

MUSICWEEK



MW research reveals an emerging trend favouring non-chart releases

Long tail aids niche market

Retail

By Ben Chard

The so-called 'long-tail' impact on the singles market, since the introduction of legal downloads, is reaching the albums business, according to new *Music Week* research.

A *Music Week* study of quarter one trading patterns indicates that, while sales of the Top 200 sellers plummeted year-on-year by almost 20%, the rest of the market **dropped by little more than 5%**.

It indicates that, as the top titles suffer the biggest falls in a clearly tough market, sales are being spread more widely across a greater number of titles.

The apparent trend is being warmly received by labels and retailers alike, coming after a challenging opening three months of 2007 when artist albums were 8.94% down on Q1 2006, despite the added boost of download album sales. These were not added to OCC sales figures until quarter two last year.

The drop was led by a sales crash for the Top 200 artist albums, whose total of 11.29m physical units in the 10-week period was 19.6% lower than the first quarter of 2006.

Further down the chart, however, it was a different story; out-

side the Top 200 best sellers, 13.10m physical artist albums were sold in Q1 2007, down just 5.21% on Q1 2006.

Furthermore, OCC data indicates that, despite the generally poor state of the artist albums market, sales of the 5,001st to 9,999th best-selling artist albums in Q1 2007 increased 11.82% year-on-year.

This comparatively robust performance, suggests Universal commercial director Brian Rose, is partly due to the falling price of chart CDs, which has forced many retailers to shift away from chart albums.

"Because there are thinner margins on chart, retailers are being forced to work campaigns even harder and getting better at it," he says.

Rose adds that the rise may also be influenced by the growth in online retailers, which can offer a far wider range of product than physical stores. - Play.com, for example, aims to offer all available UK catalogue albums by the end of the month and Amazon.co.uk already provides more than 1m different titles.

"We have grown and grown our catalogue business," says Play.com head of music Helen Marquis. "We have had growth just by expanding the catalogue."

Full market analysis, p6-7
ben@musicweek.com



XL and NME unite for White Stripes

NME has teamed up with XL Recordings to offer its readers an exclusive track from the new White Stripes album as a vinyl covermount.

A week ahead of the new album Icky Thump's first single

release, the June 6 issue of NME will feature a double-sleeved seven-inch version of album cut Rag & Bone, the first time the track will be available or heard anywhere. The pack will be completed with the release of the album's title track as a single on June 11, which, if purchased, can be added to complete the sleeve.

NME editor Conor McNicholas says the promotion kicks off a

three-week window of activity for the band, which culminates with the release of the new album on June 18.

"The seven-inch does quite a magical thing: it simultaneously gives the label and artist a lot more reach, but it also makes it a collector's item. And, weirdly, because we're doing more it becomes more collectable," he says.



Return of the cool cats

Music Week pays tribute to Squeeze's (pictured) chequered past and looks forward to their new material p13-16

Video royalties on way for acts

UK performers gain equality with European neighbours for video payments, after MMF lobby secures new deal p3

Standing out from the crowd

MW highlights new, niche festivals, and finds out how PRs are making a difference in a crowded market p9-11

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After a long battle, UK performers gain equal footing with their European neighbours for video payments

MMF lands royalties video deal for UK acts

Royalties

by Robert Ashton & Christopher Barrett

UK performers have won a long-running battle to get an equal footing with their European counterparts by securing the chance to begin earning royalties from video plays.

Under current legislation, UK performers only have audio rights when their recordings are played in public, which under the UK's 1996 Copyright and Related Rights Regulations means that PPL pays performers half the money accrued through performance royalties with the remaining 50% going to the record label. Because a similar audio-visual performance right failed to be established by WIPO at the diplomatic conference in 2000 held in Geneva, there is no legislation compelling VPL to pay artists for their public performance in audio-visual performances.

