man and character! I had the pleasure of working with him over the years. - Paul 'Radical'

It is a very sad news. We had some good funny meetings with Peter. Cool and energetic guy. Condolences to all the Family - Alex Cyber

It's a really bad bad news, Peter was the first person I met in London starting in the music business, it was many years ago, - Maurizio Family Affair Italy

A very sad loss to all of his dear friends and colleagues. Pete gave me my first A&R job and took me under his wing. He had a wealth of experience and imagination, I owe my career now to Pete in those early days as do many other people. Pete was one of the most charismatic, opinionated and funny guys you could ever meet. He phoned 2 weeks before his death to make sure I was okay after the Amato Distribution closure, typical of Pete always looking out for his friends. I still can't believe he's gone. Pete you will be sorely missed. Much love. - Rob Roar - Phonetic Recordings

A great loss. The world just got a little more boring without this good man. Thank you for the thought - Clency (Lasgo)

So sorry to hear the loss of Peter, he was a true champion of free speech and I have shared many a great meeting with him with the International committee and at many events over the last 16 years. - Matthew Tyrrell Music Week

We always loved seeing him when we could and have often re-played funny conversations we've had with him. Pete and I will definitely miss him and our hearts are with you. - Heidi (CVibes)

Deeply, deeply sorry to hear the sad news. Please pass the family our sincere condolences may peter rest in peace in heaven. We miss him a lot. - P Stavroski (Penguin)

ZYX Music is mourning the loss of this great character of the music industry. We always appreciated working with Peter and we will miss him dearly. With deepest sympathy. - Gregor Minnig (director a&r/vice president)

I'm really sorry, I loved Peter. He was a kind man with a big brain and an even bigger heart. - Paul Birch Revolver

It's been a long time since we dealt with you and peter but we go way back and I'm chocked by these news and I truly remember all the good times I've had with peter at meetings and dinners, please pass on my and Border Musics condolences. Lars Arvidsson Border Music sweden

I knew Peter for 18 years and they were always filled with good humour and camaraderie - John Knight (Southern Record Distribution)



kickin records



Ruby and Shine provide the sparkle in 2007's airplay chart

by Alan Jones

Universal-signed acts ruled the roost on the airwaves last year, with Kaiser Chiefs giving rock its highest yearly placing to date and Take That tracks peppering the top 20. Meanwhile Rihanna fed. Jay-Z dominate the TV chart with sales smash Umbrella

The Kaiser Chiefs strike a blow for rock by topping the 2007 airplay chart with their anthemic track Ruby. The song hit the ground running when it debuted at number 10 on the airplay chart last January, nearly two months before its commercial release. Five weeks later it was number one, where it spent three weeks in pole position, 24 weeks in the Top 20 and the entire year in the Top 100. By far the rockiest record to top the annual chart tabulation since Music Control started to compile data in 1992, Ruby provides Universal with its first shore in the annual number one as its Polydor division shared the title 50-50 with the indie 3: Unique imprint — since 1997, when No Doubt's Don't Speak topped the list.

Radio Two remained a supporter of the song throughout the year. Its final tally of 201 plays on the station was by far the best of any record, as was its audience of more than 250m. Radio One aired it even more frequently — 332 times to an audience of just over 300m — though it ranked only sixth on the station's rankings for the year.

Although Ruby had the biggest audience of 2007, Take That's Shine had the most plays — a massive 55,339, the highest for any record in a year since 2000 when All Saints' Pure Shores logged an amazing 54,777 plays and an audience of 2.14bn. Shine topped up just 3% behind Ruby and was one of three Take That songs in the Top 20 for the year — a remarkable achievement for the quartet, who had the number one airplay hit of 1995 with Back For Good. Denied the top song honours in 2006, they were, however, the top act, based on audience figures for the Top 100 tracks, with 3.04bn listeners hearing their songs over the course of the year.

Shine may have missed out on overall chart honours, but it was the most-played song on both adult contemporary and CHR stations. Meanwhile, although number 81 overall, Ne-Yo's smooth R&B groove Because Of U was the most-played song on dance and R&B stations that make up the rhythmic radio sector.

The top five singles all achieved a radio audience of more than ten for the second year in a row out, for the first time ever, all five were from the same company — Universal. Joining Ruby and Shine in this elite club were The Sweet Escape by Gwen Stefani feat. Akon, Waka's debut hit Grace Kelly and Say It Right by Nelly Furtado. The last named track was more than 35% ahead of the first track by an act from another company — Sony BMG's Justin Timberlake, with What Goes Around Comes Around. Just to show their strength across the board, Universal grabbed the top five places — and more — in all three genre charts, too.

Eight of the 10 records with the biggest radio audience were also top five sales hits, with Say It Right reaching number 10 on sales despite only getting released on digital format. Standing out in this exalted company was Scissor Sisters' She's My Man. The presence of the US act's 2006 chart-topper I Don't Feel Like Dancin' in the Top 10 airplay list is entirely understandable, but She's My Man stuffed to a number 29 sales peak and was ranked only 315th biggest-seller of 2007 yet there it is at number 10 on the airplay chart with an audience of more than 843m from 35,429 plays.

Calvin Harris's dance smash Acceptable in the 80s achieved the rare feat of finishing in exactly the



(Pictured above) Take that appear in the top 20 no less than three times, but they can't topple Kaiser Chiefs, whose track Ruby received more than 1.4m plays throughout 2007



same position on the sales and airplay chart — number 65 — but its position in the latter would have been much lower had it not been the most-played song on Radio One, where it was aired 371 times. 20 times more than nearest challenger, Exceeder by Mase, Radio One provided 72.47% of Acceptable in the 80s overall audience for the year as a whole; an incredibly high percentage.

Although number one for 10 weeks on the sales chart and undoubtedly the soundtrack to our soggy summer, Rihanna's Umbrella ranked

surprisingly low on the yearly radio tally, finishing in 23rd place overall, and 34th on rhythmic radio, but the video for the single topped the TV airplay chart with 7.310 plays. 60 more than runner-up Nelly Furtado's Say It Right.

Dance and R&B were again in rampant form in the TV airplay chart last year, though Fall Out Boy split a 100% rhythmic domination of the Top 10, taking ninth slot with the complex video for their breakthrough hit This Ain't A Scene, It's An Arms Race.

Kaiser Chiefs' Ruby spent three weeks in pole position, 24 weeks in the Top 20 and the entire year in the Top 100

ILR top 30

Artist Title / Label	plays	aud(000)
1 Take That Shine Polydor	53385	807089
2 Nelly Furtado Say It Right Def Jam	43192	666433
3 Kaiser Chiefs Ruby BMG/Universal	42129	603729
4 G Stefani/Akon Sweet Escape Interscope	42651	878388
5 Mika Grace Kelly Casablanca/Island	41420	805512
6 Snow Patrol Chasing Cars Island	41232	795355
7 Scissor Sisters I Don't Feel Like... Polydor	33766	582325
8 Take That Presence Polydor	29701	679574
9 Justin Timberlake What Goes Around... Sony	24375	615343
10 Pink Leave Me Alone (ft. Looney) Lakes	24423	955769
11 Plain White T's Hey There Delilah Hollywood	23282	587561
12 Scissor Sisters She's My Man Polydor	22684	912369
13 The Kooks She Moves in Her... Virgin	24618	536749
14 Sugababes About You Now Island	21618	536749
15 Rascal Flatts America's Top 100	37661	518611
16 The Feeling Love It When You Call Me	22676	512645
17 The Fratellis Whistle For The Choir Frat	21792	519465
18 Gym Class Heroes Cupid's Destination	21952	516623
19 M Robinson/A Winehouse Valerie Columbia	21420	475426
20 Fergie Big Girls Don't Cry AM	21632	482710
21 The Fray How I Will Save A Life Epic	22032	456262
22 Leona Lewis Bleeding Love Syco	21741	462262
23 Enrique Iglesias Don't Know What's Really Going On	22618	460261
24 The Hooters Worned About Ruby RCA	20213	478216
25 Booty Lou Boogie (feat. Red Hot Chili Peppers)	20132	468775
26 Maroon 5's It Won't Be Me Wonder A&M/Interscope	21420	467261
27 Michy Bamba Heat (ft. Gin & Breadwin)	22581	467217
28 James Morrison KnowledgE WORD Polydor	20637	427337
29 Pink Who Knows... Lakes	22898	419384
30 James Blunt 1973 Atlantic	22596	419298

TV top 30

Artist Title / Label	plays
1 Rihanna Fed. Jay-Z Umbrella Def Jam	7310
2 Nelly Furtado Say It Right Def Jam	7250
3 Beyonce & Shakira Beautiful Liar Columbia	7190
4 Kanye West Stronger Def Jam	6710
5 Alex Gaudino & Waters Destination Calabria Def Jam	6750
6 Gwen Stefani/Akon The Sweet Escape Interscope	6662
7 Timbaland/Furtado/Timberlake Give It To Me Interscope	6162
8 Timbaland/Doc/Kee/Kel Hilson The Way I Are Interscope	6011
9 Fall Out Boy This Ain't A Scene... Mercury	5911
10 Mark Ronson/Amy Winehouse Valerie Columbia	5143
11 Camille Jones vs Fedde Le Grand The Creeps Def Jam	5019
12 Mason Exceper Def Jam	5107
13 Gym Class Heroes Cupid's Chokehold Def Jam	5104
14 Linkin Park What I've Done Warner Bros	5104
15 Kaiser Chiefs Ruby BMG/Universal	5062
16 My Chemical Romance Teenagers Reprise	5045
17 Mika Grace Kelly Casablanca/Island	4189
18 Take That Shine Polydor	4189
19 Scissor Sisters She's My Man Polydor	4189
20 Christina Aguilera GenyMan RCA	4182
21 Sean Kingston Beautiful Girls Def Jam	4182
22 Justin Timberlake What Goes Around Def Jam	4182
23 Myra Luqueiri Girl on Fire Def Jam	4182
24 Avryl Lavigne Heat (ft. Gin & Breadwin)	4182
25 Fergie Glorious AM	4178
26 Rihanna Shut Up And Drive Def Jam	4168
27 Leona Lewis Bleeding Love Syco	4178
28 Maroon 5's It Won't Be Me Wonder A&M/Interscope	4178
29 Foo Fighters The Pretender Columbia	4177
30 Booty Lou Shove Red Karol	4176

TOP 100 BY CORPORATE GROUP (BRACKETED) FIGURES INDICATE SHARE OF TOP 100 SALES RANKINGS FOR COMPARISON

Universal 43% (42.5%)
Sony BMG 24% (29%)
EMI 8% (6%)
Warner 7% (6%)
Indies 12% (14.5%)



The 2007 Official UK Airplay Top 75

Artist Title / Label	WTS	WTS (400%)
1 Kaiser Chiefs Ruby In The Sky / Polydor	3701	149120
2 Take That Shine / Polydor	15339	136563
3 Gwen Stefani feat. Akon The Sweet Escape Interscope	15674	126217
4 Mika Grace Kelly Casablanca/Island	15079	120132
5 Neely Furtado Say It Right Interscope	4166	105721
6 Justin Timberlake What Goes Around Comes Around Jive	3662	89819
7 Plain White T's Hey There Delilah Hollywood/Real	3439	87528
8 Scissor Sisters Don't Feel Like Dancin' Polydor	3430	86563
9 Maroon 5 Makes Me Wonder A&M/Interscope	2943	69547
10 Scissor Sisters Shoo My Man Polydor	3428	64951
11 Snow Patrol Chasing Cars EMI	4382	64323
12 Take That Hallelujah Polydor	3075	61921
13 Gym Class Heroes Cupid's Chokehold Despacito/Real Gone Music	2157	20931
14 Leona Lewis Bleeding Love Syco	2083	60134
15 Mark Ronson feat. Amy Winehouse Valerie Columbia	2624	60208
16 Sugababes About You Now Island	32130	78381
17 The Fray How To Save A Life Epic	2844	73646
18 Take That Rule The World Polydor	2484	72139
19 Boyz n the Band 3rd Time He Said Epic	2976	69981
20 Razorlight America Vertigo	2840	68437
21 Pink Lennon Me Alone (From The Broadway Album) LaFace	3079	68341
22 Rihanna feat. Jay-Z Umbrella Def Jam	1483	63747
24 The Kooks Sneak Moves In Her Own Way Verve	3179	65793
25 Fergie Big Girls Don't Cry A&M	3177	65458
26 James Blunt 1973 Atlantic	2428	64838
27 Enrique Iglesias Do You Know Interscope	2773	64587
28 The Hooters Goodbye Mr A&A Syco	1970	64484
29 Kelis feat. Ce-Cee-Lo Lil Star Virgin	1780	64218
30 Mika Love Today Casablanca/Island	2930	64041
31 The Hooters Worried About Ya Real	2649	62914
32 Mark Ronson feat. D Merriweather Stop Me Columbia	1670	62188
33 Timbaland feat. Deshaun Harrison The Way I Are Interscope	1601	62188
34 Beyonce & Shakira Beautiful Liar Columbia	1424	62096
35 Just Jack Starz In Their Eyes Mercury	2639	61973
36 Paolo Nutini New Shoes Atlantic	1321	61947
37 The Feeling Love It When You Call Island	2924	61934
38 The Fratellis Whistle For The Choir Fallout	2283	59943

39 Kanye West Stronger Def Jam	1788	59786
40 Scouting For Girls She's So Lovely Epic	2154	51514
41 The Killers Read My Mind Vertigo	1613	39479
42 James Morrison Underneath Polydor	2043	36481
43 Robyn with Kierup With Every Heartbeat Kinoshita	2174	34447
44 KT Tunstall Hold On Be Good Interscope	1077	34256
45 Kate Nash Foundations n3	2743	33817
46 James Morrison Wonderful World of Apologies	2083	31853
47 Timbaland presents One Republic Apogee Interscope	1768	31549
48 Avril Lavigne When You're Gone Atlantic	2368	29573
49 The View same as mine Interscope	1247	49154
50 Ida Corr vs Fedde Le Grand Let Me Think About It EMI	1099	48558
51 Arctic Monkeys Fluorescent Adolescent Domino	1636	46108
52 Timbaland/Furtado/Timberlake Give It to Me Interscope	1230	43565
53 Kylie Minogue 2 Hearts Parlophone	1372	47789
54 Amy Winehouse Tears Dry On Their Own Island	1583	41900
55 Pink Who Knows Love	2323	47132
56 Groove Armada Song 2 (Out of Control) Columbia	2047	47081
57 The Feeling Never Be Lonely Island	2014	46805
58 Razorlight Before I Fall to Pieces Verve	1897	46898
59 Amy Winehouse You Know I'm No Good Island	2620	42828
60 Mason Gooding Love's On My Mind Interscope	1678	42753
61 Justin Timberlake LoveStoned Jive	1520	42539
62 David Guetta and Chris Willis Love Is Gone Chateau	1385	42112
63 Amy Winehouse Rehab Island	1541	41494
64 Camille Jones vs Fedde Le Grand The Creeps Def	1385	41453
65 Calvin Harris Acceptable In The 80's Columbia	1374	42598
66 Michael Bublé Everything Remains Interscope	788	40532
67 Mika Big Girl (You Are Beautiful) Casablanca/Island	1230	40439
68 Rihanna Shut Up And Drive Def Jam	1925	40374
69 Alex Gaudino feat. Crystal Waters Destination Calabria Def	1037	40373
70 Amy Winehouse Back to Black Island	1214	40251
71 Rihanna feat. Ne-Yo Hate That I Love You Def Jam	1217	40088
72 Pink U + Ur Hand Atlantic	2344	39438
73 Hard-Fi Suburban Knights Necessary/Atlantic	1074	39251
74 Natasha Bedingfield Soulmate Phonogenic	1817	39219
75 James Morrison You Give Me Something Polydor	1574	39052

