

17.03.07 Siobhan Donaghy Hayley Westenra Kings Of Leon Kelly Jones

MUSICWEEK



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

Impala to step in again

Companies

by Robert Ashton

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

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

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

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

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

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

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

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

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

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

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

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

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

robert@musicweek.com
© News p3



Gallows lead UK march on SXSW

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

The hotly-tipped Hertfordshire band are currently the subject of

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

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

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

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

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

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

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

© SXSW preview p4-5

MTV looks to build UK position

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

Life after TOTP for the Beeb

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

Can EUK be a high street hero?

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

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Digest

Your guide to the latest news from the music industry

Bottom line

Vital sever links with eMusic

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

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

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

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

● Creative industries minister **Shaun Woodward** told the House of Commons that the Government had no plans to outlaw ticket touting.

● Distributor **Handelman** has reported record profits in its third fiscal quarter. The company posted net income of \$4.2m (£2.2m) for the three months to January 31, a sharp drop from \$14m (£2.2m) in the same period last year. Revenues for the quarter were \$485m (£251m).

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

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

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

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

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

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

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

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

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

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

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



Rowe: Berlin press conference

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

● **The Magic Numbers's** UK and The **Burnymen** and **Gruff Rhys** are among the first names announced to play this year's **Summer Sundae**.

● **After weeks** of speculation, **Faragher** confirmed last week that **All Saints** are no longer part of its roster.

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

● **Manic Street Preachers** are the

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

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

● **A New Welsh festival** will debut in **July**, p4

● The music industry has a long history to contribute to a Government creative industries **Green Paper**. p5

● **Supergods**, **Ed Harcourt**, **Finley Quaye** and **Emmanuel Jal** have been confirmed for **The Voice Of Slavery**, a one-off show in support of **Anti-Slavery International** at the **Kentish Town Forum** on **March 25**.

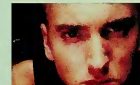
● **Re-launching Smooth Radio** is finalising its **London line-up**, p6

People

EMI appoints new chairman

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

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



Eminem deal with Universal

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

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

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

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

● **Peggyried** chief executive **Martin Lowe** is to join **Simon Fuller's** 9 Entertainment as its new head of digital entertainment.

Exposure

Police sell out European tour

● The **Police** have sold out their European tour, in which the reformed band will perform just four dates in the UK, including two at Twickenham and the Millennium Stadium. They will also play Birmingham's National Indoor Arena and Manchester's MEN Arena.



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

British music throughout his career. The night will also feature the **From Male Voice Choir**, which contains members who were alive during Elgar's lifetime. The awards, which will be shown on **ITV**, are new in their eighth year, and are intended to drive sales of classical music.

Sign here

Caroline strikes deals for US

● **EMI's** independent music distribution company **Caroline** has struck deals with both **Simply3.com** and **Rough Trade** to distribute music in the US. It will distribute **Simply**

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

Aim takes its time to review Impala/Warner agreement

Companies

by Robert Ashton

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

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

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

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

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

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

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



Taking Aim: chairman Alison Wenham and deputy chairman Jeremy Lascelles



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

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

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

Alison Wenham, Aim chairman and CEO

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

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

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

Although the Aim board has a mandate to act on its members' behalf, Lascelles says that the issue - it has already led to Ministry Of Sound and Gut quitting Aim - justifies the decision to take the matter to the general membership. "We could go ahead, but this is bad thing," he says.

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

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

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

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

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

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

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

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

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HMV boss to outline blueprint

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

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

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

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

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

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

THE PLAYLIST

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



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



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



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



TINSELTOWN SKELETONS
Skeletons (unsigned)
This is exciting in a way that so much music isn't. Captivating female vocals that drip pop sensibility. (demo)



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



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



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



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



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

er festival

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

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

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

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

BBC to be broadcast partner for Live Earth

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

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

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

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

The London leg of Live Earth

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

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

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

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

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

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

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

© Mark Cooper interview p8-9

Woodward to attend BPI summit



Woodward: willingness to meet industry

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

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

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

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

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

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

ady for invasion of new talent

Live Dates	Live Dates	Live Dates
<p>CLUB DE VILLE MAR 16 2007 20:00</p> <p>BOURBON ROCKS MAR 15 2007 20:00</p> <p>POSITIVELY #11 STREET MAR 17 2007 20:00</p> <p>VICE PARTY VICTORY GRILL MAR 16 2007 20:00</p>	<p>RED EYE LIL MAR 15 2007 22:00</p> <p>EXODUS MAR 16 2007 01:00</p>	<p>GYPSY TEA ROOM MAR 14 2007 20:00</p> <p>STUBBS MAR 16 2007 20:00</p>
<p>FRANCE Prospect Type P Genre/Freq/Style FRA Price 12345</p> <p>RECORD MAKERS TURSI Prospect Type P Genre/Freq/Style 2003 Price 12345</p> <p>FRENCH PARIS, FRANCE Prospect Type P Genre/Freq/Style ACID TASTE Price 12345</p>	<p>UNITED STATES OF AMERICA Prospect Type P Genre/Freq/Style USA Price 12345</p> <p>YOUNG LOVE AMERICAN Prospect Type P Genre/Freq/Style AUS/STR, TEXAS Price 12345</p>	<p>UNITED STATES OF AMERICA Prospect Type P Genre/Freq/Style USA Price 12345</p> <p>UNDISCOVERED AMERICAN Prospect Type P Genre/Freq/Style CHICAGO, ILLINOIS Price 12345</p>

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

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

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

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

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

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

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

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

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Station to incorporate classic hits into far broader musical offering

Smooth puts final touches to line-up ahead of launch

Radio

by Jim Larkin

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

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

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

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

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

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

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

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



Goodier: mid-morning slot

potential listeners here."

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

what we're aiming for."

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

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

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

jim@musicweek.com

Radio digest

Lord Alli joins board at SMG

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

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

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

● **Galaxy North East** has appointed former Juice 107.2 managing director Matthew Bashford as its replacement. Bashford has replaced Ian Trotter, who has taken up a post at CBS Outdoor.

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

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

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

Commercial radio hopes to cash in on digital age

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

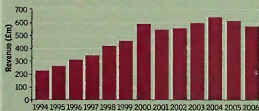
While the sector continues to be battered by a tough advertising environment, the RAB argues commercial radio has proved remarkably robust in retaining listeners in the face of new media competition and it believes the listener loyalty can be turned into increased advertising spend with the help of a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

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

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

Empap head of agency sales

Commercial radio revenue



SOURCE: BROADCASTING BUREAU

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

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

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

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

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

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

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

SOUTH WEST SOUND

2007

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

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

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

Kids are finally alright to play live

Live

by Stuart Clarke

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

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

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



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

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

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

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

they're doing to the next level."

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

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

ence and employment within the music industry.

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

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

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

'There is more to BBC music

Television

by Martin Talbot

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

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

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

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

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

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

"We are all sad, but equally, we have to move on – with *TOTP*, we are mired in a conversation about the past all the time," says Cooper, despite clearly harbouring an affection for the show.

"It was a model that we

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

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

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

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

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

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

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

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

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



Terrestrial

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

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

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

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

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

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

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

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

The BBC saw some 750,000

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

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

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

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

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

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

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

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

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

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

anyone in primetime putting a music show on."

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

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

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

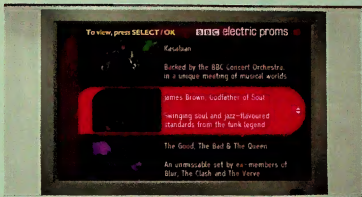
"There is a huge energy and curiosity for music," says Cooper, "but I think [consumers] get their fix from a combination of print, online and radio for that."

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



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

ic than Top Of The Pops'



Digital

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

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

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

Lorna Clarke

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

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

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

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

While the rights issues for

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

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

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

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

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

"I would love to see that

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

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

"In the right place, when it is

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

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

Interactive

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

How the BBC and YouTube deal will work

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

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

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

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

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

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

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

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

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

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

News

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

Why EUK boss believes he can be a high street hero

Retailers

by Ben Cardew

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

dominated by Tesco.

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

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

"I have read and heard the

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

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

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

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

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

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



EUK history

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

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

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

1992: Opens new distribution facility in Hayes, Middlesex.

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

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

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

ABCs: the movers and shakers of the past year

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

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

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

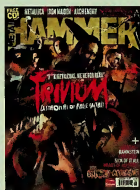
Certainly, the UK's music titles have hardly been shy at brand extension – stamping their name onto everything from award shows, international marketing events and live tours to radio and TV stations and interactive DVDs.

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

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

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

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



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

Chris Ingham, Future Publishing



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MW sizes up those all-important figures

Magazine ABCs

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

SOURCE: ABC



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

as any not to put all your content online."