It means that after a video has been played on music TV stations such as MTV, VPL lands 100% of the money earned from the use of the promo directly to record labels. However, in the rest of Europe the legislation was applied differently by governments, meaning that performer royalties in France, Germany or anywhere else on the continent are allowed to go directly to the user.

However, because the labels have usually paid for the upfront costs of the video fee, labels have passed any money back to the artist – or credited their audio-visual account.

MMF head of copyright and contracts David Stopps says,



Jazz Summers: pushed for settlement

"Before this breakthrough, very few artists were ever paid anything from their video royalty account as costs usually exceeded income. With this new arrangement, there is a chance that some artists will be in the black on their video royalty accounts and will actually get paid."

This system has been fought by the MMF since 1996 and, after becoming chairman in 2004, Jazz Summers put the issue at the top of his agenda. Over the last 18 months he has systematically picked off the

business is more streamlined, we should see it paid through directly to the artist like PPL," says Summers. "But this is a start and it's a great achievement for the MMF. It shows we do fight for our artists."

Although it is thought unlikely that many artists will derive huge income from the new arrangement, some big artists with many video plays or those acts who have shot inexpensive videos could benefit.

EMI UK & Ireland chairman and CEO Tony Wadsworth says the agreement was a "no brainer" and that EMI has been issuing video payments to new artists for several years. "After my meeting with Jazz, I extended it to all our current artists because I feel that there are too many grey areas in the relationship between artists and record companies," explains Wadsworth.

Tony Hadley's manager and former MMF chairman John Glover says the issue has run for many years before the final major, Warner's, agreed. "No one expects to earn a load of money. All we ever wanted was to get the royalty credited to the [audio visual] account. We've said 'Everyone else in Europe gets this and guys you won't lose out.'"

According to Summers, it was Universal Music UK executive VP Clive Fisher who he negotiated with first, followed by EMI, Sony BMG and Warner.

Billy Bragg manager Peter Jenner is also pleased with the result, adding that the previous system of "didn't feel right." Jenner believes the new deal could have a positive effect on the bank balance of bigger acts, but it is more a question of "equity." He adds, "This is a very important gesture of justice I suspect."

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With this new arrangement, some artists will be in the black on their video royalty accounts and will actually get paid

David Stopps, MMF

major to persuade them to voluntarily agree to account 50% of VPL income into the artists' video account. Some indie labels have been doing this.

"I think one day, when the

New MW column by Radio One music head

Music Week has secured the services of one of music radio's most influential executives, with Radio One head of music George Ergatoudis becoming a regular columnist for the magazine.

Ergatoudis, who took on his current role at the BBC station in October 2005, will debut next week with the first instalment of *The George Ergatoudis Column*.

He will not be addressing just radio issues in his column, he says, at a time when the music business is "facing the most exciting and challenging period in its history, challenges which are equally applicable to the wider media and entertainment industries".

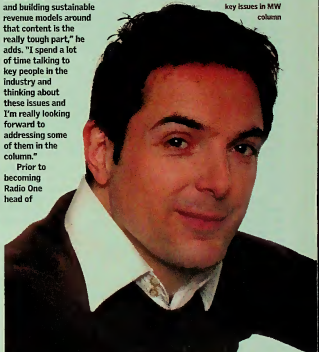
"Great content will always remain essential, but grabbing the attention of an audience and building sustainable revenue models around that content is the really tough part," he adds. "I spend a lot of time talking to key people in the industry and thinking about these issues and I'm really looking forward to addressing some of them in the column."

Prior to becoming Radio One head of

music, Ergatoudis started his radio career at the station as a trainee producer in 1989, working on shows for presenters such as Alan Freeman, Simon Bates and Dave Lee Travis.

After a period working with Island Records, he returned to Radio One in 1990 as a freelance producer on programmes including the Top 40 chart show before joining Kiss 100 as senior producer the following year. He was back at Radio One in 1997, producing Simon Mayo and Jo Whalley's weekday shows, then moved over to digital sister station 1Xtra as music manager from its launch in 2002.