Top 10 AC chart

- Take That / Shine
- Mika / Grace Kelly
- Neely Furtado / Say It Right
- Gwen Stefani feat. Akon / The Sweet Escape
- Kaiser Chiefs / Ruby
- Scissor Sisters / Shoo My Man
- Scissor Sisters / Don't Feel Like Dancin'
- Kelly Rowland / Say a Little Prayer
- Enrique Iglesias / Do You Know

Top 10 CHR chart

- Take That / Shine
- Kaiser Chiefs / Ruby
- Gwen Stefani feat. Akon / The Sweet Escape
- Mika / Grace Kelly
- Snow Patrol / Chasing Cars
- Fergie / Big Girls Don't Feel Like Dancin'
- Enrique Iglesias / Do You Know
- The Fratellis / Whistle For The Choir
- The View / Same As Mine
- The View / Same As Mine

Radio One top 30

Artist Title / Label	WTS (400%)
1 Mason Gooding Love's On My Mind Interscope	351 23142
2 Calvin Harris Acceptable In The 80's Columbia	271 31888
3 Just Jack Starz In Their Eyes Mercury	247 30769
4 Kaiser Chiefs Ruby In The Sky / Polydor	332 30934
5 Gwen Stefani feat. Akon The Sweet Escape Interscope	246 29812
6 Gym Class Heroes Cupid's Chokehold Despacito/Real Gone Music	214 29347
7 Beyonce & Shakira Beautiful Liar Columbia	214 29338
8 Maroon 5 / D Merriweather Stop Me Columbia	203 29339
9 Gwen Stefani / Akon The Sweet Escape Interscope	305 28279
10 Amy Winehouse Back to Black Island	310 27743
11 Ida Corr vs Fedde Le Grand Let Me Think About It EMI	344 27395
12 Kanye West Stronger Def Jam	318 27332
13 David Guetta & Chris Willis Love Is Gone Chateau	315 27297
14 The View same as mine Interscope	297 27115
15 Scouting For Girls She's So Lovely Epic	284 24420
16 Camille Jones vs Fedde Le Grand The Creeps Def	288 24369
17 Timbaland / Deshaun Harrison The Way I Are Interscope	281 24318
18 The Fray How To Save A Life Epic	268 24292
19 Rihanna feat. Jay-Z Umbrella Def Jam	299 23792
20 Robyn / Kierup With Every Heartbeat Kinoshita	271 23150
21 My Chemical Romance Teenagers Reprise	287 23187
22 Maximo Park Our Velocity Vap	276 22867
23 Rihanna feat. Jay-Z Umbrella Def Jam	332 22774
24 The Holydays Generator V	317 22685
25 Timbaland / Furtado / Timberlake Give It to Me Interscope	277 22792
28 Kelis feat. Ce-Cee-Lo Lil Star Virgin	255 22217
27 The Hooters Goodbye Mr A&A Syco	242 21186
28 Boyz n the Band 3rd Time He Said Epic	234 21186
29 Paolo Nutini New Shoes Atlantic	221 21667
30 Arctic Monkeys Fluorescent Adolescent Domino	245 21567

Radio Two top 30

Artist Title / Label	WTS (400%)
1 Kaiser Chiefs Ruby In The Sky / Polydor	851 18512
2 Take That Shine / Polydor	152 23400
3 James Blunt 1973 Atlantic	134 18613
4 Mika Grace Kelly Casablanca/Island	140 18411
5 Michael Bublé Everything Remains Interscope	511 187130
6 Maroon 5 Makes Me Wonder A&M/Interscope	349 185512
7 Kelis feat. Ce-Cee-Lo Lil Star Virgin	135 18483
8 KT Tunstall Hold On Be Good Interscope	151 181632
9 Mika Love Today Casablanca/Island	116 181528
10 Amy Winehouse Back to Black Island	118 181426
11 Amy Winehouse Tears Dry On Their Own Island	101 181419
12 Cheryl Cole Me and My Two Cents Mercury	144 179742
13 Leona Lewis Bleeding Love Syco	132 143574
14 Amy Macdonald My Rock And Roll Virgin	132 143738
15 Take That Rule The World Polydor	118 142184
16 KT Tunstall Saving My Favourite Sentences Interscope	138 141888
17 Seal Amusing Myself to Death Interscope	94 132627
18 The Killers Read My Mind Vertigo	155 131188
19 Ben's Brother Let Me Out Reimagine	103 131671
20 Sophie Ellis-Bextor Catch Up With Me Interscope	111 137474
21 Kylie Minogue 2 Hearts Parlophone	115 131811
22 Amy Macdonald This Is The Life Virgin	110 130921
23 Enrique Iglesias Do You Know Interscope	118 130418
24 Kanye West Stronger Def Jam	104 130438
25 R'n'Hawley Tonight The Streets Are Ours Pure Noise	104 131518
26 Beverley Knight After You Parlophone	101 130054
27 Keane A Bad Dream Inside Interscope	109 129671
28 Bruce Springsteen Girls In Their Own Shoes Columbia	109 129192
29 Paolo Nutini New Shoes Atlantic	107 129262
30 Michael Bublé Love Remains Interscope	102 124193

MTV top 30

Artist Title / Label	WTS (400%)
1 Beyonce & Shakira Beautiful Liar Columbia	247
2 Neely Furtado Say It Right Interscope	344
3 Kanye West feat. P-Plan Good Life Def Jam	234
4 Gwen Stefani feat. Akon The Sweet Escape Interscope	228
6 Mark Ronson feat. Heroes Cupid's Chokehold Despacito Interscope	228
7 Kaiser Chiefs Ruby In The Sky / Polydor	227
8 Rihanna feat. Jay-Z Umbrella Def Jam	221
9 Rihanna It's Not Over Yet RCA	219
10 Leona Lewis Bleeding Love Syco	201
11 Timbaland presents One Republic Apogee Interscope	201
12 Mika Grace Kelly Casablanca/Island	194
13 Rihanna feat. Ne-Yo Hate That I Love You Def Jam	189
14 Justin Timberlake What Goes Around... Jive	187
15 Robyn with Kierup With Every Heartbeat Kinoshita	187
16 Mark Ronson feat. Amy Winehouse Valerie Columbia	185
17 Sugababes About You Now Island	183
18 Maroon 5 Makes Me Wonder A&M/Interscope	181
19 Fall Out Boy This Ain't A Scene... Mercury	179
20 Foo Fighters The Pretender Columbia	172
21 Arctic Monkeys Ben's Brother Domino	169
22 So-Cor! Timbaland/Furtado/Timberlake Give It to Me Interscope	167
23 Rihanna Shut Up And Drive Def Jam	163
24 Linkin Park What I've Done Warner Bros	161
25 Kylie Minogue 2 Hearts Parlophone	164
26 The Fray How To Save A Life Epic	161
27 The Fray Over My Head (Like Us) Epic	161
28 Camille Jones vs Fedde Le Grand The Creeps Def	159
29 Mark Ronson feat. D Merriweather Stop Me Columbia	159
30 Timbaland/Furtado/Timberlake Give It to Me Interscope	154

Top 10 Rhythmic chart

- Ne-Yo / Because of You
- Neely Furtado / Say It Right
- Timbaland feat. Deshaun Harrison / The Way I Are
- Timbaland/Furtado/Timberlake / Give It to Me
- Kanye West / Stronger
- Rihanna / Umbrella
- Justin Timberlake / What Goes Around Comes Around
- Boyz n the Band / 3rd Time He Said
- Seal / Amusing Myself to Death
- Alex Gaudino feat. Crystal Waters / Destination Calabria

BIGGEST AIRPLAY HITS 1997-2006

1997 No Doubt Don't Speak	Stranger
1998 Robbie Williams	2000 All Saints Pure Shores
1999 Madonna Beautiful	2001 Kylie Minogue Can't Get You Out of My Head
	2002 Kylie Minogue Love Angel At First Sight
	2003 Room 5 feat. Olver

2004 Outkast Hey Ya!	Chiahnaq Make Lov
2005 James Blunt You're Beautiful	2005 James Blunt You're Beautiful
2005 Gnarls Barkley Crazy	

Artists vs radio: America's battle royal for royalties

by Robert Ashton

A settlement to the long and bitter battle between US artists and broadcasters over performance rights could finally be on the horizon as legislation to force radio stations to pay royalties to artists when they play their records reaches Washington

(Picture left) Fair's fair MusicFIRST coalition founder member Tom Waits says it is "just plain wrong" for radio to build a profitable business on the backs of artists and musicians



For as long as anyone can remember US artists and broadcasters have been pitched in a bitter battle. The dispute is over a performance right. Currently artists in the US are not paid when their recordings are played on the radio.

Performers and record companies, naturally, condemn the \$20bn (£30.12bn) radio industry for not coughing up cash in return for playing their tunes; the broadcasters accuse the industry of greed, seeking to "tax" stations and possibly force them out of business.

Like most disputes, this is about money. Lots of it. As much as \$7bn, according to one analyst. There is also a moral dimension because most of the rest of the Western world pays its musicians this radio royalty and other US media platforms, such as satellite and cable radio, have been paying for the privilege of spinning records for the last decade.

Just recently, the battle has been escalating. A MusicFIRST coalition, comprising everyone from the Recording Industry Association of America (RIAA) to indie group AZIM, was established last summer and has been lobbying hard for the musicians.

Founder member Tom Waits says: "The bottom line here is that radio plays music to attract listeners and bring in advertising dollars. It's just plain wrong for radio to be allowed to build profitable businesses with growing revenues on the backs of artists and musicians without paying them fairly for it."

And in the past few weeks the battleground has moved from record label boardrooms and studios to rage almost exclusively on Washington's Capitol Hill. In November Grammy winner Lyle Lovett and singer/songwriter Alice Peacock were in front of a Senate Judiciary Hearing to speak up for the performance right. The opposition, led by the powerful Washington-based National Association of Broadcasters, has hit back with its own legislative moves.

Then sensationally, just days before Christmas, a new bill was introduced to the US Congress and Senate. On December 18 senators Patrick Leahy, Orrin Hatch and others proposed the groundbreaking Performance Rights Act, which would set the royalties in US copyright law that exempts broadcasters from paying royalties to artists when they play their records on AM or FM radio.

PPL and VPL chairman and CEO Fran Nevilka is ebullient about the bill. "This is a fantastic and long-awaited development. PPL will continue to work to ensure that the rights of performers and record labels are harmonised to the highest level. IMF, head of copyrights and contracts David Stopps also heralds the "fantastic" development.

If successful, this legislation will bolster the coffers of thousands of musicians in the US and around the world. Significantly, it could mean a multi-million-pound bonanza payout to UK-based musicians and artists, whose records are played on US over-the-air radio. It also marks a massive turnaround from the "payola" days of US radio when record companies were routinely obliged to pay radio conglomerates in exchange for support.

"The music industry is getting the upper hand..."

John Smith
Musicians' Union

Crucially, the balance of power appears to be tipping in favour of musicians and the recording industry. "It's been a battle royal," says Musicians' Union general secretary John Smith. "And just a year ago I would have said 'No chance. It's just a pipe dream'. But the feedback I am getting now is that the music industry is getting the upper hand. None of us anticipated that the campaign on Capitol Hill would gather such a head of steam so quickly."

With an election year in the US coming up, any legislation will be slow to find its way onto the statute books. But some believe this latest move means an endgame is now in sight. The RIAA's senior vice president of government relations and industry relations Mitch Crozier can almost taste victory. "Intellectual property is not a concept for us. It is a huge part of GDP and being in an inferior position on this performance right is embarrassing," he says.

IFPI chairman and CEO John Kennedy predicts an over-the-air performance right could be enshrined in US copyright law by the turn of the decade. He adds: "There was a view in America that this would never happen because the broadcasting coalition is so strong, but if intellectual property is to be treated properly then right will win through."

The history of this conflict goes way back. In Depression-era America RCA boss Paul Whiteman struck a blow for the nascent record industry when, convinced radio should cough up for the privilege of playing his company's records, he printed "Not Authorized For Radio Play" on them. Stations ignored his warning. They played RCA records and Whiteman took them to court. He won. But in 1937 the victory was overturned because there was no sound recording copyright in law.

Over the next 70 years nothing changed, fundamentally. Despite the phenomenal growth in the music and radio industries and huge advances in technology, no system for compensating artists for playing their songs on the radio has been implemented. And, although songwriters and music publishers are paid around \$500m each year, the US broadcast industry has consistently stymied efforts to compensate artists who are paid royalties in the UK, France, Germany, Japan and most other developed countries in the world.

In 1995 a breakthrough of sorts occurred when the Digital Performance Right in Sound Recordings Act was passed providing a performance right for cable radio only. Three years later the Digital Millennium Copyright Act extended the right to include webcasters. Crucially, however, these pieces of legislation failed to specify a performance right for over-the-air radio.

That is because the US broadcast industry believes artists are already being compensated. Its argument is simple and has been turned out like a

WE WANT PAYING!

MusicFIRST timeline to deadline:

1995
Prior to the recording industry being established, the Copyright Act of 1909 is implemented.

1937

Paul Whiteman instructs his record label, RCA, to print "Not Authorized For Radio Play" on his sound recordings. Whiteman does not believe that radio stations should be

able to play his recordings without his permission. Radio stations play RCA's records anyway. In a 1939 Federal decision, RCA Manufacturing Company vs Whiteman, the New

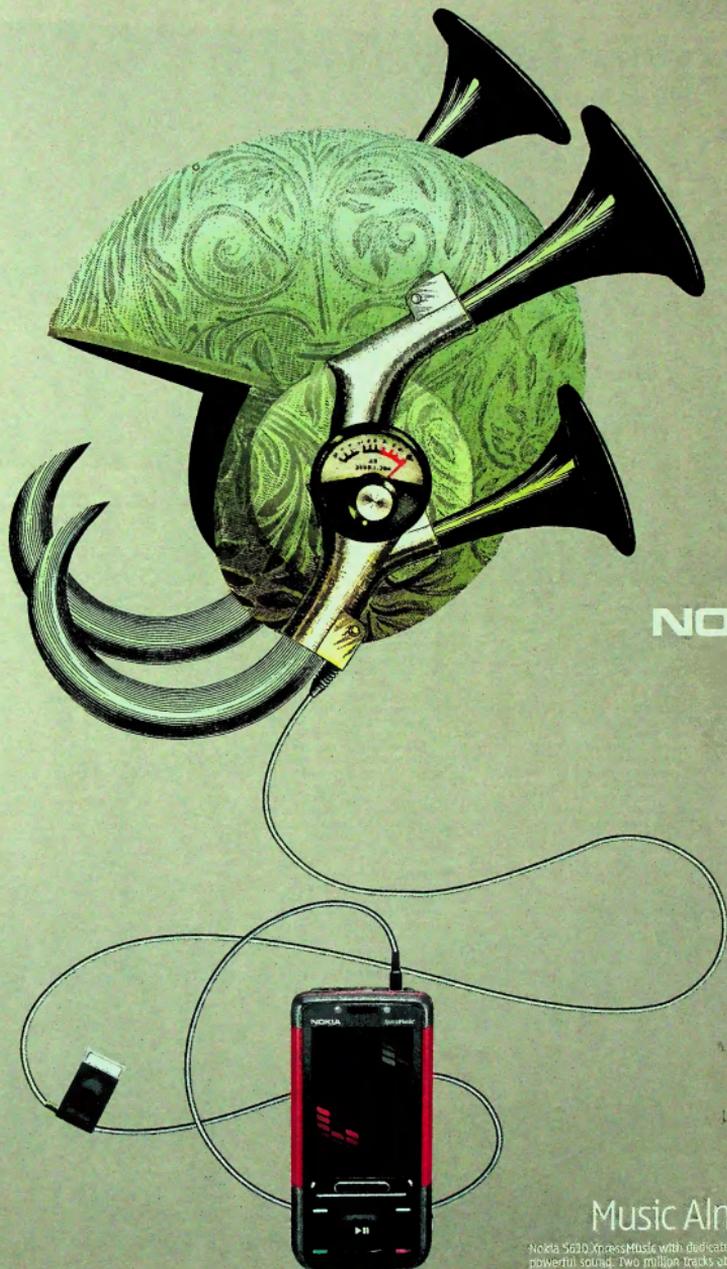
York Supreme Court ruled in favour of Whiteman. His victory is overturned an appeal because there is no sound recording copyright in federal law in 1939.