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

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

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

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

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

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

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

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

Paul Cheal, IPC Ignite

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

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

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

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

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

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

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



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

Indies are right to move the debate on

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

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

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

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

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

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

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

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

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

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

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

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

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

DOOLEY'S DIARY



Fond farewell to Jamieson

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

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

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

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

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

HIGHLIGHTS FROM DOOLEY'S WEBLOG



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

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

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

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



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

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

Forum is edited by Jim Larkin

George to kick off a new live era

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

Quickfire

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

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

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

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

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

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

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

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

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

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

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

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



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

What are your favourite Wembley memories?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

When can we expect a new album of new material?

AS: Wait for a while, because the writing/recording process has yet to start and this is never a quick process. **Is George out of his Sony BMG contract now, if so, how will he be releasing new records?**

AS: He is still contracted to Sony BMG for a while, because all we have to do now is film one.

George Michael is opening at Wembley Stadium on June 9, and will play a second date there the following day before heading out on a stadium tour of Europe.

Podcasts and music must be working together

VIEWPOINT MIKE CASS



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

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

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

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

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

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

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

Classified

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 Leading Music Company is offering an excellent opportunity for an outstanding, highly qualified ACA Financial Accounting with experience in UK & UK GAAP and IFRS. This is a varied and challenging role where the successful candidate will be involved in assisting with the preparation of the monthly and quarterly statutory and management accounts, stock accounting, tax computation assistance with preparation of the business plan business sheet, cashflow and Ad-Hoc tasks as required.
 Salary: £49K + Package Location: London

ASSISTANT FINANCIAL CONTROLLER Ref: 16149
 A global Entertainment company are looking to take on an Assistant Finance Controller to manage a small team. Responsibilities will include but not be limited to: financial reporting and analysis, cashflow, balance sheet review & preparation as well as acting as commercial support for investment, appraisal. You will be ACA or ACCA qualified from a Big 4 practice with strong academics who can demonstrate excellent communication skills.
 Salary: £65K Location: London

TREASURY ANALYST Ref: 16203
 Highly influential Music and Entertainment group are looking for a Treasury Analyst who will be responsible for the groups global liquidity management, long term exchange trading and treasury systems monitoring and back office. This Treasury Analyst will report to the UK Manager, who in turn reports to the UK Senior Manager / Director. The correct candidate will have a minimum of 12 to 18 months Corporate Treasury experience.
 Location: London Salary: 35k + ACA

FINANCE ASSISTANT Ref: 16247
 A leader in the artist management sector is looking for a bright, music loving finance assistant to join their growing team. Being well versed in financial admin including tax accounting and expense control this is a great first step into the busy and exciting world of artist management with a global organisation.
 Location: London Salary: 18 to 21K

GROUP ROYALTIES ASSISTANT
 Overseeing the day-to-day presentation, administration and processing of UK, US and Canadian royalties, this is a varied role with a high volume of statement issue and routing onto the artists. An excellent opportunity for a Royalties Administrator with 6-12 months experience to take on a more varied and challenging role with a global music organisation.
 Location: London Salary: 15k + Bonus

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

Amstore - NEW JOB FOR 2007?

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

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

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

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

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

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

Advertise your position
 direct to the key music
 industry players
 Call Maria 020 7921 8315
 Email maria@musicweek.com

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

Club Charts 17.03.07

The Upfront Club Top 40

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

TOP 10 UPFRONT CLUB BREAKERS

1	ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF ECHO)	Mer
2	WARIOUS 2007 SAMPLER	Mer
3	ROBIN THURTELL BROTHERS	Mer
4	MASTERS AT WORK WORK	Mer
5	THE BROTTHERS FUNK ARE U ON DRUGS	Mer

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

THE PLAYLIST

Powered by



Another Chance hit top

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

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

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

COMMERCIAL POP TOP 30

1	MASTERS AT WORK WORK	Mer
2	TO ME (feat. Justin Timberlake & Nelly Furtado)	Mer
3	JUSTIN TIMBERLAKE WHAT GOSK AROUND COMES AROUND	Mer
4	KIM SOZZI BREAK UP	Mer
5	SUSANARMS VS. CHRIS BLOOD WALK THIS WAY	Mer



Produced in co-operation with the BPI and EMI, based on a sample of more than 4,000 record outlets
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As used by Radio One

MUSICWEEK

The Official UK Charts 17.03.07

SINGLES

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

ALBUMS

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



April 2nd 2007

April 2nd 2007

20	14	TAKE THAT PATIENCE	Pop/Rock
21	15	THE KILLERS READ MY MIND	Rock
22	20	FERGIE GLAMOROUS	ADAM
23	6	MADNESS SORRY	Lady Sweet Records
24	61	CHRISTINA AGUILERA CANDYMAN	RCA
25	18	MASON EXCEEDER	BMG
26	17	SOPHIE ELLIS-BEXTOR CATCH YOU	Fascinate
27	72	ENTER SHIKARI ANYTHING CAN HAPPEN IN THE NEXT HALF	Revelation
28	6	JOSS STONE TELL ME 'BOUT IT	Elektra/Wgn
29	61	SCISSOR SISTERS SHE'S MY MAN	Pop/Rock
30	15	P DIDDY LAST NIGHT	Red Boy
31	27	SNOW PATROL CHASING CARS	Fiction
32	30	JUJU 100 LITTLE TOO LATE	Nonesuch
33	24	THE VIEW SAME JEANS	BMG
34	6	SIMPLY RED SO NOT OVER YOU	Shirred.com
35	45	PAOLO NUTINI NEW SHOES	Affinity
36	28	BOOTY LUV BOOGIE 2NITE	Red Ford
37	6	GET CAPE. WEAR CAPE. FLY I SPY	Island
38	19	JAMY WINEHOUSE REHAB	Atlantic
39	38	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	Epic
40	6	LCD SOUNDSYSTEM NORTH AMERICAN SCUM	REACT



BIFFY CLYRO: HIGHEST NEW ENTRY

COMPILATIONS

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

FORTHCOMING

KEY SINGLES RELEASES	ANDREA SHAKE ON VOLCANIC	MAY 7
COLUMBIA	MANIC STREET PREACHERS YOUR LOVE ALONE	APRIL 23
WARRIOR BOSS	ASH YOU CAN'T HAVE IT ALL	APRIL 16
WARRIOR BOSS	KILLJOYS GOATS IN THE SNOW PROYOK	APRIL 9
WARRIOR BOSS	THE WINDMILL GARDENS	APRIL 23
BRIGHT EYES	GLUE YOURS PROYOK	APRIL 2
CHRISTINA AGUILERA	CANDY MAN	RCA APRIL 2
MASE	INVINCIBLE WARNERS	APRIL 2
WARRIOR BOSS	MY CHEMICAL ROMANCE I DON'T LOVE YOU	APRIL 2
WARRIOR BOSS	WARRIOR BOSS	APRIL 2
WARRIOR BOSS	REDEFINATED VANESSA HADJE TOUR	APRIL 2
FATLIPS	MUSIC MATTERS	APRIL 2
JINZ	NOLLYWOOD MERCURY	MARCH 26
COLUMBIA	COULPLAY STIGALES BOX SET	MARCH 26
PARLOPHONE	PARLOPHONE	MARCH 26

KEY ALBUMS RELEASES

BLUR	OUT OF A LITTLE INDIAN	MAY 7
MANIC STREET PREACHERS	SEND AWAY THE TIGERS	COLUMBIA MAY 7
AMERIE	BECAUSE I LOVE IT	RCA APRIL 30
DINOSAUR JR.	LOVE IT	FAS APRIL 30
AUDISON BURNING	FEEL THE BURN	APRIL 30
THE WINDMILL GARDENS	THE WINDMILL GARDENS	APRIL 30
NIGHTMARE DUNING	NIGHTMARE DUNING	APRIL 23
GROOVE ARMADA	SOUNDBOY	ROCK COLUMBIA APRIL 23
MARK RONSON	VERSION	COLUMBIA APRIL 16
CHAZA	THE EVOLUTION	S&A APRIL 16
MAXIMO PARK	OUR EASTERN PLEASURES	APRIL 9
WASP	WASP	APRIL 2
COULPLAY	STIGALES BOX SET	APRIL 2
PARLOPHONE	PARLOPHONE	MARCH 26

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



ARCADE FIRE: DEBUT AT NUMBER TWO

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

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

These charts are also available online at musicweek.com

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STARTS

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MUSIC



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

COOL CUTS CHART

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

URBAN TOP 30

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

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

Contact: Maria Edwards, Music Week
CMP Information,
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publication the following Monday (space
permitting). Cancellation deadline: 10am
Wednesday prior to publication (for series
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JOBS

Commercial Events Manager

Glasgow, £Neg + Benefits



The Organisation

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The Person

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

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

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

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Jobs: £40
Business to Business & Courses: £21
Notice Board: £18 (min 4cm x 1 col)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

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Week 10

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

FAST CHART

SINGLES

NUMBER ONE

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

ARTIST ALBUMS

NUMBER ONE

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

COMPILATIONS

NUMBER ONE

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

AIRPLAY

NUMBER ONE

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

THE SCHEDULE

ALBUMS

THIS WEEK

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

MARCH 19

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

MARCH 26

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

The Market

New albums cram the Top 75

by Alan Jones

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

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

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

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

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



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

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

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

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

appearances from the genial 49 year-old - sold nearly 25,000 copies to debut at number seven, a position he has not bettered since he was a 16-year-old in 1973, although he has already a *Top 70* Top 30 albums released this decade.