Ergatoudis looking forward to addressing key issues in MW column



THEPLAYLIST

Listen to and view all these tracks at www.musicweek.com/playlist

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OPERATOR PLEASE
Crash Traffic (Brillie)
First featured as a demo in 2006, *Crash Traffic* is the UK's last week affirmed their bright future (single, June 02)



THE CHEMICAL BROTHERS
Do It Again (Virgin)
First taste of the Chemicals' new album is an understated, increasingly catchy song. Innovative as ever (single, June 4)



VAMPIRE WEEKEND
An End Has A Start (Kitchenware)
(unsigned)
Editors deliver a consistent follow-up to their debut that does not stray from the formula which generated their fanbase. (album, June 25)



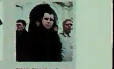
THE BRAVERY
The Sun And The Moon (A&M)
Gone are the Eighties' ands and angular barbers, in their place is a good album and an understated new issue. (album, July 02)



NEW YOUNG PONY CLUB
Ice Cream (Mudstar)
This album has been waiting in the wings for over a year now and summer '07 is the time it will hit the mainstream. (single, May 21)



MIMS
This Is Why I'm Hot (Capitol)
While not offering anything too experimental, MIMS' debut will please the masses. Catchy R&B with a minimal production. (single, May 21)



THE TWANG
Either Way (B-Unique)
If there is a song that will ensure the Twang live up to the hype, it is this pop tune built around a catchy guitar melody. (single, May 21)

Elton's 60th birthday year brings Novello nominations

The Trojans' 'Dancin' on cake' for Sir Elton

Awards

by Paul Williams
Sir Elton John is facing the prospect of a belated 60th birthday present, with his Scissor Sisters songwriting collaboration landing him his first Ivor Novello nominations in nearly a decade.

The singer-songwriter, who reached the birthday milestone last month figures twice in the 2007 shortlists announced today (Monday) for I Don't Feel Like Dancin', which he penned with the New York couple's Scott Hoffman and Jason Sellars.

The song is vying for PRS most performed work and international hit of the year at the 52nd annual ceremony, which takes place at London's Grosvenor House Hotel on Thursday, May 24.

"For one of the greatest songwriters we've ever had to be nominated on his 60th birthday is rather fitting," says Universal Music Publishing director Steve Rendell and UK managing director Paul Connolly, whose company signed Sir Elton and his long-time collaborator Bernie Taupin to a long-term worldwide deal in 2005 to cover their entire catalogues.

It is the first time since 1929 - when his world-record-breaking Candle In The Wind 1997 was shortlisted and subsequently won the best-selling UK single and international hit of the year categories - that John has been nominated in the annual music publishing event. However, he backed up an 11th Ivor Novello in 2000 for international achievement in musical theatre for The Lion King with Sir Tim Rice and won a rarefied Glen Academy fellowship in 2004 as part of the Ivors 50th year.

The presence of Elton on the songwriting credits for I Don't Feel Like Dancin' allows EMI Music Publishing-singer Scissor Sisters to be considered for an Ivor for the first time. Under the rules of the British Academy of Composers and Songwriters, award-winning songs featuring non-UK songwriters qualify if at least one-third of the credits are British.

For one of the greatest songwriters we've ever had to be nominated on his 60th birthday is rather fitting

Paul Connolly, Universal Music Publishing Europe

The 52nd Ivor Novello nominations list

BEST SONG MUSICALLY AND LYRICALLY: Elvise by METROVEX (Universal); Sophia by Palot (Chrysalis) When The Sun Goes Down by Tarsus (EMI).

BEST CONTEMPORARY SONG: Over And Over by Goddard, Taylor, Martin (Warner-Chappell); Rehab by Winehouse (EMI); Yeah Yeah by Bridges, Pearn, Thorne, Caporaso, Clow (Nattin' Hi/Universal/EMI).

BEST ORIGINAL FILM SCORE: Casino Royale by Arnold (Sony-ATV); Ice Age: The Meltdown by Powell (EMI); Severance by Hanson (All-Edel).