1972

Sound recordings become copyrightable under federal law but do not receive performance right because broadcasters must they be excluded for sound recordings

1976

The Copyright Act is revised and sound recordings are still denied a performance right, at the insistence of broadcasters



NOKIA

Music Almighty

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rallying cry over the years. Radio, they argue, provides promo opportunities. That, they say, is reward enough. NAB director of media relations Kristopher Jones argues, "If you look at an album's sales you see the more times it is played on the radio the more times it is purchased. So increased radio play equals increased sales. That is recognized by everyone, including record executives. If a song is not played on the radio it does not sell."

Jones and his organisation have no problem with writers and publishers being paid through ASCAP and BMI. "That's because the writer's ability to monetise their work is diminished compared to the artist and record company who can earn through concert tours and merchandising," argues Jones. "When Madonna or 50 Cent comes to town, it's the radio stations that feel everyone, they promote the concert and see the arena fill up with fans."

NAB believes asking for money to pay artists is like taxing the radio industry. And it could be a huge tax. Washington Capital Markets analyst Mord Ryckiver believes if the recording industry is successful in forcing through a change in the law, radio stations could be paying out between \$2-7bn each year to labels and artists, depending on the rate specified. Ryckiver and others believe that even if stations were forced to pay out at the levels of her conservative estimate of \$2bn that could send many to the wall.

In late October US congressmen Mike Conway and Gene Green, who believe in the "free music for free promotion" system, even attempted to derail the Leahy and Hatch-sponsored Performance Rights Act by proposing House Concurrent Resolution 244 in support of the Local Radio Freedom Act.

Conway and Green's bill, enthusiastically supported by NAB, opposes any new "performance fees, taxes, royalties or other charges relating to the public performance of sound recordings on a local radio." To date it has the backing of nearly 150 House of Representatives members.

Conway adds, "Time and time again the recording industry has attempted to place this costly and destructive fee on our local radio stations. Fortunately, Congress has repeatedly refused to implement this fee that would disrupt the mutually beneficial relationship between local radio stations and recording industries... This performance fee will place an unnecessary and devastating burden on the small broadcasters and will inevitably hurt our communities."

NAB executive vice president Dennis Wharton insists there is no coincidence in the scaling up of the battle over the performance right and the difficulties now being encountered by the music business. "After years of Ebenezer Scrooge-like exploitation of countless artists, RIAA and the foreign-owned record labels are singing a new holiday jingle to offset their failing business models," he says. His colleague Jones agrees: "Record labels have seen their revenue diminish because they have neglected their own customer base. Now they are hitting up radio stations for money."

Not so, say those asking for the broadcast right. They argue the new platforms of listening to music, such as the internet, pay a performance right. They



MusicFIRST timeline to creation:
1978
The Copyright Office produces a two-volume study about performance rights. As a result, they recommend implementing



(Pictures above)
The battle of Capitol Hill: from left to right, Senators Orrin Hatch and Patrick Leahy's Performance Right Act on behalf of artists and musicians is at odds with congressmen Mike Conway and Gene Green's support of the Local Radio Freedom Act

"After years of Ebenezer Scrooge-like exploitation of countless artists, RIAA and the foreign-owned record labels are singing a new holiday jingle to offset their failing business models..."

Dennis Wharton
NAB

(Pictures left)
Performers' representative Alice Peacock and Lyle Lovett represented MusicFIRST at a Senate Judiciary Committee hearing in November

a performance right on broadcast radio for sound recordings.

1995
The Digital Performance Right in Sound Recordings Act (DPRA) is

also suggest radio's promotional value is on the decline - with satellite, cable and internet radio providing additional ways for consumers to enjoy music - thereby weakening the broadcast industry's argument that it is already compensating artists.

The M2's Smith sees a simpler reason. "I think there is a moral argument. If [the radio stations] are paying everyone else, so on an emotional level they should reward performers."

Embarrassingly for the NAB and the radio lobby this resistance to offer a performance right means the US shares the same outcome on this part of copyright law as China, Iran and North Korea - countries not known for their democratic regimes and liberal laws. "One senior politician referred to that list as the axis of evil and that's not a good page for the US to be on," notes Nevria. "There is no physical, legal, economic or moral justification [for the exemption]."

John Simson, executive director at SoundExchange, which currently collects and distributes digital performance royalties for nearly 500,000 featured recording artists and copyright owners, also points out the unfairness of performance royalties being paid on all other forms of radio in the US. He also believes that the US will find it harder to press for changes on issues such as piracy in countries such as China while it still drags its feet on this issue. "Let's bring ourselves into harmony with the modern world and other free market economies," he says.

Simson, who concedes his organisation is best placed to benefit if the Performance Rights Act becomes law and SoundExchange administrators an over-the-air royalty, also disputes the \$2-7bn figure broadcast lobbying says will end up bankrupting some stations. "If they want to say \$7bn then we won't say no, but really I think that is just a figure bandied around to scare people," he says. "Our approach is to get it [the performance] industry and determine what the rate should be."

US satellite radio pays between 6-8% of revenue and although the over-the-air rate still needs to be established, many believe it will pan out near this figure. Simson and others on the MusicFIRST side of the fence, therefore, estimate the total figure that would then accrue from the new performance right would be nearer the \$500m broadcasters already pay to songwriters and publishers than even \$2bn.

The proposed Leahy-Hatch legislation also makes a provision for smaller broadcasters, which Simson suggests will ensure they are not financially

1998
The Digital Millennium Copyright Act (DMCA) expands the act to webcasters, but still excludes over-the-air radio, all the insistence of the broadcasting lobby.

crippled. Small commercial stations with revenues of less than \$125m will be eligible to pay just \$5,000 per year in lieu of any rate fee set. And non-commercial stations such as college radio would pay only \$1,000 per year. It is estimated by MusicFIRST that some 75% of all commercial stations and more than 80% of all community stations would be covered through these accommodations. Glazier suggests this is "very reasonable" because only a quarter of commercial stations will actually be required to pay the full rate.

If the legislative changes happen, US musicians are also likely to benefit when their records are played in Europe. Currently, many European territories do not have a reciprocal deal with the US because of the lack of the performance right. This means American repertoire is played but not paid for. Simson believes this has influenced playlisters in some European countries because he claims programme directors have opted to play more US music and less local and not pay for it.

That's not the case in the UK, where PPL does collect money owed to US musicians whose records are played on the radio here. But most of the income - a decent amount, with US repertoire contributing between 30-40% of UK airplay - is repatriated to artists' record labels (more savvy artists and their management one now dealing direct to get their hands on their money).

Glazier says PPL has done a "marvellous job", but its hands are tied because no agreement exists in the US. "They have said 'We have checks for you, your artists, but we can't give it to you until you get it right'." We need parity now," he adds, saying that he hopes European legislation can be brought into line to deliver full reciprocity.

But Smith and Nevria also believe the other big winners from any change in the US copyright law will be UK musicians and artists whose tracks are currently played on US radio networks but earn them nothing. However, with a change in the law lowering nearer Nevria and Stopps expect UK performers could benefit to the tune of "millions of pounds" each year.

Or, as Smith puts it. "This [the Leahy-Hatch bill] is great news, not just for our American friends, but for all UK performers who now seem to be on the verge of being able to receive airplay royalties from the biggest music market in the world."

Rob
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2007
The MusicFIRST coalition is formed with the aim of ensuring that aspiring performers, local musicians and well-known artists are fairly compensated for their music when it is played on AM and FM radio, both today and in the future

Changing relations

by Anna Goldie

The role of public relations is diversifying, with many companies now offering all-inclusive artist deals which encompass the likes of managerial and live support. Music Week discovers where the PR companies themselves consider their future lies

For some, the evidence is irrefutable. Provide a one-stop shop for your acts by giving them access to your publicity expertise, radio plugging and management skills, then sit back and reap the benefits of diversification.

For others, however, combining PR and artist management can be a risky business; one that can lead to becoming over-stretched and risking a conflict of interests.

"There's always been a synergy between PR and artist management," says Scruffy Bird co-founder and director Duncan Ellis. "It makes sense on a practical level when you've got a pluggers, your TV and press people all working in the same building and all talking to each other."

For independent PR Dave Woolf who, as DWL managing director, co-manages and PRs Jamiroquai, Joss Stone, KT Tunstall and Beverley Knight, there is significant synergy between the two jobs.

"The one role definitely informs the other. Management knowledge gives your PR campaigns a more lateral 360-degree point of view and an understanding of how press interlinks with other areas of artist development and hopefully their ultimate success. Equally, as a manager sitting in PR or promo meetings at record labels, there is input that can be made into an artist campaign, as a whole, using management experience," says Woolf.

Launched four-and-a-half years ago, Scruffy Bird manages The Rumble Strips, Young Knives and Fools, as well as exclusively handling their public relations. Ellis believes that the company's dual function is key to attracting new clients, particularly fledgling artists. "We signed Fools 18 months ago and, at the time, we were competing against bigger management companies," he says. "But they chose to go with us because it meant they didn't have to deal with loads of different companies and people, which can be hard when you're starting out."

Like many in the business, Republic Media director Sue Harris fell into artist management by accident. After handling the PR for Sparks' album Bails in 2000, she went on to manage the Callionid duo when they released their next album *U2* Beethoven two years later.

Although Harris admits managing Sparks is "my passion but not my primary profession," she says the transition from PR to management is a natural evolution and a position many PRs find themselves in by chance. "I think when you've been in the industry in any capacity and if you have half a brain, you can take over people's roles in projects and you'll be able to learn the skills of other jobs," she says.

"It makes sense when you've got pluggers, TV and press people all working in the same building and all talking to each other"

Duncan Ellis, Scruffy Bird



(Pictures above)

To PR and beyond: (clockwise from right) The Zutons' management and PR are undertaken by Coalition; Sparks' press officer, Sue Harris from Republic, ended up managing the duo; Fools turned down big management deals in favour of an all-inclusive contract with Scruffy Bird

According to Harris, working in PR generates a bulging contacts book and extensive knowledge base, something she feels would be a shame to waste. Darling Department co-founder and director Don Stevens agrees: "In PR you often find yourself going more than the in-house PRs at record labels," he says.

After deciding the Darling Department wanted more "ownership of what we do", the company promoted Source Records A&R man David Loub to strengthen its artist's management team, which currently looks after the PR and artist management of East London newcomer Leon Jean-Marie, Filthy Dukes, Brit School graduates The Click Click and Plastic Little. "The logic to it is irrefutable," says Stevens. "Not only can we get things done cheaper, but for bands starting out it creates a family atmosphere where we can get to know each other a lot better and you can do things like discuss online promotions before someone's career really takes off."

But not everyone believes that PR and artist management have to be undertaken by the same people in order to be synchronised. Coalition has been managing bands since 1998 as well as



handling PR, but the two arms were always devised as two separate organisations. Just The Zutons and Bloc Party are currently looked after by both Coalition's management and PR divisions.

"I guess for some people management is a natural progression," says Partridge. "But what we don't yet know is what the new paradigm for the record industry is going to be; after all, the most astute management companies are responsible for much more than the music of their clients."

Quiet Great, the PR company behind Sandi Thom and Newton Faulkner, also firmly believe PR and artist management work best when conducted separately but within the same company. In 2007, Quiet Great set up Redlands Marketing and Project Management, which focuses on helping artists manage their profile as well as maximising their revenue as an independent act without a label by helping with release strategies and gigs.

Yorkshire-based Ino Silverfox are using the expertise of both Quiet Great and Redlands for both press and project management, something Quiet Great managing director Pete Bassett says makes sure "both sides are spurred on by each other." "The demarcation is clear," Bassett explains.

DWL

Music PR and Management
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"They are not seeking to get a major-label deal as they have great funding support and wish to bring a team together to cover all aspects of the release."

However, Bassett agrees the two arms of artist management and publicity should be kept separate. "If you confuse the different aspects of a company then it can affect the smooth running of your business," he suggests. "It is vital that the industry understands that each side is a stand-alone operation working in tandem with other services to offer a streamlined, effective machine."

Mercenary Publicity is another PR firm joining the ranks in establishing an artist management arm. Mercenary currently handles the public relations of Metallica, Stereophonics and Dinosaur Jr. Set to launch at Texan festival South by Southwest in March, Mercenary hopes to capture a currently underserved market: American acts finding themselves without a manager when appearing in the UK and in need of a helping hand when navigating an alien country and industry.

"Many US acts arrive in the UK and don't have anyone to help them out, especially if they are not signed to a big label," says Mercenary director Kas Mercer, adding that the company has already been offering artist management services to Hot Hot Heat. It is also frustrating, says Mercer, that many acts do not have managers when they first start out, then drop the PR that first handled them when they do. "We do an awful lot that's not classed as publicity anyway, so artist management is a natural progression," she says.

But some, such as Zest PR client director Jem Bahojjoub, believe artist management is best left to an external operator. Although her company offers its acts, which include DJ Louie Vega and South African quartet The Parlotones, a "management-influenced" service including product management, distribution and arranging photo shoots, she believes a centralised service has its own risks. "I believe in keeping services fluid, but every project is different and you do

"Ultimately, it is a matter of what is most beneficial to the artist. The better they do, the better we do"

Jem Bahojjoub, Zest PR

need outside expertise. Ultimately, it is a matter of what is most beneficial to the artist. The better they do, the better we do."

The aim of Zest, says Bahojjoub, is to help solve the dilemma many new acts find themselves in when starting out in the music business: being unable to get managers without gigs and unable to book gigs without managers. "We look after a lot of new and up-and-coming artists who need help organising showcases and we put them in touch with managers. But we are always keen to keep PR the core business," she explains.

The crossover can create, as well as solve, another Catch-22 situation. A drawback to PRs dabbling in

management is a wariness of promoting the fact in case it puts off management companies who could potentially employ the PR company.

Despite the spate of PR companies diversifying into artist management, Music Managers Forum CEO Jon Webster is unconcerned by publicists encroaching on the traditional artist managers' territory. "Sometimes, swapping roles can be a good thing. Pluggers are just as valid as anybody else and, in a way, the route into management is a natural progression. I don't think there is any one obvious route into artist management - anyone with wide experience and a number of years under their belt can do it," he continues.

As diversification becomes less of a buzzword and more of a necessity, PR and management are just two areas of a market that is continuously looking to consolidate skills and operate economically. As Webster asserts, "It's bloody tough to make money in this business, that's why people have always ended up doing other things as well."