After securing three Top 10 hit singles, Anglo-German dance trio Cascady debut at number six with their introductory album, *Everytime We Touch*. It is the first Top 10 album for All Around The World. Although the Blackburn-based label has racked up 23 Top 10 singles, and is a force in the compilation world, its previous best album chart placing was 99 for *No-Trance's* 1995 release *Electronic Pleasure*.

KEY INDICATORS

SINGLES

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

MARKET SHARES

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

ALBUMS

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

MARKET SHARES

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

COMPILATIONS

Sales versus last week: -5.3%
Year to date versus last year: +13.9%

MARKET SHARES

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

RADIO AIRPLAY

MARKET SHARES

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

CHART SHARE

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

For fuller listings, see musicweek.com

NEW ADDITION



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

SINGLES

THIS WEEK

Lucie Silvas The Same Side (Mercury)
Widespread Little Eclipse Of The Heart (RCA)
Pink Love Me Alone (RCA)
Air One Upon A Time (Virgin)
Brett Anderson Love Is Dead (Drowned In Sound)
Sugababes Vs Girls Aloud Walk This Way (Polydor)
James Morrison Undiscovered (Polydor)
The Fratellis Baby Fratelli (Island)
Raymond Quinn My Way (RCA)

MARCH 19

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

MARCH 26

Norah Jones tbc (Parlophone)
Faithless

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

MARCH 26

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

APRIL 9

Siohan Donaghy Don't Give It Up (Parlophone)
Cute Is What We Aim For Cute Is What We Aim For (Atlantic)
Bob Dylan Thunder... (Columbia)
Klezmer Gypsy's Rhythm (Polydor)
Mark Ronson Stop Me (Columbia)

APRIL 16

Herman Dune I Wish I Could... (Virgin)
Flammarion For A Friend I'm Outfit (Atlantic)
BRMC Weapon... (Island)

Sugababe to come of age

The Plot

Parlophone is keeping the focus online with a targeted campaign for the ex-Sugababe's debut album

SIOBHAN DONAGHY GHOSTS

PHOTOGRAPH

An upfront online campaign and staggered release pattern will provide the launch platform for ex-Sugababe Siobhan Donaghy's new solo album, due for release via Parlophone in June.

Signed by the record company in 2006, Donaghy is currently enjoying growing radio and video support for the album's lead single Don't Give It Up, but the exposure has been a long time building, with Parlophone commencing a viral campaign for her new material last autumn.

"We've been blogging with the title track from the album—Ghosts—since November," says Parlophone's product manager Matt Davey, who thinks it is important people discover

Donaghy's music the right way. "We got that track out online on her newly-set-up website—www.siohandonaghy.com—and via her MySpace page as well. The main thing we've done is to not be precious about letting people hear the music or see the visual identity of the project first from the off, so the internet has been invaluable in helping us with that."

While Don't Give It Up will receive its official physical release on April 9, a 12-inch promo of both the single and album title track have been available through specialist indie stores since January. A further limited-edition 12-inch remix of the single will be released commercially on March 19.

Davey says that throughout the campaign Parlophone has been careful to service all potential new audiences for the singer. "The new record Ghosts is a real progression from the work Siobhan has done in the past, musically and visually; it could have much more of a broad appeal," he says. Currently the single is being airplayed via both Capital and Xfm, while the associated video, directed by Sophie Muller (Gwen Stefani, Lily Allen), Eurythmics, The Raconteurs) is winning airplay at



Hits and T.M.F.

Since the beginning of February, further tracks from Donaghy's album have been available via her website ahead of a June 25 release. It is a move Davey hopes will "create some anticipation" for the album. From a marketing perspective, Parlophone is keeping the focus online with a targeted campaign for the album to run in the two weeks prior to its release, tying in with posters on the London Underground and press ads in the music, style, female and gay press.

Over the past month, Donaghy has made a number of low-profile DJ appearances at clubs such as BoomBox, Popzart and the first-ever PoguesLive! Showcase. A more extensive tour will accompany the album release, with dates yet to be finalised.

CAMPAIGN SUMMARY

MANAGEMENT: Breslan Cofy, CMO

COMPANY

RECORD MANAGER: Parlophone
 PRODUCT MANAGER: Matt Davey, Parlophone
 PRESS: Dora Latham, Parlophone
 TV: Emma Cairns, Parlophone
 RADIO: Kevin McCabe, Parlophone
 ONLINE: Dan Duncombe, Parlophone

THE INSIDER

Xfm Manchester



Xfm Manchester's first year on air may have disappointed in terms of its Rajar figures, but executives behind the station are convinced initiatives online and within the local live music community will help to boost its audience.

The GCap station, which marks its first 12 months on air this week, managed a reach of just 55,000 in its opening Rajar in quarter three last year and, while this had risen to 133,000 over the following three months, there is still a long way to go for its potential to be fulfilled.

Head of music Mike Walsh believes that growing the online experience can draw new people to the brand and, with two new

additions to Xfm's online offering, he is hoping to achieve just that. Xfm Uploaded is a tool for unsigned bands to get their music heard. Artists can upload three songs to the Xfm Unloaded website along with biographical information and images and each week four artists are highlighted and receive airplay on Clint Boon's evening shift. Mix-Xfm is an interactive online radio player that tailors the listening experience to a listener's own tastes.

Walsh adds that listeners are driven on air to interact online. "Almost every promotion has an online element and is a chance for listeners to take part on the website. The site provides a full-brand experience encouraging reaction, involvement and interaction," he says.

The station is also looking to raise its profile by agreeing to be a key partner for Andy Rourke's Manchester V6 Cancer gig at the Manchester Evening News Arena

RADIO PLAYLISTS

CAPITAL

ALIST
 Kiss Kiss Destination Calabria, Camille
 Wiveshow: You Know I'm No Good; Amy
 Laugha Gifford; Calvin Harris Acceptable In The Ruin; Camille Jones Vs Fedde Le Grand
 The Creeps; Clara Liza A Day; Coyote Believe
 Rae Ft. Lika; The Fringe Glimmer; Fratelli
 Baby Frank; Ghosts Still The Night; Gwen
 Stefani/Ghosts The Sweet Escape
 Houseshakers Touch Me, Jamelia No More;
 James Morrison Undercovered; Josee Stone
 Tell Me You're In; Justin Timberlake What Goes
 Around; Kaiser Chiefs Ruby; Keane A Bad
 Dream; Kele Le Sueur; The Libertines
 Groovy Rowlow; Lerner Tisk Tock; Lily Allen
 Shame For Me; Mark Ronson Stop Me
 Love Today; M. Hudson & The Library Toot
 Like Too Late; Natasha Bedingfield I Want
 To Have Your Babies; Nelly Furtado Say It Right;
 Omarion Ice Box; P Diddy/Kaytha Cole Last
 Night; Patti LaBelle New Shores; Patrick Wolf
 The Magic Position; Park Lane Me Alone;
 Razorlight Before I Fall To Pieces; Robbie
 Williams She's Madonna; Scissor Sisters
 She's My Man
BLIST
 Rihanna I Can't Stop This Feeling In You

RADIO 1

ALIST
 Kiss Kiss Destination Calabria; Camille
 Jones The Creeps; Calvin Harris Acceptable
 In The Ruin; Gossip Standing In The Way Of

Control: Gwen Stefani The Sweet Escape;
 James Morrison Undercovered; Josee Stone
 Tell Me You're In; Justin Timberlake What Goes
 Around; Kaiser Chiefs Ruby; Kele Le Sueur
 The Creeps; Clara Liza A Day; Coyote Believe
 Rae Ft. Lika; The Fringe Glimmer; Fratelli
 Baby Frank; Ghosts Still The Night; Gwen
 Stefani/Ghosts The Sweet Escape
BLIST
 Arcade Fire Keep The Car Running; Arctic
 Monkeys Behaviour; Avu Lounge Grindred;
 Billy Cyrus Tomorrow's Superheroes; Bloc Party
 Still Remember; Fall Out Boy Thanks For The
 Memories; Fergie Glamorous; Get Cape Wear
 Cape Fly Sissy; Good Charlotte Keep Your
 Heads On My Girl; Lily Allen Shame For You;
 Mark Ronson lead; Daniel Miller-weather Stop
 Me; My Chemical Romance I Don't Love You
 P Diddy/Kaytha Cole Last Night; Pink Me
 Alone; Take That Shine; The Twang Wide
 Awake
C LIST
 Chris Lika A Day; De Souza feat. Shena
 Galley; Jemella No More; Kaiser Chiefs;
 Rihanna; Letta Tut; Tock; Meek lead; Dina
 Poels Like Home; Sugababe's Vs Girls Ahead
 With Me; Why; Wilhelms' Follow Me;
 Turnbuckle Give It To Me
D LIST
 "As Traffic: Charlotte, D2's Hold Me 'til The
 End; Enter Shikari; Avu Lounge; Can Happen In
 The Next Half Hour; Kings Of Leon On Call

UCJ to target Aussies and Kiwis for latest Hayley Westenra album

Campaign focus

With career sales totalling 3m records to date, New Zealand's Hayley Westenra can lay claim to the title of biggest-selling female classical artist in the world today. Her latest album Treasures was released last month and as it nears the gold sales mark in the UK, Universal Classics & Jazz is looking to take the project to the next level internationally.