BEST TELEVISION SOUNDTRACK: Hotel Babylon by Lane Williams (Buck); Shiny Shiny Bright New Hole in My Heart by Helen (EMI); The Virgin Queens by Phipps (BDO).

PRS MOST PERFORMED

EMI Music Publishing managing director Guy Moot says the depth of the Sisters' songwriting is huge. "They've taken many different influences here and it's just fun," he adds. "It's frivolous, but not in a throwaway way."

Two EMI Publishing acts, Arctic Monkeys and Amy Winehouse, are nominated in the same respective categories where they were previously shortlisted. A year after he and the band were shortlisted for best song musically and lyrically for I Bet You Look Good On The Dancefloor, where they lost out to KT Tunstall's hit Suddenly I See, the band's Alec Turner is in the running for the same award with When The Sun Goes Down. The nomination announcement is neatly timed as it coincides with the release today of the band's second album Favourite Worst Nightmare. "We are expecting big things," says Moot. "It's real progress. It's a real maturing, but it stays true to what they're about."

Winehouse's shortlisting for Rehab as best contemporary song comes three years after she won the award in the same category for Stay Awhile. "We're expecting big things," says Moot. "It's real progress. It's a real maturing, but it stays true to what they're about."

WORK: I Don't Feel Like Dancin' by John Hoffman, Sellars (HST Management/Universal/EMI); Put Your Records On by Rick Beck, Christidou (Global Talent/Good Groove); Sorry by Madonna, Price (Warner-Chappell).

INTERNATIONAL HIT OF THE YEAR: I Don't Feel Like Dancin' by John Hoffman, Sellars (HST Management/Universal/EMI); Rudebox by Williams, Spicer, Andrews, Dunbar, Shakespeare, Collins, Laswell, Allen (BMG/Chrysalis/Universal/Warner-Chappell); Sorry by Madonna, Price (Warner-Chappell).

NON-SHORTLISTED AWARDS: BEST SELLING UK SINGLE: The Makeover by Amy Winehouse (EMI); BEST SELLING ALBUM AWARD: OUTLAW by The Roots (Jive); THE IVORS CLASSICAL



Top tamer: Scissor Sisters (top) and Casino Royale have been nominated for PRS most performed work and international hit of the year.

MUSIC AWARD PRS OUTSTANDING CONTRIBUTION TO BRITISH SONGWRITERS OF THE YEAR LIFETIME ACHIEVEMENT THE SPECIAL INTERNATIONAL AWARD THE ACADEMY FELLOWSHIP

EMI has an unrivalled seven nominations this year, compared to five for Universal whose haul includes Scott Matthews with E-Zute for best song musically and lyrically. Half of Warner/Chappell's four nominations are made up of Madonna and Stuart Price's collaboration Sorry, which is vying for PRS most performed work and international hit of the year. It is the first Ivor nomination for Madonna, who like the Scissor Sisters qualifies because her collaborator is British, since Beautiful Stranger was shortlisted twice and won one prize in 2000.

BMG Music Publishing - which can be cited as last year's separate entity, with new owner Universal awaiting takeover approval from the European Commission - picks up just one nomination for the multi-company, multi-published hit Rudebox. Sony/ATV's one nomination is for David Arnold's Casino Royale score.

Chrysalis Music Publishing is among the other publishers credited on Rudebox, while the same company also picks up a nomination for Nerrin Pallo's Sophia as best song musically and lyrically. Among the other independent publishers, Global Talent and Good Groove are in the running for PRS most performed work for the Corinne Bailey Rae hit Put Your Records On.

HELLO GOODBYE
LOBBY
Label: Drive-Thru Records/RCA
Marketing: Simon Burnaby, RCA, TV
Richie Crossley

Sony EMI, Press: David Freeman and Beth Brookfield, RCA National Radio: Lighthouse, RCA, TV: Mark Murphy, RCA, Regional Radio: Lynn

Swindhurst, Sony BMG, Online: Ben Towler, Sony BMG, UK: Craig Jones, Eurosolution.