(Pictured right)

Manic Street Preachers inked one of the first publicity/management deals with Hall Or Nothing in the Nineties



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Lewis beats Ronson in Q4 battle

Pos Artist Title Label Plays / Aust (2006) / National/Regional Promoter

1	Leona Lewis	Bleeding Love	Syco	27592 / 793986	Hungry & Woods Promo / SDRH	
2	Mark Ronson feat. Amy Winehouse	Valerie	Columbia	26451 / 738836	Sony BMG / Sony BMG	
3	Take That	Rise The World Rhyder	32449 / 682427		Polydor / Polydor	
4	Sugababes	About You Now	Island	21881 / 682175	Island / Island	
5	The Hoosiers	Goodbye Mr A	BGA	18227 / 655239	Sony BMG / Sony BMG	
6	Timbaland pres. One Republic	Apolonia	Interscope	17472 / 593218	Universal / Universal	
7	Kylie Minogue	2 Hearts	Parlophone	15972 / 437869	Parlophone / Parlophone	
8	Plain White T's	Hey There Delilah	Hungry Media	28925 / 433137	Hungry Media / Virgin	
9	Rihanna feat. Ne-Yo	Heads That Don't Jam	Def Jam	12197 / 407889	Universal / Universal	
10	Scouting For Girls	She's Got Lovin'	Epic	38872 / 388872	Sony BMG / Sony BMG	
11	Mike Happy	Ending Casualties	Island	12585 / 353728	Island / Island	
12	Freemasons feat. Bailey Trake	Unkissed	Leased	6308 / 332445	Singleminded / Intermedia	
13	Sia Con Vi Feidie	La Grand Let Me Think	About R	1825 / 328759	Phonak / Intermedia	
14	Girls Aloud	Call The Shots	Polydor	9570 / 315041	Polydor / Polydor	
15	KT Tunstall	Saving My Face	Relentless	6481 / 313532	Relentless / Virgin	
16	Kayne West	feat. T-Pain Good Life	Def Jam	5837 / 293024	Universal / Universal	
17	James Blunt	1973 Alliance	Atlantic	19376 / 281922	Atlantic / Atlantic	
18	Alicia Keys	No One Is	Real	1360 / 251815	Sony BMG / Sony BMG	
19	Head-Fi	Don't Get Along Without You	Necessary	Atlantic	1128 / 252123	Rapture / Atlantic
20	Pigeon Detectives	I Found Out	Goons To The Radio	5884 / 241328	Alpina / Anglo Plugging	
21	Orson Amis	No Party Mercury	8881 / 241242		Universal / Universal	
22	Fergie	Big Girls Don't Cry	AAH	12568 / 239481	Universal / Universal	
23	Bloc Party	Flux	92	1257 / 238489	Hungry Media / Anglo Plugging	
24	Clay Aiken	Jodie Heartbroken	18K/ARTW	32443 / 226483	Lucid PR / Saile Tompkins	
25	Sugababes	Change	Island	5788 / 212664	Universal / Universal	

It has been pretty hard to avoid the strains of Leona Lewis's *Bleeding Love* in the last three months, with 2006's *X* Factor winner topping the quarter four airplay chart with a staggering 27,592 plays to an audience of nearly 80m in the nine weeks it has spent been in the chart.

Close behind Leona at number two on the airplay chart is Mark Ronson and Amy Winehouse's version of The Zutons' hit *Valerie*. The single clocked up an impressive 26,451 plays to over 73m listeners in the final three months of 2007.

Plain White T's topped the quarter three chart with *Hey There Delilah*, generating less than half the amount of plays – 12,156 – as Lewis totalled in Q4 – but have nevertheless managed to hold strong in the top 25 for the fourth quarter, where it is at number eight with a further 23,805 plays and reaching an audience of more than 45m.

After appearing at 21 in the quarter three chart with their single *Shine*, *Take That* experienced a better final quarter with *Rule The World*, which reached nearly 70m listeners with 23,449 radio plays.

In its second quarter in the airplay chart, James Blunt's 1973 was played 15,170 times while reaching an audience of just over 26m. In contrast, Kanye West's feat. T-Pain's *Good Life* was played less than half as many times in Q4 with 5,657 plays, but clocked up more than 12m listeners.



Mark Ronson and Amy Winehouse's *Valerie* proved a big winner in Q4

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Heart-shaped boxes

by Anna Winstan

As retailers gear up for the Valentine's Day big push to set the seal on quarter-one sales – an event that traditionally sees a hike in compilation sales – labels are increasingly giving this gifting period greater focus and using the opportunity to release a raft of bespoke products on to the market

With Christmas becoming a rapidly fading memory and January sales winding down, labels, distributors and retailers are already eagerly looking forward to the first sales spike of 2008.

Valentine's Day is the first event that will help kick-start consumer spending in the New Year and heralds the arrival of a slew of new products aimed specifically at, or hoping for, a boost from the romantically-inclined shopper.

Last year love-orientated catalogue releases helped to boost the compilation market to a 47.4% improvement in week-on-week sales. Previous years have regularly seen the compilation market enjoy a significant lift. If only briefly, with 2005 sales enjoying an 81% hike, week-on-week, while artist releases rose 62%.

The figures prove that over the past five years Valentine's Day has become an increasingly important date for CD sales, but one that is vulnerable to competition from another key event – the Brit Awards.

In an ideal world, the Brits would always fall in between Valentine's Day and Mother's Day, supplying three short sales spikes that combine to create healthy sales figures. But in 2007 a face-off with the Brit Awards, which also took place on February 14, saw retailers, distributors and labels forced to squash two sales opportunities into one.

This year the two events fall almost a week apart.



"The beginning of the year is always quiet and this gives us two opportunities to benefit from consumers being interested in music," says Quirk's Records owner Paul Quirk.

"It's actually better if Valentine's falls on a Sunday. That's the ideal day because then people are out on the Saturday buying. But it still gives us a boost and it's an important time for any retailer."

At HMV, Valentine's Day has become a key event in the calendar with new merchandising and marketing possibilities. This year activity around the event includes an in-store campaign, which will be carried over to HMV.com, and a national press campaign.

"As a commercial opportunity that taps into the gifting market it's becoming increasingly important," says HMV head of music Rudy Osorio. "Demand for CDs and DVDs as Valentine's Day gifts is growing, particularly as labels are giving it greater focus and releasing more bespoke product such as compilations."

Union Square is one of those labels that focuses on catalogue recording to create new love-orientated compilations aimed at the Valentine's gifting period.

The label has created a raft of releases for 2008 which includes One Love, a selection of Jamaican and US soul anthems, the ever-popular Classic Love and a collection of early Celine Dion recordings.

"With this period there's a very limited window of opportunity but the volume of sales that can be achieved is quite staggering, so it's really worth the effort. It's amazing how important Valentine's Day is becoming," says Union Square managing director Peter Stack.

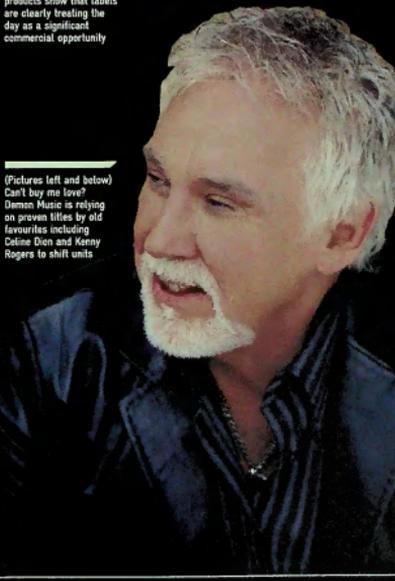
Demon Music is also gearing up for a big push on Valentine's-orientated product, with a selection of titles lined up exclusively for the UK market, including a new R&B collection.

Like Union Square, Demon is relying on a number of proven titles to sell through, including another classical compilation and selections from well-worn artists such as Kenny Rogers, Michael Ball and Teddy Pendergrass.

"It could be a bit predictable but it's up to companies like us to come up with something that is better value and packaged creatively," says Demon sales and marketing director Danny Keene.

(Pictures above) Love is in the air with everything from classical love themes to retro hits and romantic reggae available this Valentine's Day, such as bespoke products show that labels are clearly treating the day as a significant commercial opportunity

(Pictures left and below) Can't buy me love? Demon Music is relying on proven titles by old favourites including Celine Dion and Kenny Rogers to shift units



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The Essential 60s Love Album - Various Artists (Union Square)
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"free love", the 60s Love Album will appeal to those who were there the first time around as well as newer fans of the era

R&B Hits - The Love Collection Various Artists (Crimson Productions)
An 18-track collection licensed from Sony BMG exclusively

for UK distribution, which features Aaliyah, Blu Cantrell, Amerie, The Fugees and others.

80s Love - The Ultimate Collection Various Artists (Demon Music Group)

Including a large number of live recordings has helped create a collection that is a little different from the rest and the four-disc format offers value.



“[Love albums] are becoming a little more predictable now, partly because a formula, of sorts, is emerging..”

Rudy Osorio
HMV

But, despite the labels' best efforts, the Valentine's compilation market is becoming increasingly predictable. Both Union Square and Demon have pop-up roses included in the packaging for their classical compilations and, says Paul Quirk, there are only so many "love"

albums the market can handle before it reaches saturation.

Rudy Osorio agrees that products are becoming increasingly uniform, and that there remains opportunities for the creation of added-value material.

“It's better if Valentine's falls on a Sunday. That's the ideal day because then people are out on the Saturday buying..”

Paul Quirk
Quirk's Records

(Picture left)
A whole lotta love: HMV's Valentine's campaign reflects the company's view that the gifting period is becoming increasingly important

“They're becoming a little more predictable now, partly because a formula, of sorts, is emerging, and there is also greater planning by labels working in conjunction with retailers,” says Osorio.

“There may be further scope for special and deluxe editions, including bonus DVD discs of previously-released recordings, which lend themselves to the gifting market and boost sales of the albums still further. A lot of the big albums that came out for Christmas will continue to sell well..”

Perhaps this is the thinking behind a number of release schedules for some of the major labels this year, which are relatively light on catalogue releases and compilations.

Sony BMG is hoping that a re-promotion of their Celine Dion DVD package, originally released to capture the Christmas gifting market, will help boost sales. It is likely that a number of other big Christmas titles from artists including Westlife, Leona Lewis and Take That will also enjoy a boost.

Elsewhere, Beggars will be hoping for a double hit of success from Adele, whose album is released on January 28 and will benefit from both Valentine's and Brit Awards promotions.

Some smaller retailers will not be stocking specialist titles and will instead focus on the first round of new artist releases coming out in late January and early February.

At Rough Trade the only concession to Valentine's will be copies of Mute's next Richard Hawley single – entitled Valentine.

“Last year we did do a mail-out of Valentine's things, but it didn't really do much,” says Rough Trade shops co-owner Nigel House.

“There are absolutely loads of really good new albums out so we'll just be concentrating on those. Things like Vampire Weekend, Sons and Daughters, These New Puritans and Cat Power. That's what we'll be selling.”

By Liz annaw@musicweek.com

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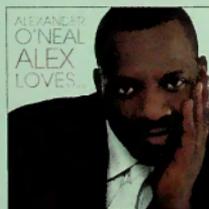
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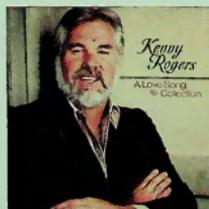
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Catalogue reviews

Any Grant: Greatest Hits

SPARROW/EMI 5027972



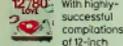
Any Grant has tallied sales of 30m in a career spanning four decades, and this career-encompassing compilation includes most of her best-loved recordings. She has a pleasing pop style and, despite many of her songs having underlying Christian themes, they aren't overtly religious. Perhaps the best of these is Lead Me On, an soaring, guitar-driven tune. It acquires powerhouse vocal from Grant, and deserved to be - but wasn't - a major hit.

Stevie Ray Vaughan & Friends: Souls, Sessions & Encores (EP/Legacy 82816872732)



The late, great blues guitarist Stevie Ray Vaughan is celebrated on this exciting compilation, which takes a sideways look at his career via his collaborations with others. Recorded between 1978 and 1988, the 14 tracks here are split equally between previously-released gems and same quality live material which is released here for the first time.

Various: TV's 80s Love (Family Records/UMT 5306285)



With highly successful compilations of 12-inch Eighties pop, dance and grooves under its belt and Valentine's Day looming, Family Records' series takes the next logical step with this collection of love songs. CD one deals with British artists, the second on Hollywood's nine-minute version of the Power Of Love, complete with Mike Reid and British record sound-alikes. The US disc includes with grooves, including the SOS Bands' Just Be Good To Me and LL Cool J's gentle rap I Need Love.

The Panel

The Panel will each week bring together a selection of tips from a specialist media tastemakers



Ben Yates (Drowned In Sound)
Hot Vipers: Hot Air Balloon (P) From energetic jazz-punk blasts to 1940s barbers, Hot Vipers covers both basins to great effect. Hot Air Balloon is another gem in their repertoire, and it remains their place as one of the most interesting acts to look out for in 2008.



Nick Stevenson (Mixmag)
Utah Sals: Something Good '08 (Van She Remix) (Data) Snapped up by Data and played at all the big NYC parties, Utah Saints' longest hit to date is back in circulation 16 years after it danted the top five. Van She hasn't had to do much here as it's the back and Kale Bush sample that carries this floorfiller.



Lisa Verrill (The Films)
David Ford: I'm Alright (Independente) The anguished vocal here tells you David is anything but alright about a lover he drove away. It is the mix of passion and poetry that makes this song special. "Another night of sublime self-destruction to the tune of 1000 cigarettes." You can almost smell the smoke

only joining from chillout champions Morcheeba precedes the release of the group's sixth album Dive Deep on February 11. No longer attached to permanent vocals, the album promises to deliver a more musically eclectic and open-minded Morcheeba, aided by numerous guest vocal collaborators.

- Paramore Misery Business (Fueled By Ramen)
- Rihanna Don't Stop The Music (Def Jam)
- Simple Plan When I'm Gone (Lava)
- Wet Wet Wet Weightless (Dpy)

Albums

- Mary J Blige Growing Pains (Def Jam)
- The Duke Spirit Neptune (Partnership)
- Hot Chip Mosaic In The Dark (EMI)
- Jack Johnson Sleep Through This (Brushfire/Island)
- Lenny Kravitz It Is Time For A Love Revolution (Virgin)

This lead single from Kravitz' new studio album will be released digitally on March 3 in enjoying a strong television presence, having been added to the Box.

The Hits, Q TV and Bubble Hits. The track is also available at Virgin Radio. Kravitz will be back in the UK next month during which time he will perform the song live on Friday Night with Jonathan Ross.

- Morcheeba Dive Deep (Echo)
- Morrissey Greatest Hits (Decca)
- One Night Only Started A Fire (Mercury)
- Eliza Wren Payne Utah Red (Grape/Proper)

Following an online-only release towards the end of 2007, Eliza Wren Payne's debut set will be physically issued via the Red Grape label this month. She will be performing a string of live dates around the capital to support the release.