In Zealand, the launch of her current album has been preceded by Celtic Woman, a vocal group which Westenra joined in time for their latest album A New Journey, which reached number four on the *Billboard* 200 last month. Such is Westenra's popularity in the market that she will perform for George Bush at the White House on St Patrick's Day on March 17.

Her new solo album will be released by Decca in the US this week under the name Celtic Treasures with UK's product manager Bekkie Simley confident that its US album sales will match, if not exceed, those of the UK.

"Sales for the UK are pushing



towards 100,000. They'll reach that by Mother's Day, if not before," says Simley. "With all the work Hayley's doing with the Celtic Woman group, we intend to align the album with that. We'll be racking Celtic Treasures with the Celtic Woman records to raise awareness of Hayley. We certainly hope it will go gold in the US."

Within the UK, phase two of the album campaign is directed at New Zealanders and Australians living in the UK and she is targeting websites viewed by the two communities in the hope of motivating more album sales.

"Because Hayley is from New Zealand, we have a unique connection there so we have taken an online approach to contacting Australians and New Zealanders," says Simley. "We've gone online and done a partnership with the website such as New Zealand News (www.nznews.co.uk),"

Westenra's profile will be further raised when she appears on the 50th anniversary edition of the *Westlife Story* soundtrack out in July and she is to provide vocals for the closing credits of new BBC TV drama *Jekyll And Hyde*, out this summer.

IN-STORE NEXT WEEK

ASDA

Instore - Stephen Marley, Shiny Toy Toys, Enter Shikari, Good Charlotte, John Barry, David Bowie.

BORDERS

Instore - Kaiser Chiefs, ELO, Findlay Brown, Folk And Beyond, CDs from 3.99

HMV

Album Of The Month - Enter Shikari, Enter: *Baff'd Of The Book*, EL-P, The Rippas, Malcolm Middleton, Charlotte Hatherly, RJD2, Luxu, ft.

HMV

Albums - Mariah Carey, Game, Good Charlotte, Big Gatsby, Jemella No More, Kaiser Chiefs, Linn Aronson, Lenox, Maximo Park, Razorlight, Kiss.

M

Albums Of The Week - Kiki Boodly House, Dave Pearce Dance Anthems, Donay Osmond, Andrea Ross; **Instore** - Arcade Fire, Russell Watson, Titled, Will Parton, Patricia, Tina Turner, Bryan Ferry, Nina Simone

Xfm Top 10

1. Baby (John Chiefs) (B-Uncle)
2. Before I Fall To Pieces (Ruerlight) (Wrig)
3. Knights Of Cydonia (Warner Bros)
4. Open Your Eyes (Snow Patrol) (Fiction)
5. Read My Mind (The Killers) (Wrig)
6. Golden Slime (Klaxons)
7. Standing In The Way Of Control (The Group) (B&W)
8. Before I Let A Scene... (Fallout Boy) (Mercury)
9. Our Velocity (Maximo Park) (Warg)
10. Alarm Clock (Rumble Strips) (Island)

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

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

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

TASTEMAKERS TIPS

Ibrahim Ferrer

Mi Sueño (World Circuit)
PETER CULSHAM, DAILY TELEGRAPH/
OBSERVER MUSIC MAGAZINE



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

Wolf And Cub Vessels (4AD)

CLAIRE DAVIES, NEW BANDS EDITOR,
TOTAL GUITAR

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

Rub Pistols Ft Terry Hall Dapure (Sundaybest)

EDDY TEMPLE MORRIS, XFM



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

Alfie Boe Onward (EMI Classics)

SIMON BATES, CLASSIC FM

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

Music Recommenders: Fat Beats, New York



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

www.musicrecommenders.com

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

Sean Price: P-Body (Duck Down Records)

"Newly crowned king of the underground", Sean Price (Boot Camp CLI) has got to be the most consistent MC around. P-Body reunites former Hellah Skellah partner Rock with Sean P (aka Ruck) to reinvigorate that special chemistry which made him hip hop greats. 9th Wonder's beat blows out windows in cars, houses and nearby buildings. **Prodigy: Stuck On You (Koch Records)** "With the amount of production Alchemist does for Moby Deep, he might be the third member. This track with their frontman Prodigy is taken from the Alchemist-produced LP. Return of the Mack: With an old vocal sample for the hook and nice melodic loop, it lets Prodigy kick some of his best verses to date."

Evidence: Mr. Slow Flow (ABB Records)

"Distasteful Peoples fromman Evidence

My Top 10

DETROIT GRAND PUBHANS

DJs & Producers

1. MI CHELL ALFA (WITNESS)
2. ROBERT HOOKER (WITNESS) VOL 2 (NASC) 3. MAMU 4. DETROIT GRAND PUBHANS (SOCIETY FROM VERUS) (DETLEFENIK)
5. RICK GARZA (WAVE) (GRASSROOTS)
6. ANCEL ALMANI (CAN YOU FEEL IT) (LADY)
7. DONNIS FERRER (FAT DANIELLE) (GRITCH) (4AD)
8. VALANTINO KANZIANI (PARADISE LUSUS) (LIVED VEG)
9. MINTICHO (LEAN IT) (RADIOACTIVE) (NAN DUB) (GUPERSHOW)
10. NEWLEERS (JAM ON IT) (JAZZQUE) (VON-STROKE & GALEN) (DISCO) (KRYPTOTE) (RECORD) (REPEAT) (GUSTO)

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

Nokia Music Recommenders: discover a world of new music

A network of the world's best independent record stores. www.musicrecommenders.com filters expert insights into selections based on your taste. Tell us the styles you're into and we'll deliver a personalised email of monthly recommendations highlighting both breaking bands and new global trends. This month we interview Spank Rock as they prepare to do for the mixtape format what they did for hip hop last year: re-write the rules.

Fat Beats, New York

The self-proclaimed "Last Stop For Hip Hop" has been a crate digger's paradise since 1994. From a small retail outlet in Manhattan's East Village, Fat Beats has become a major NYC landmark. It is shop of choice for such legendary artists as DJ Premier, Justwaste and Pete Rock.

NOKIA Series

Music Incredible: Nathan Do Without My Love:

RADIO 2

Cherry Ghost Mathematics... Jamella No Milk James Monton Undercovered... Amara Rose Toker... Louise Saters Love Me Still... Giltor Steve She's My Man... Baby Christmas... Take That Show: The Killers Read My Mind... BLIST Ben Taylor Nothing I Can Do Christine Aguilera... Gianluca feat. Aeon The Sweet Escape... Kaiser Chiefs Yours That... Every Mob (album)... Kicks, Inc. Coo Lee US Star... Mark Ronson Stop Me From Nihil New Shoes... Razorlight I Can't Stop This Feeling... Heri Goz Regina Spektor Fidelity... Vaid Melior...

CLIST Ben Anderson Love is Dead; Bryan Ferry They Tries They Are A-Changin'; Duncan James Amazed; Elton John Tiredness; 'Tears I Could Fall in Love With You; Ghosts Stay The Night; NICKI DOLTA Party; Jack Savoretti Between The Minds (album); 'Jose Stone Tell Me What We've Gonna Do Now; Robbie Williams She's Mad About You; Matthew Pascoe Stranger; Simply Red So Not Over You; Sophie Ellis-Bextor Catch You; Tracy Daniels I Will Wait For You.

XFM

BLIST Air Traffic Charlotte; Accents; Mr. Monkeyz Fire Keep The Car Running; Arctic Monkeys

Selecta - Dikta, Kubickich, Kaddisfly, Genematics, Apathy & Self Titled Mojo - Tarnation IV Threes, High Lemas, Greg Aylshay Lost Loves, The Kamikazis Hearts. Instore - David Bowie, Enter Shikari, Good Charlotte, John Barry, Enter Shikari, Chalie Ann Lolita Favourite. Recommended: David Bowie.