HELLO GOODBYE

With the release of their debut album Zombies! Artists Vampire! Dismissed! next month, Hello Goodbye will become the first act to benefit from a UK set-up for the esteemed US indie label Drive-Thru.

Following the conclusion of a Europe-wide partnership with Sony BMG, Drive-Thru will oversee all of their UK releases in the UK. The European deal comes as a direct result of Drive-Thru's Stateside success with Hello Goodbye's debut single, Here (In Your Arms), which to date has achieved more than 700,000 download sales in the US alone.

In the UK, the download is currently playlisted at Radio One and

Capital and its physical release on May 14 will precede the album on May 21. RCA senior marketing manager Simon Barnabas says his company is undertaking a two-tier marketing strategy for Hello Goodbye. "There really are two different phases that will happen simultaneously. The first is focused on the band's existing fanbase, interacting with them through their own blogs. At the same time, we are launching them as a machine to meet the marketing needs of the band's existing fanbase. The first is focused on the band's existing fanbase, interacting with them through their own blogs. At the same time, we are launching them as a machine to meet the marketing needs of the band's existing fanbase.

"The band sold 10,000 tickets to their UK tour earlier this year, including a night headlined at Reading and London's Astoria

SNAP SHOT



EMI publishing looks at securitisation issues

Eric Nicol's decision to explore securitisation of EMI's music publishing has raised eyebrows and caused reactions from the city, who last week voiced animosity against the CEO's enthusiasm for reinventing his business.

The securitisation proposal, to reduce financing costs, was buried deep in last Wednesday's trading statement from the major, which did not spring any other major accounting surprises. EMI Music's revenue for the year ended March 31 2007 is expected to fall 15%.

Although publishing revenues are expected to be flat for the same period, they consistently provide a more reliable source of funds than recording revenues. Nicol says he now wants to examine a potential securitisation of these assets, which he hopes to complete in March 2008.

Although securitisation has been discussed within EMI, Nicol might have been persuaded to look into it more seriously now because publishing assets are deemed to be at a premium.

Nicol wants to reduce the financing costs of servicing debt

levels running at €910m, up slightly on last year's £279.5m. The company is already funding a restructuring programme worth £125m and the acquisition of Toshiba's 45% interest in TOEMI.

But EMI is refusing to reveal how much it wants to raise through the deal, which raises cash backed by future royalties that would be earned on the catalogue. Although the company has already appointed Deutsche Bank and the Royal Bank of Scotland to examine the move, it is by no means a done deal, while some analysts are questioning whether securitisation is such a shrewd move to "accelerate" change now.

One broker is unconvinced, suggesting the move would give EMI "limited scope" and suggests it is a little late in the day since this method of raising finance has been around for a decade. Credit Suisse analyst Nick Bertolotti believes management should be given some credit for looking at the option. But he also believes it may be a "poison pill" for Warner or private equity groups interested in making a play for EMI.



USB stick format launches for albums and compilations

The coming month will herald the arrival of the USB stick as an album format for the first time, in both the compilations and artist albums market.

Universal is targeting the 30th anniversary of Bob Marley & The Wailers' classic album *Exodus* as the artist albums launch-pad for the USB stick format on May 21.

But the major, which was behind the first USB releases when it put out singles by Keane and Fratellis, will be beaten to market by Emap - whose releases are distributed by Universal - which is planning to issue a new rare compilation, *Kiss Does...Raw*, in the format via HMV stores and on the Kiss and HMV websites next Monday (April 30).

For Universal, the Marley re-issue as a USB stick will be the first of what it plans will be a number of album releases in the format, as it looks to add new impetus to a physical albums market in which sales were at their lowest for an opening quarter for five years in quarter one.

"We think there is something in the USB format," says Universal commercial director Brian Rose.