- Nicole Scherzinger Her Name Is Nicole (Interscope)

February 11

Singles

- Alice & The Majesty I Could Love You (Sunday Beach)
- Alice & The Majesty, formerly Alice McLaughlin, was signed to Parlophone in 2007; however this first single is to be released on Rob Da Bank's tastemaker label Sunday Field. The track will be available as a download and as a limited-edition seven-inch and its release coincides with a national tour of the country throughout February.
- Asa Fire On The Mountain (Dramatico)
- The Coral Put The Sun Back (Deltasonic) Fresh from closing 2007 with three hometown shows

Radio playlists

Radio 2

A List:

Adelle Country Ramenets, Owen

Shed! Early Mornin', James

Shed! It's Not You, James

Shed! The Snowing In The

Rob, Jess Stone Baby Baby, Marmozet The New Stage
Drew Up, Robert Field & Alison
Kisses Please Read the Letter,
Sounding For Girls Goes Am!l
Dove, The Feeling I Thought It
Was Good, The Reserve
Doris S-Dreams

B List:

Daughtry Remedy, David Jordan San
Dove Down, GoldEye A&E,
Jennifer Lopez Hold It, Death Grip
H, Jessi Redder Night Moves,
Honesty, Rob, Robert Bradley
Woolston, Tom Barker Splendid,

Wat Wet Weightless

Mark Dixon, EMI, National
Prize: William Lutz, EMI,
Regional: Paul Row Herford,

Albums

- I Was A Cub Scout I Want You To Know That There Is A Hope (XL)
- Ruairi Joseph Tales Of Gift And Grime (Atlantic)
- The Man Sh!t L.V.H. (Moshi Moshi)
- Bob Mould District Line (Banquet)

February 18

Singles

- Nick Cave & The Bad Seeds Dice, Lazarus, Digi (Mute)
- The Feeling says more than 800,000 copies of their debut album in the UK and Island will be putting all the stops to ensure this follow-up comes as close to topping that number as possible. The band will commence a national UK tour on March 7 at the Academy in Birmingham, while lead single I Thought It Was Over is currently playlisted at Capital, Radio One, Radio Two, Virgin and the One Network.
- Melody Gardot Wornsome Heart (UCC)

Albums

- Jonathan Ansell Enter At The Movies (UCC)
- Eve Here I Am (Polydor)
- The Feeling Join With Us (Island)

Future Release



Hercules & Love Affair Blind (DFA/EMI)
A track co-written and featuring vocals by Antony and the Johnsons' frontman Antony Hegarty will lead the UK campaign for DFA records' only 2007 signing, Hercules & Love Affair.

Blind is the debut single from the outfit and will be released by EMI in the UK on February 25. It is one of a number of tracks the former Nationwide Mercury Prize winner has collaborated on for the producer's forthcoming, self-titled debut, which will be released on March 10.

EMI marketing manager Matt Dixon says Hegarty's involvement brings an instant integrity to the project.

"We have been careful not to let Antony's involvement overshadow anything because it is

very much [producer] Andrew Butler's baby, but at the same time he is opening doors in particular areas," he says.

The video for Blind was completed last week and stars actress Joanne Whistead.

Hercules & Love Affair is the musical vehicle for New York-based DJ and producer Andrew Butler, who collaborates with a number of vocalists on his debut. These include Nona, a fellow New Yorker and solo artist in her own right who has performed with the likes of Debbie Harry and Coco Rosie; and Brooklyn-based DJ, vocalist and design artist Kim-Ann Foxman.

Hercules & Love Affair join a respected DFA roster that boasts releases by Hot Chip (in the US), LCD Soundsystem and Prizmism Dakota.

Cast list: Management: Matt Dixon, EMI, National Prize: William Lutz, EMI, Regional: Paul Row Herford,

EMI, Agent: Mark Wood, ITB

Potomac, National radio: DFA, TV: Parlophone, Koolhaas, EMI, Online: Stuart Freeman, EMI, Agent: Mark Wood, ITB

Wants the Host, Robyn Be Mann, Harolds the Day Being in the Gully Of (Living Up)

Capital

Alexia Chung Personality, Alexa Keys to the, Rosy Lou, James Kim's Risk, David Guetta Baby

Wish the Host, Robyn Be Mann, Harolds the Day Being in the Gully Of (Living Up)

Datafile. Exposure

by Alan Jones

Cleverly using its title to represent a denial that a relationship is over, **Scouting For Girls' Elvis Ain't Dead** continues to win radio converts, and massively increases its lead at the top of the airplay chart, where its audience last week was 62.93m – 29.8% more than the week before, and 26.53% more than any other record. Its success owes a lot to Radio Two – where its tally of 19 plays made it the week's top title – and 23 spins from Radio One, which between them provided a 63.5% share of its total audience.

Hot on the heels of **Scouting For Girls**, new soul sensation **Adele's Chasing Pavements** rockets 6-2, with 1,172 spins and an audience of 49.73m. It is another track enjoying the attention of the Beeb's behemoths, with 19 plays from Radio One and 16 from Radio Two.

Although dashing 14-1 on sales, **Basshunter's Now You're Gone** is ranked a lowly number 171 on the radio airplay chart, with 249 plays earning it just an audience of just 4.5m. Radio One aired it just once last week and its top radio supporter, **Forth One**, played it just five times.

The track's impetus appears to come mainly from the clubs – it recently topped **Music Week's** club chart – and TV, with the video moving 32-17 on the TV airplay chart, with massive support from **MTV Dance**, **The Box**, **The Hits** and **Flouri**, providing the majority of 719 plays it got last week. That is enough for it to jump 32-17 on the chart, where **Leona Lewis' Bleeding Love** continues to defy gravity, spending its ninth week at number one while increasing its tally of plays from 375 to 394.

Back on the radio airplay chart, there are nine new arrivals in the Top 50, as playlisters undergo their first big changes since November. Leading the invasion is **David Jordan**, whose **Sun Goes Down** dashes to a number 27 debut, with 142 plays earning it a first week audience of more than 20m – that's not too shabby considering that Jordan's debut single, **Place In My Heart**, fell short of the airplay listings altogether when released last October. Support for **Sun Goes Down** is its **FM**, where it was aired 12 times last week. Its sister station – **Tay AM** – also played **Sun Goes Down** five times.

alan@musicweek.com

Radio Two

This wk	Last wk	Artist/Title/Label	Plays
1	1	Leona Lewis <i>Bleeding Love</i> / Sony	394
2	3	Timbaland Presents One Republic <i>Apologize</i> / Interscope	389
3	2	12 Feet, Jodie <i>Heartbroken</i> / ZHU/AAW	355
4	7	Rihanna <i>Don't Stop The Music</i> / Def Jam	347
5	4	Mark Ronson Feat. Amy Winehouse <i>Valerie</i> / Columbia	335
6	6	Alicia Keys <i>No One Is</i>	335
7	8	Nickelback <i>Rockstar</i> / Roadrunner	325
8	5	Soulja Boy <i>Tellam Crank That</i> (Soulja Boy) / Interscope	314
9	13	Adele <i>Chasing Pavements</i> / XL	293
10	14	Kelby Rowland <i>Work</i> / RCA	274
11	11	Sugababes <i>Change</i> / Island	263
12	9	Girls Aloud <i>Call The Shots</i> / Fascination	261
13	20	Britney Spears <i>Piece Of Me</i> / Jive	261
14	11	Foo Fighters <i>Long Road To Ruin</i> / RCA	259
15	15	Scouting For Girls <i>Elvis Ain't Dead</i> / Eps	254
16	19	Lupe Fiasco <i>Superstar</i> / Atlantic	222
17	22	Basshunter <i>Now You're Gone</i> / Hard2Beat	219
18	27	Mary J Blige <i>Just Fine</i> / Jellive	219
19	36	Jennifer Lopez <i>Hold It, Don't Drop It</i> / RCA	213
20	17	Cascada <i>What Hurts The Most</i> / A&W	202

© Music Week Central. Compiled from data gathered from data gathered from last Sunday to Saturday. The TV airplay chart is normally based on plays on the following stations: The Amp, 8, Chart Show, 1X, Planet, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV News, MTV2 and Ireland, MTV, 0 TV, Soul, Smash Hits TV, The Box, The Hits, TMC, Yacht, V81 and V82.

MTV Top 10

This wk	Last wk	Artist/Title/Label
1	1	David Ford <i>Delusional</i> / Independent
2	3	Timbaland Presents One Republic <i>Apologize</i> / Interscope
3	2	Leona Lewis <i>Bleeding Love</i> / Sony
4	14	Adele <i>Chasing Pavements</i> / XL
5	17	Rihanna <i>Don't Stop The Music</i> / Def Jam
6	1	Girls Aloud <i>Call The Shots</i> / Fascination
7	2	Foo Fighters <i>Long Road To Ruin</i> / RCA
8	5	Sugababes <i>Change</i> / Island
9	3	Scouting For Girls <i>Elvis Ain't Dead</i> / Eps
10	12	12 Feet, Jodie <i>Heartbroken</i> / ZHU/AAW

Music Week Central 2008. Covers peaked from last Sunday to Saturday.

Radio Playlists

XFM

Daytime list:
30 Seconds to Mars *The Kill*
(Kiss 106.1, Babydaddy, Driveway, Billy Guy, Mackenzie, Blue Party, The, Charlotte's Web, Oliver's My

Path, Date My Kids Who Used to Yachtin, Editors *An End Has A Start*, Foo Fighters *The Prodigy: Frowned For A Friend* (The Great Wide Open, Hard-Fi, Suburban Knight), Jack Peavle *Second, Monthly Or Hour, Jimmy Eat World* *Big Cassini*, Kate Nash

Mouthwash, Dean Lord *Don't Show Me Yours, See Right Only You And Me*, Peter Dink *John Feat. Victoria Bergamini* *I Found You*, Pigeon Delivered *I Found You*, Plain White T's *Hey There Delilah*, Scouting For Girls *She's So Lovely*, The O'Jays *Don't*

Wanna Be Released? / The Hives
Toby Turner, The Wombles
Let's Dance to Jay Z
Evening list:
Ariana *Homeless Glory*, Alberta
Cross *Leave Us Or Drive Us*,
Band of Horses *There's a Ghost
Blew And Drove I Wish It Was*

Somerset Better, Bombay Bicycle
Club *How Are You*, Brandon Beyle
Hiss, Normans *Handy Arts*,
Meredith Bevan *Do They Rock*,
Juliana DANCE, Ladyhaw
Delaney *Everything You Touch, Be
Red Dring in Fun, Jay*,
Tashan *Empty Walls*, Sugar Foot

Animals *Run Away*, The Departure
7 Years, The Oke *Spill It*,
Ep, The Hold Steady *Passive
Brights*, The Headlines *Come
Clean*, The Bitter, Telling, the
Troubadours *Getme Love*, Water
Kiss *Woodford*, You Me At Six
Save It For The Bedroom

Kerrang! Top 10

This wk	Last wk	Artist/Title/Label
1	1	Nickelback <i>Rockstar</i> / Roadrunner
2	7	Elliot Minor <i>Billie Luring Out</i> / Repressions
3	1	Foo Fighters <i>Long Road To Ruin</i> / RCA
4	3	30 Seconds To Mars <i>From Yesterday</i> / Virgin
5	3	Paramore <i>Misery Business</i> / Fsted by Island
6	5	Linkin Park <i>Shadow of the Day</i> / Warner Brothers
7	7	My Chemical Romance <i>Teenagers</i> / Reprise
8	4	Fall Out Boy <i>This Ain't A Scene It's An Arms Race</i> / Heavry
9	1	Simple Plan <i>When I'm Gone</i> / Lava
10	9	Green Day <i>Jesus Of Suburbia</i> / Reprise

Music Week Central 2008. Covers peaked from last Sunday to Saturday.

The UK Radio Airplay Chart

The Week	Last Week	Score	Artist / Title / Label	Total Plays	Plays New	Total Auds	Auds New
1	1	16	Scouting For Girls <i>Elvis Ain't Dead</i> Epic	1221	161	6272	2981
2	3	3	Adele <i>Chasing Pavements</i> XL	1112	5818	4973	2258
3	8	11	Girls Aloud <i>Call The Shots</i> Fascination	1038	-864	4846	1215
4	15	13	Mark Ronson Feat. Amy Winehouse <i>Valerie</i> Columbia	1055	-270	4602	1011
5	4	4	The Hoosiers <i>Worst Case Scenario</i> RCA	396	4208	4507	713
6	11	6	Mika <i>Relax (Take It Easy)</i> QualiaSonor/Island	847	178	421	2789
7	14	12	Leona Lewis <i>Bleeding Love</i> Syco	1975	-638	4107	-1652
8	13	8	Timbaland Presents One Republic <i>Apologize</i> Island	2020	1072	3931	898
9	7	22	Sugababes <i>Change</i> Island	1319	432	3824	339
10	5	3	Jack Johnson <i>If I Had Eyes</i> Brushfire/Island	412	2372	3699	696
11	6	28	Kate Nash <i>Pumpkin Soup</i> Fiction	648	636	3653	3784
12	15	8	Take That <i>Rule The World</i> Polydor	1793	239	3647	224
13	3	3	The Feeling <i>I Thought It Was Over</i> Island	391	46	3749	1894
14	3	29	Kylie Minogue <i>Wow</i> Parlophone	1189	3532	3726	3218
15	18	23	Robyn <i>Be Mine</i> Karicache	687	3827	3653	3735
16	6	18	Booby Lu <i>Some Kinda Rush</i> Red Kandi	883	-1253	2834	9388
17	12	9	Alicia Keys <i>No One</i> J	1569	782	2834	-438
18	14	21	Sugababes <i>About You Now</i> Island	1210	-1084	2735	-561
19	4	56	Kelly Rowland <i>Work</i> RCA	1487	128	2755	844
20	3	3	Kanye West Feat. Chris Martin <i>Honeycomb</i> Def Jam	441	5207	2683	3675
21	18	7	Foo Fighters <i>Long Road To Ruin</i> RCA	368	-241	2672	1844
22	24	8	Arctic Monkeys <i>Teddy Picker</i> Beggars	631	748	2563	1527
23	4	7	Lupe Fiasco <i>Superstar</i> Atlantic	429	2813	2253	1984
24	51	6	Rihanna <i>Don't Stop The Music</i> Def Jam	993	0	2222	0
25	21	65	Pigeon Detectives <i>I Found Out</i> Genes To The Radio	377	182	2193	3189

Radio Growers Top 10

Pos	Artist / Title / Label	Plays	Total	Incr
1	Adele <i>Chasing Pavements</i> / XL	1133	207	
2	Kylie Minogue <i>Wow</i> / Parlophone	892	297	
3	Rihanna <i>Don't Stop The Music</i> / Def Jam	594	294	
4	The Feeling <i>I Thought It Was Over</i> / Island	249	249	
5	Banshooter <i>Now You're Gone</i> / Virgin	2635	197	
6	Timbaland Pres. One Republic <i>Apologize</i> / Interscope	1619	192	
7	Britney Spears <i>Piece Of Me</i> / Jive	640	192	
8	Mark Brown Feat. Sarah Cracknell <i>The Journey Continues</i> / Positiva	275	187	
9	Scouting For Girls <i>Elvis Ain't Dead</i> / Epic	1226	178	
10	Elliott Minor <i>Still Fighting Out</i> / Repression	222	169	

MusicWeek Music Control 2008. Covers gained from last Sunday to Saturday.