Instore - Ray Quinn, Ben Mills, Joss Stone, Simply Red, Bonnie Tyler, Alfie Boe, Floorfillers, I Love Mum, My Time, Classical Greats, LOST SOUND SYSTEM. Instore - David Bowie, Enter Shikari, Good Charlotte, Rakes, Getscraper Live, Worlds Greatest Electro House, Sounds, Neil Young, Type O Negative, Kubickich

Instore - Ray Quinn, Ben Mills, David Bowie, Good Charlotte, Enter Shikari, Charlie & Lola, Karl Jenkins. Album Of The Week - Good Charlotte. Instore - David Bowie, Enter Shikari, The Rakes, John Barry, Floorfiller Anthems, P Diddy, Kaiser Chiefs, Lily Allen, High School

PINOCCHIO NETWORK

Sainsbury's

TESCO

WHSmith

WOOLWORTHS

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

ALBUMS
The Beautiful South - BBC Sessions (Universal)
The Drifters - Forever 24 (Columbia)
Jennifer Lopez - Como Ama Llena (Columbia)

Records released 26.03.07

SINGLE OF THE WEEK

KINGS OF LEON

On Call

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



Singles

Christina Aguilera

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

Archie Bronson Outfit

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

Melanie C
I Want Candy (Red Girl Records CDREDD3)

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

DTB Project
Hold Me Till The End (Direction 896702333)

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

Help She Can't Swim
Hospital Drama (Fantastic Plastic FPT0679)

First single to be taken from Help She Can't Swim's second album,

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

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

Narah Jones
Sinik's Soon (Blue Note download)
Sinik's third album did the remarkable feat of debuting at number one in 27 countries in

January and this incredibly introspective number, co-written with Lee Alexander, will help keep the title in the chart. However, an acquired taste, the single is struggling at radio - probably due to its sombre nature.

Little Man Tate
This Must Be Love (V2 WRV044713)

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

Love Is All
Nothing To Be Done / Ageing Had Never Been His Friend (Parlophone / What's Your Number, not yet B1)
The new single from Swedish pop noisemakers Love Is All comprises a cover of The Pastel's Nothing To Be Done, backed with Ageing Had Never Been His Friend from the band's debut album. That the band's original tune ear outshines the cover is a mark of what great tunes Love Is All have up their collective sleeve. Both cuts, however, show an admirably demented edge.

The Mules
We're Good People (Kartel)

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

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

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

Albums

Brett Anderson
Brett Anderson (Crowned In Sound D1500230D)
Moving on from his collaboration with former Suede guitarist Bernard Butler, with The Tears, Brett Anderson's eponymous solo debut album is a far more sentimental offering than his previous endeavours. With a vocal delivery that's less of a caustic twang and more of a mature and fragile-sounding one, Anderson has shown that despite being one of Britpop's most troubled luminaries, he has grown up gracefully.

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

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

Coldplay
Yes I'm In The Way (Parlophone 3883247)

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

Hilary Duff
Dignity (Hollywood Records CDGN0633)

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

Good Shoes
Before You Speak (Brille BRILLD008)

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

Ibrahim Ferrer
Mi Suelo (World Circuit WCDD077)
This beautiful, but fragile, album was Ferrer's swansong. After his death in 2005, the album remained unfinished until the few remaining tracks he'd recorded

ALBUM OF THE WEEK

Kelly Jones

Only The Names Have Been Changed

(V2 VWR1046278)
This charming debut solo album by the Stereophonics frontman finds the singer in an introspective mood on his most intimate, almost private album. Expertly recorded by Jim Lowe - the man largely responsible for reinventing The Stereophonics' sound - this is an acquired taste, but the songs are strong and it's the perfect stop-gap for fans while the band are busy recording their next opus.

Machine Head
The Blackening (Roadrunner RR80168)

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

Money Mark
Brand New By Tomorrow (Bushfire Records/BISL125909)

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

The Pierces
Thirteen Tales Of Love And Revenge (Lizard King LIZARD100)

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

This week's reviewers: Chris Barrett, Adam Bellow, Jimmy Brown, Ben Corbridge, Alan Downer, Stuart Curran, Jim Larkin and Nick Tesco

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	ARCA	345
2	23	CHRISTINA AGUILERA	CANDYMAN	ARCA	338
3	4	KAISER CHIEFS	RUBY	BUNTO/REPUBLIC	320
4	5	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	REPUBLIC	316
4	14	FERGIE	GLAMOROUS	ARCA	316
6	2	NELLY FURTADO	SAIYI IT RIGHT	GETTY	309
7	3	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	DECA	305
8	6	THE FRAY	HOW TO SAVE A LIFE	DECA	294
9	24	ALEX GAUDIO	DESTINATION CALABRIA	DECA	274
10	23	PINK	LEAVE ME ALONE (I'M LONELY)	LAFACE	268
11	3	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	GETTY	266
11	7	THE KILLERS	READ MY MIND	REPUBLIC	266
13	10	OMARION	ICE BOX	DECA	265
14	8	MIKA	GRACE KELLY	CASABLANCA/ARCA	265
15	25	P. DIDDY FEAT. KEYSHIA COLE	LAST NIGHT	BAD THEORY/ARCA	262
16	9	GIRLS ALoud & SUGABABES	WALK THIS WAY	REPUBLIC	253
17	30	TAKE THAT	SHINE	REPUBLIC	247
17	13	CALVIN HARRIS	ACCEPTABLE IN THE 80'S	COULBERT	247
19	23	JAMES MORRISON	UNDISCOVERED	REPUBLIC	247
20	15	SEAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	ARCA	244
21	12	LILY ALLEN	ALFIE	REGAL	241
22	37	KELIS FEAT. CEE-LO	LIL STAR	VERIGN	219
23	17	CASCADA	MIRACLE	INCANTATE	208
24	6	DE SOUZA FT. SHENA	GUILTY	HEA/KMCI	196
25	25	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	EPIC/ARCA	194
26	29	LEMAR	TICK TOCK	WHITE MABELICA	189
27	37	JOSS STONE	TELL ME 'BOUT IT	INTEGRATED	187
28	21	SCISSOR SISTERS	SHE'S MY MAN	REPUBLIC	186
29	37	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	UNIVERSAL	184
30	52	MADINA LAKE	HOUSE OF CARDS	ROADRUNNER	178
31	30	MASON	EXCEEDER	BAD/ARCA	173
32	64	AVRIL LAVIGNE	GIRLFRIEND	ARCA	172
33	39	JAMELIA	NO MORE	INTEGRATED	166
33	41	MAXIMO PARK	OUR VELOCITY	WIMP	166
35	46	GHOSTS	TICK THE NIGHT	ATLANTIC	162
36	33	BOOTY LUV	BOOGIE 2NITE	HEA/KMCI	161
37	37	PAOLO NUTINI	NEW SHOES	ATLANTIC	160
38	37	THE FRATELLI	BRY FRATELLI	REPUBLIC	158
39	36	2PAC FEAT. ASHANTI & T.I.	PAC'S LIFE	INTERSCOPE	157
40	37	RAZORLIGHT	I CAN'T STOP THE FEELING I'VE GOT	VERIGN	154