Bob Marley: *Exodus* to be released on USB

"We were the first company to take it to the market, having success with Keane and Fratellis, and we always had the Bob Marley *Exodus* 30th anniversary re-issue in mind for the format."

Rose adds Universal is now pushing for chart eligibility for the stick format. While this will not happen by the time the Marley re-issue comes out, he is hopeful it will be agreed by the half-way point this year.

"It's been through the first stage with the Chart Supervisory Committee and I believe the response has been positive, but it's not been rubber-stamped," he says.

Emap, meanwhile, is planning to back its USB-issued compilation

album with promotion via Emap Music TV stations as well as the Kiss and Big City radio networks and DAB stations *The Hits* and *Q*. A poster campaign will back the release in London, along with print advertising in *MisMag*.

Emap Music managing director Jon Mansfield says, "We believe new innovative formats like the USB memory stick album bridge the gap between the physical and digital purchase experience. Consumers are more demanding and expect new and exciting format ideas with added value."

The album is the latest in the Kiss *Does...* series, and will be available via both CD and 1GB USB stick. The release features 26 tracks, album artwork and bespoke packaging.

For Kiss, compilation albums are a means of developing an income stream beyond traditional on-air advertising, and the company is keen to push ahead with new formats. In January, it partnered with trackdown.net to launch an online service allowing listeners to buy all tracks played by specialist DJs on the Kiss network.

Popworld Pulp magazine is suddenly pulled after only two issues

Popworld title is pulped

Media

by Stuart Clarke

The closure of Popworld's spin-off magazine *Popworld Pulp* after just two issues left many in the publishing world scratching their heads last week. The confusion arose not so much from the fact that the magazine did not work, but rather the speed at which the title was abandoned.

Brooklands Group made the decision to pull the title just six days after the first issue had gone on sale, because at that point the publication had undersold the launch projections of 60,000 copies by more than 85% - some 9,000 copies. By contrast, pre-launch investment from Brooklands had seen a 10-strong team in place since January and various other members working on the title since January 2006.

NME editor-in-chief Conor McNicholas suggests investment clearly was not as firm as suggested. "Nobody ever expects anybody to get a magazine right on the first issue, so to that end it was a surprise that the magazine wasn't given

time," he says. "Making a weekly music magazine stick was always going to be a very difficult proposition and if you get it wrong it's a very easy way to lose an awful lot of money very quickly. Clearly, Brooklands' pockets were not as deep as they had originally claimed."

Newstrade investment on launch resulted in 130,000 copies of the title in-store week one and marketing included a TV advertising drive.

Clearly Brooklands' pockets were not as deep as they had originally claimed

Conor McNicholas, NME editor-in-chief

Chris Ingham, publisher of Future Publishing titles including *Metal Hammer* and *Classic Rock*, says any suggestion the title's failure represents a dwindling of the magazine market is ill-informed. "Knee-jerk scaremongering over the so-called 'death of print' is highly amusing," he says. "We're in a transitional phase where existing

print and their online extensions are simply merging into good quality media brands, full stop. I don't think that the closure of *Popworld Pulp* indicates that it is no longer feasible to launch a printed music magazine whatsoever."

Peter Robinson from irreverent pop music website *Popjustice*, says the magazine suffered from a very low profile on launch. "The only marketing I saw for *Popworld Pulp* was an advertisement on my own website. The magazine was good and achieved what it set out to do editorially, but if your marketing team can't - or don't have the money to - do their jobs, and if your publisher doesn't have the bollocks to see a project through, you don't really stand a chance."