Key
 ▲ Highest new entry
 ▼ Highest climber
 ▲ Audience increase
 ▼ Audience increase -50%

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Datafile Exposure

MusicWeek

19.01.08

Radio One Top 30

This Last Artist Title / Label

			Plays	This	Last	Weekend	
1	Kate Nash	Pumpkin Soup / Felice	25	14	21483		
2	The Hoosiers	Worst Case Scenario / RCA	24	14	16443		
1	Robyn	Take It Easy / Interscope	24	16	23418		
5	Mike Relax	Take It Easy / Cashmere/Island	24	14	21438		
7	Girls Aloud	Call The Shots / Fascination	24	18	22158		
13	Scouting For Girls	Elvis Ain't Dead / Epic	22	17	22330		
7	Foo Fighters	Long Road To Ruin / RCA	22	11	19710		
1	Souja Boy	Tell'em Drake That (Souja Boy) / Interscope	21	25	11115		
8	Sugababes	Change / Island	21	18	20160		
7	Pigeon Detectives	I Found Out / Dance To The Ratio	21	18	16015		
8	Booby Luvs Some Kinda Kinky / Wet Trench		21	11	22762		
12	Arctic Monkeys	Toddy Pricer / Domino	20	18	15862		
13	Kanye West	Feat. Chris Martin Homecoming / Def Jam	20	16	14443		
17	Adelle	Chasing Pavements / XL	19	13	15255		
15	The Wombats	Moving To New York / Atlantic	18	18	12012		
15	Lips	Lips Like Superstar / Atlantic	18	17	13389		
17	Kelly Rowland	If I Had Eyes / Bushfire/Island	17	20	13434		
18	10	Jack Johnson	Live / RCA	15	14	11702	
19	7	Plain White T's	Hate It Really Don't Like You / Angel	14	18	16818	
19	3	Rihanna	Don't Stop The Music / Def Jam	14	7	8217	
21	10	Hot Chip	Ready For The Floor / EMI	13	14	8271	
21	18	Britney Spears	Piece Of Me / Jive	13	11	11498	
21	11	Goldfrapp	A&E / Huja	13	7	10771	
24	11	Bodytext	Feat. Lucka What Planet You On / Prasite	12	6	8421	
24	11	The Feeling	I Thought It Was Over / Island	12	8	9764	
26	21	Cassada	What Hurts The Most / Atlantic	11	12	9157	
27	12	Jay-Z	Roc-A-Fella (And The Winner Is) / Roc-A-Fella	11	11	8111	
28	34	One Night Only	Just For Tonight / Vertigo	11	7	8718	
28	14	Mark Brown & Sarah Cracknell	The Journey Continues / Positive	11	6	9943	
30	23	Radiohead	Jigsaw Falling Into Place / XL	10	10	9818	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Radio Two Top 30

This Last Artist Title / Label

1	1	Scouting For Girls	Elvis Ain't Dead / Epic		
2	3	The Hoosiers	Worst Case Scenario / RCA		
3	2	Jack Johnson	If I Had Eyes / Bushfire/Island		
4	1	Adelle	Chasing Pavements / XL		
5	12	Monty Python	Feat. Howl Noise Growl / Decca		
6	8	The Feeling	I Thought It Was Over / Island		
7	31	Gwen Stefani	Early Winter / Interscope		
8	13	Jamie Scott & The Town	Standing In The Rain / Flyjnr		
9	5	Christina Aguilera	Oh Mother / RCA		
10	17	David Jordan	Sun Goes Down / Mercury		
11	17	Daughtry	Home / Epic		
12	12	Josh Ritter	Right Moves / XL		
13	8	Jennifer Lopez	HOLD IT, DON'T DROP IT / RCA		
14	11	Madness	NW5 / Lucky Seven Records		
15	11	Amy Macdonald	This Is The Life / Vertigo		
16	7	Robert Plant & Alison Krauss	Please Read The Letter / Warner		
17	1	Mike Relax	Take It Easy / Cashmere/Island		
18	7	Joss Stone	Baby Baby / Island		
19	14	Radiohead	Jigsaw Falling Into Place / XL		
20	4	Yon Blaxter	Better / Columbia		
21	13	Celine Dion	Eyes On Me / Columbia		
22	38	Richard Hawley	Valentine / Huja		
23	11	Kylie Minogue	WOW / Parlophone		
24	1	Kate Nash	Pumpkin Soup / Felice		
25	1	Matt Costa	Mr. P!nk! / Bushfire		
26	29	Goldfrapp	A&E / Huja		
27	17	Bruce Springsteen	Girls In Their Summer Clothes / Columbia		
27	21	Robyn	Take It Easy / Interscope		
27	21	Bruce Springsteen	Radio Nowhere / Columbia		
27	21	The Coral	Put The Sun Back / Balance		

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Last.fm Hype 10

This Last Artist Title / Label

1	1	Amy Adams	That's How You Know / Jive		
2	1	Blood Red	Blending Love / Jive		
3	1	The Ting Tings	Great DJ / Columbia		
4	1	Bullet For My Valentine	Scream Aim Fire / Jive		
5	1	Cat Power	Song To Bobby / Halcyon		
6	1	Carrie Underwood	Ever Ever After / Arista Nashville		
7	1	Matthew Dear	Piece on Brain / Ghostly International		
8	1	Tim Deluxe	It Just Won't Do / Jive		
9	1	Winds of Plague	Anthems of Apocalypse / Century Media		
10	1	The Killers	Romance / Just (Live From Abbey Road) / Vertigo		

Source: Last.fm

Commercial Radio

This Last Artist Title / Label

1	1	Timbaland	Present's One Republic Apologize / Interscope	2228	1137	36472
2	1	Leona Lewis	Blinding Love / Jive	1839	2163	36005
3	2	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia	1891	1845	35774
4	4	Take That	Rule The World / Polydor	1764	1110	30742
5	5	Girls Aloud	Call The Shots / Fascination	1565	1675	29895
6	7	Alicia Keys	No One / Jive	1435	1313	28254
7	6	Sugababes	About You Now / Island	1381	1352	27897
8	8	Sugababes	Change / Island	1281	1162	17129
9	15	Kylie Minogue	WOW / Parlophone	1162	491	16523
10	11	Scouting For Girls	Elvis Ain't Dead / Epic	1151	1000	16117
11	12	Rihanna	Feat. Ne-Yo Hate That I Love You / Def Jam	1045	1003	17612
12	3	The Hoosiers	Goodbye Mr A / RCA	1038	1163	16934
13	13	Adelle	Chasing Pavements / XL	1020	647	15814
14	10	Kelly Rowland	WOW / RCA	1013	1003	15498
15	18	The Feeling	I Thought It Was Over / Island	865	804	12532
16	28	Rihanna	Don't Stop The Music / Def Jam	861	803	12454
17	15	Mike Relax	Take It Easy / Cashmere/Island	845	803	12382
18	23	Mike Relax	Take It Easy / Cashmere/Island	798	673	12436
19	13	Kate Nash	Pumpkin Soup / Felice	782	765	13320
21	17	Scouting For Girls	Shes So Lovely / Epic	692	647	9082
22	18	Booby Luvs Some Kinda Kinky / Wet Trench		628	437	7738
23	17	Britney Spears	Piece Of Me / Jive	620	505	12818
24	13	Robyn	Take It Easy / Interscope	577	417	6170
25	18	The Hoosiers	Worried About Ray / RCA	554	534	8842
26	21	Take That	Shine / Polydor	548	617	11896
27	24	Freemasons	Feat. Bailey Zuyke Uninvited / Leadhead	548	617	7154
29	11	Amy Macdonald	This Is The Life / Vertigo	541	561	16656
30	22	Leona Lewis	Blending Love / Jive	534	457	7252

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Adult Contemporary Top 10

This Last Artist Title / Label

1	1	Take That	Rule The World / Polydor		
2	2	Leona Lewis	Blending Love / Jive		
3	3	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia		
4	4	Girls Aloud	Call The Shots / Fascination		
5	5	Sugababes	About You Now / Island		
6	6	Sugababes	Change / Island		
7	8	Alicia Keys	No One / Jive		
8	7	The Hoosiers	Goodbye Mr A / RCA		
9	8	Sugababes	Change / Island		
10	11	Michael Bublé	Lost / Reprise		

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Contemporary Hit Radio Top 10

This Last Artist Title / Label

1	1	Timbaland	Present's One Republic Apologize / Interscope		
2	1	Leona Lewis	Blending Love / Jive		
3	1	Girls Aloud	Call The Shots / Fascination		
4	1	Take That	Rule The World / Polydor		
5	3	Scouting For Girls	Elvis Ain't Dead / Epic		
6	5	Sugababes	About You Now / Island		
7	6	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia		
8	16	Adelle	Chasing Pavements / XL		
9	7	Alicia Keys	No One / Jive		
10	13	Kylie Minogue	WOW / Parlophone		

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Rhythmic Top 10

This Last Artist Title / Label

1	1	Alicia Keys	No One / Jive		
2	1	Rihanna	Feat. Ne-Yo Hate That I Love You / Def Jam		
3	1	Timbaland	Present's One Republic Apologize / Interscope		
4	1	Mark Ronson Feat. Amy Winehouse	Valerie / Columbia		
5	1	Ida Corr Vs Fadda Le Grand	Let Me Think About It / Jive		
6	7	Ida Corr Feat. Timberlake & Timbaland	Ayo Technology / Interscope		
7	18	Leona Lewis	Blending Love / Jive		
8	1	Kelly Rowland	WOW / RCA		
9	1	Kayne West Feat. Chris Martin	Homecoming / Mercury		
10	12	Timbaland Feat. Doe/Kerli	Honey The Way / Interscope		

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Top 10 Pre-order

This Artist / Title

- 1 **Bullet For My Valentine** / Seven, Arca, Fire
- 2 **Asia** / XL
- 3 **Jack Johnson** / Sleep Through
- 4 **Love Power** / The God
- 5 **The Feeling** / Six With It
- 6 **Laura Marling** / A&A I Cannot Swim
- 7 **British Sea Power** / Do The Like

Rock Music

- 8 **Hesse Scherzger** / Her Name Is Nicole
- 9 **Mike Duffell** / Music Of The Spheres
- 10 **Guns N' Roses** / Ultimate Hits

Spheres

- 11 **Scouting For Girls** / Elvis Ain't Dead / Epic
- 12 **The Hoosiers** / Worst Case Scenario / RCA
- 13 **Jack Johnson** / If I Had Eyes / Bushfire/Island
- 14 **Adelle** / Chasing Pavements / XL
- 15 **Monty Python** / Feat. Howl Noise Growl / Decca
- 16 **The Feeling** / I Thought It Was Over / Island
- 17 **Gwen Stefani** / Early Winter / Interscope
- 18 **Jamie Scott & The Town** / Standing In The Rain / Flyjnr
- 19 **Christina Aguilera** / Oh Mother / RCA
- 20 **David Jordan** / Sun Goes Down / Mercury
- 21 **Daughtry** / Home / Epic
- 22 **Josh Ritter** / Right Moves / XL
- 23 **Jennifer Lopez** / HOLD IT, DON'T DROP IT / RCA
- 24 **Madness** / NW5 / Lucky Seven Records
- 25 **Amy Macdonald** / This Is The Life / Vertigo
- 26 **Robert Plant & Alison Krauss** / Please Read The Letter / Warner
- 27 **Mike Relax** / Take It Easy / Cashmere/Island
- 28 **Joss Stone** / Baby Baby / Island
- 29 **Radiohead** / Jigsaw Falling Into Place / XL
- 30 **Yon Blaxter** / Better / Columbia
- 31 **Celine Dion** / Eyes On Me / Columbia
- 32 **Richard Hawley** / Valentine / Huja
- 33 **Kylie Minogue** / WOW / Parlophone
- 34 **Kate Nash** / Pumpkin Soup / Felice
- 35 **Matt Costa** / Mr. P!nk! / Bushfire
- 36 **Goldfrapp** / A&E / Huja
- 37 **Bruce Springsteen** / Girls In Their Summer Clothes / Columbia
- 38 **Robyn** / Take It Easy / Interscope
- 39 **Bruce Springsteen** / Radio Nowhere / Columbia
- 40 **The Coral** / Put The Sun Back / Balance

Rock Music

- 41 **Scouting For Girls** / Elvis Ain't Dead / Epic
- 42 **The Hoosiers** / Worst Case Scenario / RCA
- 43 **Jack Johnson** / If I Had Eyes / Bushfire/Island
- 44 **Adelle** / Chasing Pavements / XL
- 45 **Monty Python** / Feat. Howl Noise Growl / Decca
- 46 **The Feeling** / I Thought It Was Over / Island
- 47 **Gwen Stefani** / Early Winter / Interscope
- 48 **Jamie Scott & The Town** / Standing In The Rain / Flyjnr
- 49 **Christina Aguilera** / Oh Mother / RCA
- 50 **David Jordan** / Sun Goes Down / Mercury
- 51 **Daughtry** / Home / Epic
- 52 **Josh Ritter** / Right Moves / XL
- 53 **Jennifer Lopez** / HOLD IT, DON'T DROP IT / RCA
- 54 **Madness** / NW5 / Lucky Seven Records
- 55 **Amy Macdonald** / This Is The Life / Vertigo
- 56 **Robert Plant & Alison Krauss** / Please Read The Letter / Warner
- 57 **Mike Relax** / Take It Easy / Cashmere/Island
- 58 **Joss Stone** / Baby Baby / Island
- 59 **Radiohead** / Jigsaw Falling Into Place / XL
- 60 **Yon Blaxter** / Better / Columbia
- 61 **Celine Dion** / Eyes On Me / Columbia
- 62 **Richard Hawley** / Valentine / Huja
- 63 **Kylie Minogue** / WOW / Parlophone
- 64 **Kate Nash** / Pumpkin Soup / Felice
- 65 **Matt Costa** / Mr. P!nk! / Bushfire
- 66 **Goldfrapp** / A&E / Huja
- 67 **Bruce Springsteen** / Girls In Their Summer Clothes / Columbia
- 68 **Robyn** / Take It Easy / Interscope
- 69 **Bruce Springsteen** / Radio Nowhere / Columbia
- 70 **The Coral** / Put The Sun Back / Balance

Rock Music

- 71 **Scouting For Girls** / Elvis Ain't Dead / Epic
- 72 **The Hoosiers** / Worst Case Scenario / RCA
- 73 **Jack Johnson** / If I Had Eyes / Bushfire/Island
- 74 **Adelle** / Chasing Pavements / XL
- 75 **Monty Python** / Feat. Howl Noise Growl / Decca
- 76 **The Feeling** / I Thought It Was Over / Island
- 77 **Gwen Stefani** / Early Winter / Interscope
- 78 **Jamie Scott & The Town** / Standing In The Rain / Flyjnr
- 79 **Christina Aguilera** / Oh Mother / RCA
- 80 **David Jordan** / Sun Goes Down / Mercury
- 81 **Daughtry** / Home / Epic
- 82 **Josh Ritter** / Right Moves / XL
- 83 **Jennifer Lopez** / HOLD IT, DON'T DROP IT / RCA
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- 94 **Kate Nash** / Pumpkin Soup / Felice
- 95 **Matt Costa** / Mr. P!nk! / Bushfire
- 96 **Goldfrapp** / A&E / Huja
- 97 **Bruce Springsteen** / Girls In Their Summer Clothes / Columbia
- 98 **Robyn** / Take It Easy / Interscope
- 99 **Bruce Springsteen** / Radio Nowhere / Columbia
- 100 **The Coral** / Put The Sun Back / Balance