Report Top 40 Only
 Report Top 40 Cover

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Top 40 MusicWeek TV Airplay chart currently based on plays on the following stations: The Heat, 98.3, Chart Show, 74.9, 98.5, 101.9, 102.7, 104.3, 104.5, 104.7, 104.9, 105.1, 105.3, 105.5, 105.7, 105.9, 106.1, 106.3, 106.5, 106.7, 106.9, 107.1, 107.3, 107.5, 107.7, 107.9, 108.1, 108.3, 108.5, 108.7, 108.9, 109.1, 109.3, 109.5, 109.7, 109.9, 110.1, 110.3, 110.5, 110.7, 110.9, 111.1, 111.3, 111.5, 111.7, 111.9, 112.1, 112.3, 112.5, 112.7, 112.9, 113.1, 113.3, 113.5, 113.7, 113.9, 114.1, 114.3, 114.5, 114.7, 114.9, 115.1, 115.3, 115.5, 115.7, 115.9, 116.1, 116.3, 116.5, 116.7, 116.9, 117.1, 117.3, 117.5, 117.7, 117.9, 118.1, 118.3, 118.5, 118.7, 118.9, 119.1, 119.3, 119.5, 119.7, 119.9, 120.1, 120.3, 120.5, 120.7, 120.9, 121.1, 121.3, 121.5, 121.7, 121.9, 122.1, 122.3, 122.5, 122.7, 122.9, 123.1, 123.3, 123.5, 123.7, 123.9, 124.1, 124.3, 124.5, 124.7, 124.9, 125.1, 125.3, 125.5, 125.7, 125.9, 126.1, 126.3, 126.5, 126.7, 126.9, 127.1, 127.3, 127.5, 127.7, 127.9, 128.1, 128.3, 128.5, 128.7, 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271.9, 272.1, 272.3, 272.5, 272.7, 272.9, 273.1, 273.3, 273.5, 273.7, 273.9, 274.1, 274.3, 274.5, 274.7, 274.9, 275.1, 275.3, 275.5, 275.7, 275.9, 276.1, 276.3, 276.5, 276.7, 276.9, 277.1, 277.3, 277.5, 277.7, 277.9, 278.1, 278.3, 278.5, 278.7, 278.9, 279.1, 279.3, 279.5, 279.7, 279.9, 280.1, 280.3, 280.5, 280.7, 280.9, 281.1, 281.3, 281.5, 281.7, 281.9, 282.1, 282.3, 282.5, 282.7, 282.9, 283.1, 283.3, 283.5, 283.7, 283.9, 284.1, 284.3, 284.5, 284.7, 284.9, 285.1, 285.3, 285.5, 285.7, 285.9, 286.1, 286.3, 286.5, 286.7, 286.9, 287.1, 287.3, 287.5, 287.7, 287.9, 288.1, 288.3, 288.5, 288.7, 288.9, 289.1, 289.3, 289.5, 289.7, 289.9, 290.1, 290.3, 290.5, 290.7, 290.9, 291.1, 291.3, 291.5, 291.7, 291.9, 292.1, 292.3, 292.5, 292.7, 292.9, 293.1, 293.3, 293.5, 293.7, 293.9, 294.1, 294.3, 294.5, 294.7, 294.9, 295.1, 295.3, 295.5, 295.7, 295.9, 296.1, 296.3, 296.5, 296.7, 296.9, 297.1, 297.3, 297.5, 297.7, 297.9, 298.1, 298.3, 298.5, 298.7, 298.9, 299.1, 299.3, 299.5, 299.7, 299.9, 300.1, 300.3, 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329.1, 329.3, 329.5, 329.7, 329.9, 330.1, 330.3, 330.5, 330.7, 330.9, 331.1, 331.3, 331.5, 331.7, 331.9, 332.1, 332.3, 332.5, 332.7, 332.9, 333.1, 333.3, 333.5, 333.7, 333.9, 334.1, 334.3, 334.5, 334.7, 334.9, 335.1, 335.3, 335.5, 335.7, 335.9, 336.1, 336.3, 336.5, 336.7, 336.9, 337.1, 337.3, 337.5, 337.7, 337.9, 338.1, 338.3, 338.5, 338.7, 338.9, 339.1, 339.3, 339.5, 339.7, 339.9, 340.1, 340.3, 340.5, 340.7, 340.9, 341.1, 341.3, 341.5, 341.7, 341.9, 342.1, 342.3, 342.5, 342.7, 342.9, 343.1, 343.3, 343.5, 343.7, 343.9, 344.1, 344.3, 344.5, 344.7, 344.9, 345.1, 345.3, 345.5, 345.7, 345.9, 346.1, 346.3, 346.5, 346.7, 346.9, 347.1, 347.3, 347.5, 347.7, 347.9, 348.1, 348.3, 348.5, 348.7, 348.9, 349.1, 349.3, 349.5, 349.7, 349.9, 350.1, 350.3, 350.5, 350.7, 350.9, 351.1, 351.3, 351.5, 351.7, 351.9, 352.1, 352.3, 352.5, 352.7, 352.9, 353.1, 353.3, 353.5, 353.7, 353.9, 354.1, 354.3, 354.5, 354.7, 354.9, 355.1, 355.3, 355.5, 355.7, 355.9, 356.1, 356.3, 356.5, 356.7, 356.9, 357.1, 357.3, 357.5, 357.7, 357.9, 358.1, 358.3, 358.5, 358.7, 358.9, 359.1, 359.3, 359.5, 359.7, 359.9, 360.1, 360.3, 360.5, 360.7, 360.9, 361.1, 361.3, 361.5, 361.7, 361.9, 362.1, 362.3, 362.5, 362.7, 362.9, 363.1, 363.3, 363.5, 363.7, 363.9, 364.1, 364.3, 364.5, 364.7, 364.9, 365.1, 365.3, 365.5, 365.7, 365.9, 366.1, 366.3, 366.5, 366.7, 366.9, 367.1, 367.3, 367.5, 367.7, 367.9, 368.1, 368.3, 368.5, 368.7, 368.9, 369.1, 369.3, 369.5, 369.7, 369.9, 370.1, 370.3, 370.5, 370.7, 370.9, 371.1, 371.3, 371.5, 371.7, 371.9, 372.1, 372.3, 372.5, 372.7, 372.9, 373.1, 373.3, 373.5, 373.7, 373.

Kaiser Chiefs and Take That retain the top two places and are newly joined by Scissor Sisters in the top three, while Arctic Monkeys' new single accelerates 85-13

The UK Radio Airplay Chart

RADIO ONE

Wk	Artist	Title	Wk	Pts	Score
1	ARCTIC MONKEYS	WHAT GOES AROUND... COMES AROUND	7	127	2532
2	GOSSIP	STANDING IN THE WAY OF CONTROL	26	26	2398
3	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	22	26	2324
4	CALVIN HARRIS	ACCEPTABLE IN THE 80'S	16	25	2304
5	ALEX GAUDINO	DESTINATION CALABRIA	13	23	1760
6	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	20	21	2004
7	THE KILLERS	READ MY MIND	22	21	1738
8	THE FRATELLI	BABY FRATELLI	18	21	1636
9	SCISSOR SISTERS	SHE'S MY MAN	20	20	2050
9	KAISER CHIEFS	RUBY	22	20	2050
9	SNOW PATROL	OPEN YOUR EYES	20	20	1894
12	KEELS FEAT. CEE-LO	LIL STAR	19	17	1725
16	MARIA KRINKSON	STOP ME	15	17	1620
17	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	20	19	1598
15	RAZORLIGHT	I CAN'T STOP THE FEELING I'VE GOT	15	18	1719
20	MIKA GRACE KELLY	JAMELIA NO MORE	14	17	1676
15	THE FRAY	HOW TO SAVE A LIFE	21	17	1619
16	JAMES MORRISON	UNDISCOVERED	15	16	2029
19	PINK	LEAVE ME ALONE (I'M LOVELY)	9	16	1847
16	NELLY FURTADO	SAY IT RIGHT	15	15	1820
23	TAKE THAT	SHINE	15	15	1420
26	SEAMUS HALL	LAST NIGHT A DJ SAVED MY LIFE	11	14	1421
23	BUFFY CYRO	SATURDAY SUPERHERO	14	14	1062
25	THE TWANG	WEEK AWAKE	9	12	1041
28	WU-FI FEAT. MELANIE M	BE WITHOUT YOU ALL AROUND THE WORLD	12	12	1036
27	JESS STONE	TELL ME 'BOUT IT	16	11	1518
27	BOBBY FEAT. KERSHA COLE	LAST NIGHT (BAD BOY)	9	11	834
29	FLORIE	CLANDESTINE	7	10	1060
29	MY CHEMICAL ROMANCE	I DON'T LOVE YOU ANymore	6	10	768
29	OMARION	ICE BOX	6	10	617

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INDEPENDENT LOCAL RADIO

Wk	Artist	Title	Wk	Pts	Score	
1	MIKA GRACE KELLY	JAMELIA NO MORE	14	140	1752	
2	TAKE THAT	SHINE	15	130	1706	
3	KAISER CHIEFS	RUBY	20	128	1686	
4	SCISSOR SISTERS	SHE'S MY MAN	20	128	1686	
5	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	20	128	1686	
6	SNOW PATROL	CHASING CARS	20	128	1686	
7	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	20	128	1686	
8	JUST JACK STARR	IN THEIR EYES	18	128	1686	
9	TAKE THAT	PATIENCE	15	128	1686	
10	KEELS FEAT. CEE-LO	LIL STAR	19	127	1685	
11	SCISSOR SISTERS	SHE'S MY MAN	20	127	1685	
12	THE KILLERS	READ MY MIND	22	127	1685	
13	BOOZY LUV	BOOGIE 2nite	10	127	1685	
14	THE FEELING	LOVE IT WHEN YOU CALL	19	127	1685	
15	THE FRATELLI	WHISPER FOR THE CHOIR	18	127	1685	
16	THE KILLERS	HOW TO SAVE A LIFE	21	127	1685	
16	THE KILLERS	READ MY MIND	22	127	1685	
17	SNOW PATROL	NEW SHOES	19	127	1685	
18	24	THE FEELING	LOVE IT WHEN YOU CALL	19	127	1685
19	SOPHIE ELLIS-BEXTOR	CATCH YOU	16	127	1685	
20	RAZORLIGHT	BEFORE I FALL TO PIECES	15	127	1685	
21	JAMES MORRISON	UNDISCOVERED	15	127	1685	
22	SCISSOR SISTERS	I DON'T FEEL LIKE DANCI	19	127	1685	
23	JAMES MORRISON	WONDERFUL WORLD	16	127	1685	
24	JESS STONE	TELL ME 'BOUT IT	16	127	1685	
25	NELLY FURTADO	SAY IT RIGHT	15	127	1685	
26	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	10	127	1685	
27	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	22	127	1685	
28	THE FEELING	NEVER BE LOVELY	10	127	1685	
29	PINK	U & I	10	127	1685	
29	MIKA GRACE KELLY	STOP ME	15	127	1685	