Popworld Pulp was Brooklands' second attempt to turn the Popworld brand into a successful magazine title and the latest example of the publisher's failed ventures into the world of the printed TV show spin-off. In 2002 it launched *Popworld* magazine as a monthly, which enjoyed a short print foray under the helm of ex-*Smash Hits* editor Gavin Reeve. Meanwhile, in late 2006 it ceased publication of

four titles: *Location, Location, Location*, *Location, Location, Location*, *You Are What You Eat* and *Property Lovers* due to collective unprofitability. At the time of the closures, speculation that put a cloud over the pre-announced launch of *Popworld Pulp* was dismissed by Brooklands Group chief executive Darren Styles, who noted at the time: "There's not a question mark against it at all. We have a team of 10 working on pilot issues, and a full printed dummy will go out to record companies and agencies in the next few weeks. The investment in that title is absolutely ring-fenced."

"Magazines can succeed from the first issue as long as you get the proposition right," confirms McNicholas. "Ultimately, for the Popworld brand on television, its



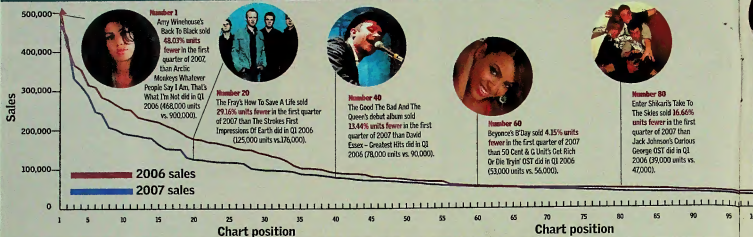
Here today, gone tomorrow: Popworld Pulp was pulled just six days after the first issue went on sale

strength has been not in terms of being a guide, but in terms of being entertaining and that's fine on a free medium on television. But when you're asking people to pay for your product, as we do with magazines, it's a very different and much deeper relationship that you have with them."

The title's editor Hannah Verdier - a former deputy editor at *Smash Hits* - was among the 10 staff made redundant last week. stuart@musicweek.com

WHERE Q1
DECLINED
MOST11-20:
-27.0%11-20:
-34.2%21-30:
-27.82%31-40:
-18.01%

The sales are not stacking up: Top 200 album sales for the first quarters of 2007 and 2006



GRAPH SHOWS THE Q1 SALES ACHIEVED BY THE ALBUMS RATED AS THE TOP 200 BEST-SELLING ALBUMS OF QUARTER ONE 2007 (RED) COMPARED TO THE TOP 200 BEST-SELLING ALBUMS OF QUARTER ONE 2006 (BLUE). SOURCE: Q1 DATA BASED ON WEEK-ANALYSES. SOURCE: Q1 DATA BASED ON WEEK-ANALYSES. SOURCE: Q1 DATA BASED ON WEEK-ANALYSES.

The full story behind the

MW investigates the worrying contraction of the albums market in quarter one 2007, which, compared to 2006, is consistently down across the Top 200

Market shares

by Ben Cardew

The UK music industry is, as the Chinese proverb would have it, living in interesting times: the first quarter of 2007 alone saw senior executive shake-ups at EMI, HMV and the BPI, and sales figures for artist albums fell nearly 9% year-on-year. On the face of it, not good.

Yet, shift the prism slightly and things change: *The Word* magazine boldly proclaims 2007 to be "the best year for music ever" on the cover of its current issue. And, indeed, new albums are due later in the year from big hitters such as James Blunt, Dido, Linkin Park and The White Stripes, while the whole industry is in frenzied excitement about the release today (Monday) of the Arctic Monkeys' second album *Favourite Worst Nightmare*.

So why the big quarterly fall? Exponents of the blip theory highlight the success of the Arctic Monkeys' record-breaking debut album *Whatever People Say I Am, That's What I'm Not*, which was released in January 2006 and went on to become far and away the biggest seller of the quarter, shifting more than 900,000 units in the 13-week period. Its nearest competitor - Jack Johnson's *In Between Dreams* - sold nearly 417,000 units in the same period.

The biggest-selling artist album in Q1 2007, Amy Winehouse's *Back To Black*, sold around 468,000

units in Q1, clearly way down on top of the Arctic Monkeys.