Rock Music

- 101 **Scouting For Girls** / Elvis Ain't Dead / Epic
- 102 **The Hoosiers** / Worst Case Scenario / RCA
- 103 **Jack Johnson** / If I Had Eyes / Bushfire/Island
- 104 **Adelle** / Chasing Pavements / XL
- 105 **Monty Python** / Feat. Howl Noise Growl / Decca
- 106 **The Feeling** / I Thought It Was Over / Island
- 107 **Gwen Stefani** / Early Winter / Interscope
- 108 **Jamie Scott & The Town** / Standing In The Rain / Flyjnr
- 109 **Christina Aguilera** / Oh Mother / RCA
- 110 **David Jordan** / Sun Goes Down / Mercury
- 111 **Daughtry** / Home / Epic
- 112 **Josh Ritter** / Right Moves / XL
- 113 **Jennifer Lopez** / HOLD IT, DON'T DROP IT / RCA
- 114 **Madness** / NW5 / Lucky Seven Records
- 115 **Amy Macdonald** / This Is The Life / Vertigo
- 116 **Robert Plant & Alison Krauss** / Please Read The Letter / Warner
- 117 **Mike Relax** / Take It Easy / Cashmere/Island
- 118 **Joss Stone** / Baby Baby / Island
- 119 **Radiohead** / Jigsaw Falling Into Place / XL
- 120 **Yon Blaxter** / Better / Columbia
- 121 **Celine Dion** / Eyes On Me / Columbia
- 122 **Richard Hawley** / Valentine / Huja
- 123 **Kylie Minogue** / WOW / Parlophone
- 124 **Kate Nash** / Pumpkin Soup / Felice
- 125 **Matt Costa** / Mr. P!nk! / Bushfire
- 126 **Goldfrapp** / A&E / Huja
- 127 **Bruce Springsteen** / Girls In Their Summer Clothes / Columbia
- 128 **Robyn** / Take It Easy / Interscope
- 129 **Bruce Springsteen** / Radio Nowhere / Columbia
- 130 **The Coral** / Put The Sun Back / Balance

Rock Music

- 131 **Scouting For Girls** / Elvis Ain't Dead / Epic
- 132 **The Hoosiers** / Worst Case Scenario / RCA
- 133 **Jack Johnson** / If I Had Eyes / Bushfire/Island
- 134 **Adelle** / Chasing Pavements / XL
- 135 **Monty Python** / Feat. Howl Noise Growl / Decca
- 136 **The Feeling** / I Thought It Was Over / Island
- 137 **Gwen Stefani** / Early Winter / Interscope
- 138 **Jamie Scott & The Town** / Standing In The Rain / Flyjnr
- 139 **Christina Aguilera** / Oh Mother / RCA
- 140 **David Jordan** / Sun Goes Down / Mercury
- 141 **Daughtry** / Home / Epic
- 142 **Josh Ritter** / Right Moves / XL
- 143 **Jennifer Lopez** / HOLD IT, DON'T DROP IT / RCA
- 144 **Madness** / NW5 / Lucky Seven Records
- 145 **Amy Macdonald**

Datafile. Singles

Now you're one: Swede dreams as Basshunter rockets to summit

by Alan Jones



02. Britney Spears It peaked at number 21 in the US, where, incredibly, she has only five top 10 hits to her credit but Britney Spears' new single *Piece of Me* rockets 19-2 here this week to become her 18th UK **Top 10** hit. Now fully released, its sales exploded 186.7% last week to 20,347. The second single from Spears' *Blackout* album thus surpasses the number three peak of the first, *Gimme More*, and also provides a timely 20.2% boost in sales of the album, which improves 58-41 - the fourth week in a row it has climbed - on sales of 61,619.

With a more pronounced return to school and work taking place last week, sales of downloads were understandably at their lowest for four weeks. Nevertheless overall singles sales, at 1,940,467, are just 12.1% week-on-week, and beat the same-week 2007 total of 1,669,601 by 32.04%.

After topping the chart for three weeks, X Factor winner Leon Jackson's debut single *When You Believe* slides to number five, with sales of 86,497 taking its career haul to 444,266. Rocketing from number 16 to replace Jackson at number one, dance act Basshunter's *Now You're Gone* has already been a number one hit in Sweden, Denmark and Iceland in its original Swedish-language version, as *Botten Arno*.

It adds the UK to its list on conquests following physical release, and enjoyed a 273.3% increase in sales last week to 35,117 - enough to give it an emphatic 61.6% victory margin over new runner-up Britney Spears' *Piece of Me*. Basshunter - *Zwischen den Augen* (Allysong from Holmstad - is the seventh act from Sweden to top the chart, following Abba (nine number ones between 1974 and 1980), Europe (1986), Ace of Base (1993), Rednex (1995), Eric Prydz (2004) and Robyn with *Knieup* (2007).

Now *You're Gone* is the first release on the Ministry Of Sound imprint, Hard2Dance, and the ninth



number one in all for the Ministry Of Sound, following hits by ATB, DJ Pied Piper, So Solid Crew, Daniel Bedingfield, Tomcraft, Eric Prydz, Fedde Le Grand and DJ Sammy.

Rihanna lands her third top 10 hit from current album, *Good Girl Gone Bad*, on Don't Stop The Music 10-8 on sales of 15,776 downloads - a 50.8% increase week-on-week. It is still four weeks away from physical release but has already eclipsed immediate predecessor, *Hate That I Love You*, which peaked at number 15. It is also giving new impetus to *Good Girl Gone Bad*, which became the biggest seller of Rihanna's three albums last month, and has moved 34-30-20-15-13 in four weeks. It sold 13,553 copies last week, to lift its cumulative tally to 587,460.

When Scouting For Girls' third hit, *Elvis Ain't Dead* was released physically on CD and 7-inch last month, it only gave the single a minor boost, helping it to improve 33-28. Since then, however, *Elvis Ain't Dead* has become a major airplay hit, spending the last fortnight at the chart summit, a fact which has triggered a big increase in demand for the track, which jumps 17-10 in this week on sales of 12,113, even though its physical stock is nearly exhausted, and account for only 282 of those sales.

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Hit 40 UK

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40



07. Lupe Fiasco *Supastar* is the introductory single from Chicago hip-hop star Lupe Fiasco's second album, *The Cool*, and is this week's highest debut, entering at number seven on sales of 15,611 downloads. The track, which also features folk rocker Matthew Santos, has been recorded at the week for both Sara Cox and Jo Whiley on *Road to One*, and is doing a great deal better here than in the US, where it peaked at number 64 a fortnight ago. The *Cool* reached number 61 in America last month, and is released here next Monday (21st).

Indie Singles Top 10

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

Dance Singles Top 10

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

European Downloads Top 10

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

The Official UK Charts Company 2006. Covers period from last Sunday to Saturday.

SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums
Sales	1,940,467	1,777,802	421,282	2,199,084
vs prev week	-12.1%	-18.7%	-22.2%	-19.4%
% change	-12.1%	-18.7%	-22.2%	-19.4%

Year to date	Singles	Artist albums	Compilations	Total albums
Sales	23,512,843	2,188,013	641,690	2,837,704
vs prev year	2,321,540	4,023,782	1,011,551	4,026,787
% change	+42.0%	-1.5%	-4.8%	-2.2%

Titles A-Z	12th-20	21-25	26-30	31-35	36-40
12th-20	21-25	26-30	31-35	36-40	1
12th-20	21-25	26-30	31-35	36-40	1
12th-20	21-25	26-30	31-35	36-40	1
12th-20	21-25	26-30	31-35	36-40	1
12th-20	21-25	26-30	31-35	36-40	1

The Official UK Singles Chart



THE OFFICIAL UK SINGLES CHART

MusicWeek
18.01.08

The last week	Artist	Track	Label/Distributor
1	1	Basshunter You're Gonna Kiss Me	Warner Chappell (Mersey) / Atlantic 829011010 (CD)
2	18	Britney Spears Piece Of Me	(Wesley & Arnold) Universal (Mersey/Westerg/Holland) / EMI 8997217162 (AR)
3	7	Soulja Boy Tellem Crank That (Soulja Boy)	(Soulja Boy/THE ENT) Publish & Patrick (Wes) / Interscope 175323 (CD)
4	13	Nickelback Rockstar	(Nickelback) Warner Chappell E. Koenig/M. Knapp/Pulse/Mer / BalaHazar 893213 (CD)
5	4	Leon Jackson We Can't Stop The Music	(We Can't Stop The Music) Warner Chappell (Mersey) / EMI 8997217162 (AR)
6	17	Rihanna Don't Stop The Music	(Don't Stop The Music) Warner Chappell (Mersey) / Def Jam 175261 (AR)
7	16	Lupe Fiasco Superstar	(Lupercal) Warner Chappell E. Koenig/M. Knapp/Lemo/Le/Ch/Le/Ding/Le/Her/Def Jam 175261 (AR)
8	15	Timbaland Presents One Republic Apologize	(One Republic) Universal (Mersey/Westerg/Holland) / Atlantic 829011010 (CD)
9	12	Take That Rule The World	(Take That) EMI/Universal/Sony ATV (Mersey/Barnor/Orange/Danish) / Polydor 174325 (CD)
10	7	Scouting For Girls Elvis Ain't Dead	(Scouting For Girls) EMI 8997174182 (AR)
11	8	Girls Aloud Call The Shots	(Girls Aloud) Warner Chappell (Mersey/Westerg/Holland) / Polydor 175261 (AR)
12	12	Leona Lewis Bleeding Love	(Leona Lewis) Warner Chappell (Mersey/Westerg/Holland) / EMI 8997174182 (AR)
13	17	Mark Ronson Feat. Amy Winehouse Valerie	(Bassam) EMI (Mersey/Westerg/Holland) / Columbia 8997198312 (AR)
14	12	Kanye West Homecoming	(Kanye West) EMI/Universal/Sony ATV (Mersey/Barnor/Orange/Danish) / Polydor 174325 (CD)
15	7	T2 Feat. Jodie Heartbroken	(T2) Sony (Mersey/Barnor/Orange/Danish) / Ziv/A&W 0201036760 (AR)
16	11	Alicia Keys No One	(Alicia Keys) Jive/RCA (Mersey/Barnor/Orange/Danish) / Jive/RCA 0201036760 (AR)
17	6	Cascada What Hurts The Most	(Cascada) Jive/RCA (Mersey/Barnor/Orange/Danish) / Jive/RCA 0201036760 (AR)
18	14	Mike Relax Take It Easy	(Mike Relax) Sony (Mersey/Barnor/Orange/Danish) / Columbia 8997198312 (AR)
19	16	Boaty Lou Some Kinda Rush	(Boaty Lou) Jive/RCA (Mersey/Barnor/Orange/Danish) / Jive/RCA 0201036760 (AR)
20	14	The Hoosiers Goodbye Mr A	(The Hoosiers) Sony (Mersey/Barnor/Orange/Danish) / RCA 8997156312 (AR)
21	17	Sugababes About You Now	(Sugababes) EMI (Mersey/Barnor/Orange/Danish) / Island 174837 (CD)
22	17	Sugababes Change	(Sugababes) EMI (Mersey/Barnor/Orange/Danish) / Island 175266 (CD)
23	12	Robyn Be Mine	(Robyn) Universal (Mersey/Westerg/Holland) / Konichiwa 175899 (AR)
24	10	Scouting For Girls She's So Lovely	(Scouting For Girls) EMI 8997174182 (AR)
25	16	Oyster Fought The Lloyds	(Oyster) Sony (Mersey/Barnor/Orange/Danish) / EMI 8997174182 (AR)
26	18	Kate Nash Pumpkin Soup	(Kate Nash) Universal (Mersey/Westerg/Holland) / Fiction 175458 (CD)
27	18	Rihanna Feat. Jay-Z Umbrella	(Jay-Z) EMI/Universal/Sony ATV (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
28	7	Amy Macdonald This Is My Life	(Amy Macdonald) Warner Chappell (Mersey) / Wipac 175524 (CD)
29	4	Kylie Minogue Wow	(Kylie Minogue) Universal (Mersey/Westerg/Holland) / Parlophone 0441023317 (CD)
30	11	Rihanna Feat. Ne-Yo Hate That I Love You	(Rihanna) Universal (Mersey/Westerg/Holland) / Def Jam 175261 (AR)
31	11	British Sea Power Wave Your Flag	(British Sea Power) EMI (Mersey/Barnor/Orange/Danish) / Rough Trade 8784920416 (P)
32	8	Bloc Party Flux	(Bloc Party) EMI (Mersey/Barnor/Orange/Danish) / Wichita 89813533 (CD)
33	28	Timbaland Feat. Doe/Kerli I Know The Way I Are	(Timbaland) Universal (Mersey/Westerg/Holland) / Warner 175261 (AR)
34	13	Britney Spears Gimme More	(Britney Spears) EMI (Mersey/Barnor/Orange/Danish) / Jive/RCA 0201036760 (AR)
35	19	Kylie Minogue 2 Hearts	(Kylie Minogue) Universal (Mersey/Westerg/Holland) / Parlophone 0441023317 (CD)
36	18	Plain White T-Shirt Hey There Delilah	(Plain White T-Shirt) EMI (Mersey/Barnor/Orange/Danish) / Atlantic 829011010 (CD)
37	16	The Wombats Moving To New York	(The Wombats) EMI (Mersey/Barnor/Orange/Danish) / Island 174837 (CD)
38	11	Kanye West Stronger	(Kanye West) EMI/Universal/Sony ATV (Mersey/Barnor/Orange/Danish) / Def Jam 174325 (CD)