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Wk	Artist	Title	Wk	Pts	Score
1	KAISER CHIEFS	RUBY	20	17	72.19
2	TAKE THAT	SHINE	15	16	66.51
3	SCISSOR SISTERS	SHE'S MY MAN	20	15	58.35
4	KEELS FEAT. CEE-LO	LIL STAR	19	12	55.81
5	THE KILLERS	READ MY MIND	22	12	52.39
6	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	20	11	51.03
7	PAOLO NUTINI	NEW SHOES	19	11	47.43
8	JAMES MORRISON	UNDISCOVERED	15	11	45.97
9	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	20	11	45.77
10	MIKA GRACE KELLY	JAMELIA NO MORE	14	11	42.21
11	JAMELIA NO MORE	JAMELIA NO MORE	14	11	34.79
12	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	22	10	33.13
13	ARCTIC MONKEYS	BRISTANSTORM	7	10	31.68
14	THE FRAY	HOW TO SAVE A LIFE	21	10	30.36
15	RAZORLIGHT	I CAN'T STOP THE FEELING I'VE GOT	15	10	29.07
16	JUSTIN HARRIS	ACCEPTABLE IN THE 80'S	16	10	28.25
17	SOPHIE ELLIS-BEXTOR	CATCH YOU	16	10	27.43
18	SNOW PATROL	OPEN YOUR EYES	20	10	27.32
19	GOSSIP	STANDING IN THE WAY OF CONTROL	4	10	27.28
20	ALEX GAUDINO	DESTINATION CALABRIA	13	10	27.51
21	JESS STONE	TELL ME 'BOUT IT	16	10	24.71
22	NELLY FURTADO	SAY IT RIGHT	15	10	23.98
23	THE FRATELLI	BABY FRATELLI	18	10	23.73
24	JUST JACK STARR	IN THEIR EYES	18	10	22.73
25	THE FEELING	LOVE IT WHEN YOU CALL	19	10	22.69

↑ Highest Top 50 Drop ↓ Biggest increase in audience ↑ Audience increase ↑ Highest Top 50 Climber ↓ Biggest increase in plays ↓ Audience increase of 50% or more



11. Jamelia
Golden Brown by The Stranglers is a familiar and popular feature of the radio landscape, so Jamelia's mix of a sample from the 37 plays, Joe Corn, track on her new single *No More* seems like a career move. It is certainly paying the dividends, with the

track jumping 28-11 on the radio airplay chart this week, with 260 plays and an audience of 34.8m. Since '99 she plays on Radio 2 provides 76.15% of that audience, although the track's top supporters, with 37 plays, are Corn, followed by West FM (24).
13. Arctic Monkeys
Golden Storm is the title of the long-awaited new



Arctic Monkeys single, the first from their upcoming *Favourite Worst Nightmare* album.

It is off to a fast start on the airplay chart, rocking 85-13 this week. That easily beats the

number 23 peak of their last single, *Leave Before the Lights Come On*, and is due in no small

MUSIC WEEK

CAPITAL

Wk	Artist	Title	Wk	Pts	Score
1	KAISER CHIEFS	RUBY	20	17	72.19
2	TAKE THAT	SHINE	15	16	66.51
3	MIKA GRACE KELLY	JAMELIA NO MORE	14	11	42.21
4	RAZORLIGHT	BEFORE I FALL TO PIECES	15	10	29.07
5	THE KILLERS	READ MY MIND	22	12	52.39
6	SNOW PATROL	CHASING CARS	20	10	16.85
7	SCISSOR SISTERS	SHE'S MY MAN	20	15	58.35
8	SNOW PATROL	OPEN YOUR EYES	20	10	16.85
9	THE ROOKS	SHES MOVES IN HER OWN WAY	19	9	16.85
10	KEANE	A BAD DREAM	18	9	16.85

CHRYSALIS

Wk	Artist	Title	Wk	Pts	Score
1	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	20	17	72.19
2	ALEX GAUDINO	DESTINATION CALABRIA	13	10	27.51
3	BOOZY LUV	BOOGIE 2nite	10	12	55.81
4	MASON CROCKER	WHAT YOU DO	10	10	16.85
5	AMON FEAT. SNOOP DOGG	I WANNA LOVE YOU	10	10	16.85
6	CAMILLE JONES VS FEDDE LE GRAND	THE CREEPS	22	10	33.13
8	NELLY FURTADO	SAY IT RIGHT	15	10	27.32
9	JUST JACK STARR	IN THEIR EYES	18	10	22.73
10	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	20	11	51.03

Singles

170307
Top 75

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

The Official UK

TOP 20 DOWNLOADS

Pos	Artist	Title	Label
1	Kaiser Chiefs	Ruby	Island
2	Take That	Shine	Parlophone
3	Mika Grace Kelly	AKON THE SWEET ESCAPE	Casablanca/Island
4	Gwen Stefani Feat. Akon	The Sweet Escape	Interscope
5	The Fray	How To Save A Life	EPIC
6	Justin Timberlake	What Goes Around Comes Around	JIVE
7	Nelly Furtado	Say It Right	Geffen
8	Gossip	Standing In The Way Of Control	Backyard Beatings
9	Kelis Feat. Cee Lo Lil Star	Take That Shine	VEVO
10	Camille Jones	The Greeps	BAR
11	Akon Feat. Snoop Dogg	I Wanna Love You	Universal
12	Fall Out Boy	This Ain't A Scene It's An Arms Race	Nonesuch
13	Justin Jack Starz	In Their Eyes	Nonesuch
14	The Killers	Read My Mind	Nonesuch
15	Nelly Furtado	Say It Right	SONY
16	Lily Allen	Alfie	Island
17	Omarion	Ice Box	EPIC
18	Ricky Martin	Feat. La Mari To Recuerdo	SONY
19	Madness	Sorry	Capitol
20	Christina Aguilera	Candyman	BMG

TOP 20 REALTONS

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

TOP 20 EUROPEAN DOWNLOADS

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



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



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

The previous highest charting of the band's four Top 40 hits, Glitter And Trama, reached number 21 in 2004, while their most recent success, Only One World, comes number 21 in 2004, while their most recent success, Only One World, comes number 21 in 2004, while their most recent success, Only One World, comes number 21 in 2004.

Copies, and is taken from Biffy Clyro's fourth album, Puzzle, which will be released in May.

Pos	Weeks In Chart	Artist	Title	Label
1	6	Take That	Shine	Parlophone
2	1	Gwen Stefani Feat. Akon	The Sweet Escape	Interscope
3	2	Kaiser Chiefs	Ruby	Island
4	10	Justin Timberlake	What Goes Around Comes Around	JIVE
5	8	The Fray	How To Save A Life	EPIC
6	4	Mika Grace Kelly	AKON THE SWEET ESCAPE	Casablanca/Island
7	16	Camille Jones vs Fedde Le Grand	The Creeps	INDEKS
8	6	Kelis Feat. Cee Lo Lil Star	Take That Shine	VEVO
9	7	Gossip	Standing In The Way Of Control	Backyard Beatings
10	11	Nelly Furtado	Say It Right	Geffen
11	6	Cascadia	Miracle	Infectious
12	9	Akon Feat. Snoop Dogg	I Wanna Love You	Universal
13	1	Biffy Clyro	Saturday Superhouse	SONY
14	21	Omarion	Ice Box	EPIC
15	2	Lily Allen	Alfie	Parlophone
16	2	Robbie Williams/Pet Shop Boys	She's Madonna	Capitol
17	2	Calvin Harris	Acceptable In The 80s	Columbia
18	12	Just Jack Starz	In Their Eyes	Mercyful
19	13	Fall Out Boy	This Ain't A Scene It's An Arms Race	Nonesuch
20	14	Take That	Patience	Parlophone
21	15	The Killers	Read My Mind	Nonesuch
22	4	Fergie	Glamorous	Universal
23	1	Madness	Sorry	Capitol
24	1	Christina Aguilera	Candyman	BMG
25	18	Mason	Excider	BMG
26	1	Sophie Ellis-Bextor	Catch You	Capitol
27	2	Enter Shikari	Anything Can Happen In The Next Half Hour	Arbore
28	1	Jojo	Too Little Too Late	Capitol
29	1	Scissor Sisters	She's My Man	Parlophone
30	3	P Diddy	Last Night	Bad Boy
31	27	Snaw Patrol	Chasing Cars	Fiction
32	20	Jojo	Too Little Too Late	Capitol
33	4	The View	Same Jeans	Parlophone
34	1	Simply Red	So Not Over You	Capitol
35	4	Paolo Nutini	New Shoes	Arista
36	1	Booby Luv	Boogie 2Nite	BAR
37	1	Get Cape. Wear Cape. Fly	I Spy	Arista
38	21	Amey Winehouse	Rehab	Island