39	15	Mike Happy Ending	(Mike Happy Ending) Universal (Mersey/Westerg/Holland) / Atlantic 829011010 (CD)
40	18	Shayne Ward Breathless	(Shayne Ward) EMI (Mersey/Barnor/Orange/Danish) / Sony 8997189422 (AR)
41	17	Amy Winehouse Back To Black	(Amy Winehouse) EMI (Mersey/Barnor/Orange/Danish) / Island 175261 (CD)
42	11	Westlife Home	(Westlife) Warner Chappell (Mersey) / Def Jam 175261 (AR)
43	16	Dave Armstrong & Rodney Eatz Hi-Boogie Love Has Gone	(Dave Armstrong & Rodney Eatz) EMI (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
44	10	The Hoosiers Worried About Ray	(The Hoosiers) Sony (Mersey/Barnor/Orange/Danish) / RCA 8997189422 (AR)
45	12	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology	(50 Cent) EMI/Universal/Sony ATV (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
46	14	Newton Faulkner Dream Catch Me	(Newton Faulkner) Sony (Mersey/Barnor/Orange/Danish) / EMI 8997174182 (AR)
47	14	Fremasons Feat. Baley Izuke Unwired	(Fremasons) Universal (Mersey/Westerg/Holland) / Island 174837 (CD)
48	16	Ida Corr Vs Fedde Le Grand Let Me Think About It	(Ida Corr) Sony (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
49	18	Robyn With Kleerup With Every Heartbeat	(Robyn) Universal (Mersey/Westerg/Holland) / Konichiwa 175899 (AR)
50	14	Spice Girls Closer	(Spice Girls) EMI (Mersey/Barnor/Orange/Danish) / Island 174837 (CD)
51	15	Kate Nash Foundations	(Kate Nash) Universal (Mersey/Westerg/Holland) / Fiction 175458 (CD)
52	14	Flora & Peri Feat. Eric Lumiere Another Day	(Flora & Peri) FFP Publishing/Island (Mersey) / Fiction 175458 (CD)
53	11	Take That Shine	(Take That) EMI/Universal/Sony ATV (Mersey/Barnor/Orange/Danish) / Polydor 174325 (CD)
54	16	BodyFeet Feat. Lucia What Planet You're On	(BodyFeet) Sony (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
55	10	Mike Grace Kelly	(Mike Grace) Sony (Mersey/Barnor/Orange/Danish) / EMI 8997174182 (AR)
56	16	Kelly Rowland Work	(Kelly Rowland) EMI (Mersey/Barnor/Orange/Danish) / RCA 8997189422 (AR)
57	12	Five Fingers The Pretender	(Five Fingers) Sony (Mersey/Barnor/Orange/Danish) / RCA 8997189422 (AR)
58	16	Arctic Monkeys Teddy Picker	(Arctic Monkeys) EMI (Mersey/Barnor/Orange/Danish) / Fiction 175458 (CD)
59	6	Five Fingers Long Road To Ruin	(Five Fingers) Sony (Mersey/Barnor/Orange/Danish) / RCA 8997189422 (AR)
60	17	Michael Buble Lost	(Michael Buble) Sony (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
61	16	Maroon 5 Won't Get You Without Me	(Maroon 5) EMI (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
62	16	Amy Winehouse Rehab	(Amy Winehouse) EMI (Mersey/Barnor/Orange/Danish) / Island 175261 (CD)
63	16	Plain White T-Shirt Hate (I Really Don't Like You)	(Plain White T-Shirt) EMI (Mersey/Barnor/Orange/Danish) / Atlantic 829011010 (CD)
64	10	The White Stripes Conquest	(The White Stripes) EMI (Mersey/Barnor/Orange/Danish) / Fiction 175458 (CD)
65	17	Pigeon Detectives I Drove To	(Pigeon Detectives) EMI (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
66	10	Take That Patience	(Take That) Warner Chappell (Mersey) / Universal (Mersey/Westerg/Holland) / Polydor 174325 (CD)
67	11	Newton Faulkner Jeardrop	(Newton Faulkner) Sony (Mersey/Barnor/Orange/Danish) / EMI 8997174182 (AR)
68	18	Snog Patrol Chasing Cars	(Snog Patrol) Sony (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)
69	15	The Fray How To Save A Life	(The Fray) EMI (Mersey/Barnor/Orange/Danish) / EMI 8997174182 (AR)
70	16	The Maccabees 100thapse Kisses	(The Maccabees) Universal (Mersey/Westerg/Holland) / Fiction 174837 (CD)
71	15	Amy Winehouse Valerie	(Amy Winehouse) EMI (Mersey/Barnor/Orange/Danish) / Fiction 175458 (CD)
72	11	Craig David Hot Stuff	(Craig David) EMI (Mersey/Barnor/Orange/Danish) / Island 174837 (CD)
73	12	Let It Be 1234	(Let It Be) EMI (Mersey/Barnor/Orange/Danish) / Polydor 174325 (CD)
74	16	Duffy Hookery	(Duffy) EMI/Universal/Sony ATV (Mersey/Barnor/Orange/Danish) / Atlantic 829011010 (CD)
75	2	Mutya Buena B My Baby	(Mutya Buena) Sony (Mersey/Barnor/Orange/Danish) / Def Jam 175261 (AR)

The Official UK Charts Company 2008. Covers protected by last Sunday's Saturday



14. Kanye West
Lupe Fiasco makes his second visit to the Top 10 this week - his first was in 2005, accompanying Kanye West on Touch The Sky. While Fiasco is now teamed with Matthew Santos, West's latest collaborator is Coldplay's Chris Martin, who co-wrote and sings on Homecoming, which has moved 63-41-K thus far, and should take another leg up following physical release today (14th). The song produces West's 10th Top 40 hit in the UK, and is the first single from his third album, Graduation, which debuted at number one, fell to 14 weeks in a row to a low position of number 74, but has since recovered 58-53-49.



25. Oyster
A number 33 hit for The Lloyds by Oyster. It tells the tale of what happened when Dan Understanding, a member of the trio, tried to regain bank charges from Lloyds Bank. With the mighty backing of musicbizrigger.com man Martin Lewis, it is available for 80p by text and on iTunes for 79p, and costs 5.89p copies last week to debut at number 25 - though the band's website boasts of presales of 12.133 copies to 27 December 2007 alone.

Grease Here 24	How To Save A Life 60	Place Of Me 2	Strenger 38	Valerie 71	Key
Scrubby Me 41	Fought The Lloyds 25	Pumpkin Seed 10	Superstar 7	Waving Flag 51	• Playliste (600,000)
Happy Sadness 39	I Found Out 65	Ruhk 32	Hardship 31	What Was The Peak 17	• Gold (352,000)
Hate (I Really Don't Like You) 43	Let Me Think About It 48	Ruhk Take It Easy 18	Teddy Proler 20	What Planet You're On 24	• Silver (200,000)
Hate That I Love You 26	Long Road To Ruin 53	Rockstar 74	The Pretender 57	Who You Believe 5	• Download only
Heartaches 15	Lost 10	Baby 51	The Way We Live 33	• Sales increase	• Sales increase +30%
Hey There Delilah 36	Meeking To New York 37	Brave The World 24	This Is The Life 29	• Highest new entry	• Highest new entry
Honey 12	Me On 16	Shut Up Loudly 47	Teachpacks Kissed 70	Work 16	
Homecoming 14	New York Come 1	Shut Up 53	Unbricks 27	Worried About Ray 44	
Hot Stuff 72	Patience 15	Some Kinda Rush 10	Unwired 47	Work 16	

Key	• Playliste (600,000)
• Gold (352,000)	• Silver (200,000)
• Download only	• Sales increase
• Sales increase +30%	• Highest new entry

As used by Radio One
The Official UK Singles Chart is produced by the Official Charts Company, based on a sample of more than 4,000 record shops. It is compiled from actual sales data supplied to the company by all record retailers. The Official UK Charts Company 2008.

Datafile: Albums

Maccdonald takes the high and uneven road to chart honors

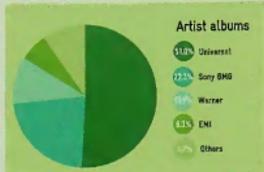
by Alan Jones

12. Tom Baxter
It is a quiet week for new releases, and by far the highest new entry is rock/folk singer/songwriter Tom Baxter's Skybound, which debuts at number 12 on sales of 13,795. The album is Baxter's Charisma label debut but he previously released the acclaimed Feather & Stone set via Sony in 2004, and has sold a creditable 22,000 copies although it peaked at number 65. Skybound is being helped considerably by being album of the week on Radio 2 – an accolade which brings with it daily plays from the Ken Bruce and Janice Long shows.

Midweek sales projections suggested that Radiohead's In Rainbows might hang on for a second week at number one, or that Take That's Sensational World might start its third run at the top, a sensational 40 weeks after its second ending. In the end, neither scenario came to pass, and the new number one – with sales in the week of 26,396, compared to Radiohead's 25,118, and Take That's 23,742 – is this is the Life by Amy Macdonald, who leaps from number six to take chart honours.

The 20-year-old Scottish singer/songwriter has already been number one fifth of the border on five occasions but this is the Life has taken 24 weeks to reach the chart summit nationally for the first time. This is the Life was released (on August), and its uneven progress to the chart apex reflects Macdonald's up and down singles chart career – introductory single Poison Prince caused only a small ripple, and peaked at number 136, even though it was physically released on CD and vinyl. Macdonald's breakthrough hit Mr. Rock And Roll reached number 12 creating enough interest for the album to make its chart debut at number two, behind reality TV graduate Poul Potts' One Chance. Third single L.A. reached number 15 on airplay but was given a thumbs down by the public, peaking at number 48, though it too was issued on CD and vinyl.

Macdonald's fourth and current single from this is the Life is the title track, which jumped 46-28 four weeks ago, when issued on CD and vinyl. It subsequently peaked at number six on the airplay chart, a fact which has given it new lease of life, despite the scarcity at this stage of its physical formats. It jumps 40-28 this week on sales of 4,846, of



which physical formats account for just 96. The album, meanwhile, has improved its chart position six weeks in a row, increasing cumulative sales to 358,373. Despite Macdonald's surge, album sales last week continued to decline, falling 19.4% in weeks, and 4.25% below the 2,296,592 albums sold in the same week last year.

Compilations suffered more than artist albums, their sales falling week-on-week by 22.2% to 421,622. After seven weeks at the top of the compilation chart, Now That's What I Call Music! 68 finally loses its title. The album declined 47% last week and slips to number two, though sales of 14,578 lose its cover tally to 353,333. In its place, the new number one is Ministry Of Sound – Anthems 1991-2008, which sold 17,224 copies to take its overall sales to 353,335. The album – which includes seminal dance smashes like Ruff The Feeling On by Higeoncrowders, You Don't Know Me by Armand Van Helden, Touch Me by Rui Do Silva and Satisfaction by Benny Benassi among its 63 tracks – was in the chart for eight weeks without ever falling, moving 7-5-5-3-2-2-1 thus far.

Its arrival at the summit fits in with that of Physical Of Sound's latest number one single, Now You're Gone by Basshunter. Although not on the Anthems album, Now You're Gone does appear on the latest instalment of The Ministry Of Sound's extremely popular Clubbers Guide series – Clubbers Guide '08, which debuts at number three on the compilation chart, with sales of 14,445, and is the only new release to debut inside the Top 50.

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18. Robyn
Swedish singer Robyn's soft-lit second album improves its chart placing for the fifth week in a row, partly because third single Be Mine is a hit, and partly because of TV advertising. The album, which reached number 19 last September reaches a new peak this week, having moved 168-150-76-71-42-18. First single, Every Heartbeat, topped the chart, while follow-up Handie Me peaked at number 17. Third single, Be Mine, should land somewhere between the two next week, when it is physically released. For this week, it powers 55-23 on sales of 6,505 downloads.

Compilations Top 20

- 1 Various Ministry Of Sound - Anthems 1991-2008 / Ministry (U)
- 2 Various Now That's What I Call Music 68 / EMI / Virgin / VNY (U)
- 3 Various Clubbers Guide '08 / Ministry (U)
- 4 Various Dramabombs & Petticoats - Vol 2 / EMI / VNY (U)
- 5 Various Radio One's Live Lounge - Vol 2 / Sony / BMG / VNY (U)
- 6 Various Pure Garage - Herwind - Back To The Old Skool / Arise (UK)
- 7 Various Juice: The Album / EMI / VNY (U)
- 8 Various Radio 1 East 1567 / EMI / Virgin / Sony / VNY (U)
- 9 Various The Annual 2008 / Ministry (U)
- 10 Various Power Nation - The 4th Anniversary / Ministry (U)
- 11 Various Top Gear Specially Cooked / EMI / VNY (U)
- 12 Various The HR8 Collection 2007 / VNY (U)
- 13 Original TV Soundtrack High School Musical 2 / Walt Disney (U)
- 14 Original TV Soundtrack High School Musical 2 / Walt Disney (U)
- 15 Various Clubland 12 / A&W / VNY (U)
- 16 Various Pop Party Vol 1 / EMI / VNY (U)
- 17 Various The Very Best of Power Ballads / EMI / Virgin (U)
- 18 Various The Number One Classics Album 2008 / Sony / BMG / VNY (U)
- 19 Various Clubland X-Frame Hardcore 4 / A&W / VNY (U)
- 20 Various Dansexmix 2008 / A&W / VNY (U)

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Classical Albums Top 10

- 1 Royal Scots Dragoon Quartet Of The Glen / UIC (U)
- 2 From Male Voice Choir Voices Of The Valley - Encore / UIC (U)
- 3 Russell Watson The Voice - The Ultimate Collection / Benez (U)
- 4 All Angels Into Paradise / UIC (U)
- 5 Luciano Pavarotti / UIC (U)
- 6 Katharine Jenkins Serenades / UIC (U)
- 7 Mario Lanza The Essential Collection / The Real Box (USA)
- 8 Blake Edwards / UIC (U)
- 9 Luciano Pavarotti The Ultimate Collection / UIC (U)
- 10 From Male Voice Choir Voices Of The Valley / UIC (U)

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BPI Awards
Albums
Silver (under Number 10), Gold (1-10), Platinum (11-20), Double Platinum (21-30), Triple Platinum (31-40), Quadruple Platinum (41-50), Quintuple Platinum (51-60), Sextuple Platinum (61-70), Heptuple Platinum (71-80), Octuple Platinum (81-90), Nonuple Platinum (91-100).
Singles
Silver (under Number 10), Gold (11-20), Platinum (21-30), Double Platinum (31-40), Triple Platinum (41-50), Quadruple Platinum (51-60), Quintuple Platinum (61-70), Heptuple Platinum (71-80), Octuple Platinum (81-90), Nonuple Platinum (91-100).
Classical
Silver (under Number 10), Gold (11-20), Platinum (21-30), Double Platinum (31-40), Triple Platinum (41-50), Quadruple Platinum (51-60), Quintuple Platinum (61-70), Heptuple Platinum (71-80), Octuple Platinum (81-90), Nonuple Platinum (91-100).
Classical
Silver (under Number 10), Gold (11-20), Platinum (21-30), Double Platinum (31-40), Triple Platinum (41-50), Quadruple Platinum (51-60), Quintuple Platinum (61-70), Heptuple Platinum (71-80), Octuple Platinum (81-90), Nonuple Platinum (91-100).

Music DVD Top 20

- 1 Original Cast Recording High School Musical - The Concert / Walt Disney (U)
- 2 Celine Dion A New Day - Live In Las Vegas / Sony BMG (UK)
- 3 Nirvana Unplugged In New York / Geffen (U)
- 4 Bob Dylan No Direction Home / Paramount Home Ent (U)
- 5 Various The X Factor / Fremantle Home Ent (UK)
- 6 Various Martin Scorsese Pta The Blues / Savoy (U)
- 7 Amy Winehouse I Got You I Feel Good / Island (U)
- 8 Queen Queen Rock Montreal / Eagle Vision (U)
- 9 The Who Amazing Journey - The Story Of / Universal Pictures (U)
- 10 Liquid Gilmour Remixer That Night - Live At The Royal / EMI (U)
- 11 Katharine Jenkins Katharine In The Park / UIC (U)
- 12 Led Zepplin Led Zepplin / Warner Home Ent (UK)
- 13 Sugar Love Don't Slow Me Down / Big Brother (UK)
- 14 Sigar Rok Herma / EMI (U)
- 15 AC/DC Plug Me In / Columbia (UK)
- 16 Mika Live In Cartoon Motion / Island (U)
- 17 Bon Jovi Lost Highway - The Concert / Mercury (U)
- 18 Original Cast Recording Dream Cast - Les Miserables In Concert / VNY (U)
- 19 Various Concert For Diana / Universal (U)
- 20 Jeff Wayne's Cantata The War Of The Worlds - Live On Stage / Universal Pictures (U)

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Rock Albums Top 10

- 1 Foo Fighters Echoes Silence Patience & Grace / RCA (UK)
- 2 Led Zepplin Mothership - Best Of Atlantic (UK)
- 3 Nickelback All The Right Reasons / Reprise (UK)
- 4 Mike Black Roots & Helicopters / Helium / Warner Bros (UK)
- 5 Paramore RGT / Fuelled By Rimes (UK)
- 6 Linkin Park Minutes To Midnight / Warner Brothers (UK)
- 7 My Chemical Romance The Black Parade / Reprise (UK)
- 8 Billy Ocean Everything I Feel For You (UK)
- 9 Linkin Park Mezzanine / Warner Brothers (UK)
- 10 Linkin Park Hybrid Theory / Warner Brothers (UK)

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Bastard, Tom 12
Beastie Boys The Illuminator, The 30
Bleed From Me 21
Blind, James 70
Blind, James 70
Brett, Andrea 23
Bryce & Matt 18

Bubble, Michael 9
Caplan, Eric 59
Carline, Phil 18
Don, Colin 35
Eggle, 57
Eggle, The 21
Eggle, The 21
Eggle, The 27
Farrington, Neilson 7
Fayth 48

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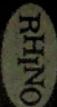
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