Albums Chart

Wk	Wk Ago	Artist	Album	Label
39	33	FRON MALE VOICE CHOIR	VOICES OF THE VALLEY	Capitol
40	34	DASIS	STOP THE CLOCKS	Capitol
41	NEW	RY COODER	MY NAME IS BUDDY	Capitol
42	NEW	ANDREA ROSS	MOON RIVER	Capitol
43	29	NORAH JONES	NOT TOO LATE	Capitol
44	20	JOHNNY CASH	SAN QUENTIN	Capitol
45	18	ELO	OUT OF THE BLUE	Capitol
46	24	OMARION	21	Capitol
47	31	KLAXONS	MYTHS OF THE NEAR FUTURE	Capitol
48	49	PINK	I'M NOT DEAD	Capitol
49	37	TAKE THAT	NEVER FORGET - THE ULTIMATE COLLECTION	Capitol
50	32	VAN MORRISON	AT THE MOVIES - SOUNDTRACK HITS	Capitol
51	45	DORIS DAY	MAGIC OF VOICES	Capitol
52	30	AMY WINEHOUSE	FRANK	Capitol
53	NEW	REGINA SPEKTOR	BEGIN TO HOPE	Capitol
54	26	THE KILLERS	THE HUSS	Capitol
55	35	LESLEY GARRETT	WHEN I FALL IN LOVE	Capitol
56	42	KEANE	UNDER THE IRON SEA	Capitol
57	6	JUST JACOB	OVERTONES	Capitol
58	41	KASABIAN	EMPIRE	Capitol
59	37	KAISER CHIEFS	EMPLOYMENT	Capitol
60	43	TINA TURNER	ALL THE BEST	Capitol
61	40	MUSE	BLACK HOLES & REVELATIONS	Capitol
62	31	LUTHER VANDROSS	THE ULTIMATE	Capitol
63	40	MY CHEMICAL ROMANCE	THE BLACK PARADE	Capitol
64	62	P DIDDY	PRESS PLAY	Capitol
65	38	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Capitol
66	50	QUEEN	GREATEST HITS II & III	Capitol
67	NEW	NINA SIMONE	THE VERY BEST OF	Capitol
68	48	SNOW PATROL	FINAL STRAW	Capitol
69	NEW	MR HUDSON	THE LIBRARY A TALE OF TWO CITIES	Capitol
70	NEW	JACK SAVORETTI	BETWEEN THE MINDS	Capitol
71	51	CORINNE BAILEY RAE	CORINNE BAILEY RAE	Capitol
72	NEW	NEIL DIAMOND	THE BEST OF	Capitol
73	49	THE KOOKS	INSIDE IN/INSIDE OUT	Capitol
74	NEW	ARCADE FIRE	FUNERAL	Capitol
75	4	PATRIZZIO BUANNE	FOREVER BEGINS TONIGHT	Capitol

Chart compiled from actual sales last Sunday to Saturday across a sample of more than 1,000 UK shops. © The Official UK Charts Company 2007. Includes all UK and USA reissues.



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



42: Andrea Ross The BEBES Newground called her a 'triple Christina Aguilera'. Andrew Lloyd Webber is her mentor, and 15-year-old Adele's *19* makes her chart debut this week with *Moon River*. Singing in a classical style, the album includes Ross' take on standards like *You Raise Me Up* and *What The World ID Needs Now*. Is Love plus Lloyd Webber's own No Matter What and, more recently, *Start Of Something New* from High School Musical. Sales of 6,500 secure a number 42 debut, but *Moon River*'s target marketing should see it climb considerably next week.

TOP 10 INDIE SINGLES

Wk	Wk Ago	Artist	Title	Label
1	1	ENTER SHIKING	ANYTHING CAN HAPPEN IN THE NEXT HALF	Arts & Crafts (NYE)
2	1	GOSSIP	SHARK IN THE CAN CONTROL	Rock Your Records (NYE)
3	0	MAJNESS	SOBBY	Lady Luck Records (NYE)
4	0	THE SUNSHINE UNDERGROUND	BORDERERS	City Records (NYE)
5	2	PIGDEON DETECTIVES	ROMANTIC TYPE	Don't Be The Radio (NYE)
6	4	JUNIOR JAGG	FEAT. SHENA CARE ME (STUPID)ISSO	Defected (NYE)
7	0	HOWLING BELLS	LOW HAPPENING	Isola Records
8	0	KIPPS	LOCO	Cashless (NYE)
9	3	DAEWILD	NO EMOTION	Secret PT
10	6	MURCHEK	NIGHT LOU	XXX Recordings PT

TOP 10 INDIE ALBUMS

Wk	Wk Ago	Artist	Title	Label
1	0	DAEWILD	MAKE ANOTHER WORLD	Secret PT
2	1	GOSSIP	STANDING IN THE WAY OF CONTROL	Rock Your Records (NYE)
3	0	CHIMAIRA	RESURRECTION	Nuclear East (NYE)
4	6	ARCADE FIRE	FUNERAL	Rock Your Records (NYE)
5	3	JACK SAVORETTI	BETWEEN THE MINDS	Arts & Crafts
6	3	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Domino (NYE)
7	0	CHARLOTTE HATCHER	THE DEEP BLUE	Lady Luck Records (NYE)
8	0	MARY CHAPIN CARPENTER	THE CALLING	Zoe (NYE)
9	0	IN MY TIME	TRACES	Warp (NYE)
10	0	RIZD	THE THIRD HAND	NYE (NYE)

TOP 10 ROCK ALBUMS

Wk	Wk Ago	Artist	Title	Label
1	0	CHIMAIRA	RESURRECTION	Nuclear East (NYE)
2	1	MUSE	BLACK HOLES & REVELATIONS	Virgin (NYE)
3	3	MY CHEMICAL ROMANCE	THE BLACK PARADE	Water Street (NYE)
4	0	SAXON	THE FINAL SANCTUM	SPV Recordings (NYE)
5	2	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	Warner Brothers (NYE)
6	0	KORN	MTV UNPLUGGED	Virgin (NYE)
7	0	MANOWAR	GODS OF WAR	SPV Recordings (NYE)
8	4	MY CHEMICAL ROMANCE	THREE CHEERS FOR SWEET REVENGE	Warner Brothers (NYE)
9	7	GREEN DAY	AMERICAN IDIOT	Reprise (NYE)
10	9	LINKIN PARK	HYBRID THEORY	Warner Bros. (NYE)

TOP 10 JAZZ ALBUMS

Wk	Wk Ago	Artist	Title	Label
1	2	NORAH JONES	NOT TOO LATE	Blue Note (E)
2	1	AMY WINEHOUSE	FRANK	Capitol (E)
3	8	NINA SIMONE	THE VERY BEST OF	Capitol (E)
4	3	NORAH JONES	COME AWAY WITH ME	Philips (E)
5	4	NINA SIMONE	SONGS TO SING - THE BEST OF	Musical Club (E)
6	5	NORAH JONES	FEELS LIKE HOME	Blue Note (E)
7	6	ABDELLE PEYROUX	HALF THE PERFECT WORLD	Capitol (E)
8	7	SEASIDE STREET	DOOGUOOS MUSIC	Reprise (E)
9	7	RAY CHARLES	THE COLLECTION	The Blue (E)
10	6	ABDELLE PEYROUX	CARELESS LOVE	Warner (E)

TOP 10 CLASSICAL ALBUMS

Wk	Wk Ago	Artist	Title	Label
1	0	HAYLEY WESTERDA	THE ASSURE	Capitol (E)
2	4	FRON MALE VOICE CHOIR	VOICES OF THE VALLEY	Capitol (E)
3	3	KATHERINE JENKINS	SERENADE	Capitol (E)
4	0	LUDEWIG EINHAUT	EVERNINE	Capitol (E)
5	0	RUSSELL WATSON	THE VOICE - THE ULTIMATE COLLECTION	Capitol (E)
6	7	NATHASIA BOCCELLI	ARIA - THE OPERA ALBUM	Capitol (E)
7	1	NATHASIA MARSH	ANCHOR	Capitol (E)
8	0	THE CHORBOYS	THE CHORBOYS	Capitol (E)
9	0	VANESSA MAE	THE PLATINUM COLLECTION	Capitol (E)
10	8	KATHERINE JENKINS	LYVING A DREAM	Capitol (E)

■ Sales increase
■ Sales increase +50%
■ Reigned New Entry
■ Reigned Climber
■ Platinum (100,000)
■ Gold (50,000)
■ Silver (20,000)
■ IPI Platinum Europe (100,000 incl. UK)

99% Albums are made up of cassette, CD, CD+G and MP3. CD+G and MP3 are not included in the UK sales figures. * Includes sales of CD+G, DVD, MP3 and other formats. ** Includes sales of CD+G, DVD, MP3 and other formats. *** Includes sales of CD+G, DVD, MP3 and other formats.

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