However, the Winehouse album's sales are very respectable on an historical basis. Among the biggest-selling artist albums in the first quarters of 2005, 2004, 2003 and 2002 (Scissor Sisters' eponymous debut, Katie Melua's *Call Of The Search*, Justin Timberlake's *Justified* and Stereophonics' *Just Enough Education To Perform*, respectively), only one release breached sales of 500,000 units in the quarter - Call Off The Search, which sold nearly 741,000 units in the period.

The seemingly inevitable conclusion, then, is that the runaway success of *Whatever People Say I Am, That's What I'm Not*, which sold more copies in a January week than any other album in history, has skewed the market, and figures for 2007 have suffered accordingly.

This view is, to some extent, supported by sales figures for the market as a whole. Artist albums were down 8.94% for quarter one 2007, with 25.37m units sold, compared to 27.87m in the first quarter of 2006. Combined album sales fell 5.57% for the same period despite the fact that digital album sales were not counted in Q1 2006's tally.

Strip away the Arctic Monkeys' sales from Q1 2006, however, and the artist albums market was down a more modest 5.9% in the first quarter of 2007 - not a brilliant result, but better than the overall picture. Repeating the experiment for the combined albums market gives a fall of 2.99% for Q1 2007.

Irrespective of the Arctic Monkeys effect, some complaints have focused on a generally weak release schedule in Q1 2007 - one retailer says that there was nothing



Mika: In a good position

Q1's Top 10 singles

1. MIKA Grace Kelly (*Cashmere/Island*)
2. THE PROCLAIMERS/BRIAN POTTER/ANDY PIPKIN (*I'm Gonna Be 500 Miles* (EMI))
3. KAISER CHIEFS Ruby (B-Unique/Polydor)
4. JUST JACK Starz In Their Eyes (Mercury)
5. THE FRAY *How To Save A Life* (Epic)
6. GWEN STEFANI FEAT. AKON *The Sweet Escape* (Interscope)
7. TAKE THAT *Shine* (Polydor)
8. AKON FEAT. SNOOP DOGG *I Wanna Love You* (Universal)
9. FALL OUT BOY *This Ain't A Scene, It's An Arms Race* (Mercury)
10. JOJO *Too Little Too Late* (Mercury)

SOURCE: OFFICIAL UK CHARTS COMPANY

in the quarter that got consumers particularly excited - and a lack of blockbuster releases.

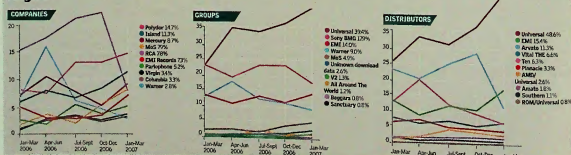
But chart figures indicate otherwise. Of the 40 biggest-selling artist albums of Q1 2007, 17 were released within the quarter and nine of these were debuts. This is, on the surface, a marked improvement on Q1 2006, when only 13 of the quarter's 40 top artist albums were released within the period

and five of these were debuts.

Exclusive new analysis conducted by *Music Week* also highlights a striking polarity between sales of the biggest hits of the quarter and the less significant titles. For one thing, the analysis indicates that it is among the very biggest albums where the sales drop-off is most pronounced.

Combined, the 10 biggest-selling artist albums of Q1 2007 sold

Singles



41-90: -12.9%	61-70: -4.33%	81-90: -15.96%	101-110: -16.15%	121-130: -16.77%	141-150: -13.15%	161-170: -10.19%	181-190: -6.13%
51-60: -8.71%	71-80: -12.19%	91-100: -15.03%	111-120: -13.84%	131-140: -14.75%	151-160: -11.04%	171-180: -9.78%	191-200: -9.71%

Figures refer to positions in the Top 200 biggest-selling artists albums of quarter one 2007, with sales compared to the same period in 2006.



Number 100
Britney Spears' Early Years sold 129% more units fewer in the first quarter of 2007 than Razzlight's Up All Night did in Q1 2006 (38,000 units vs. 38,000).



Number 128
The RayJACK Collection sold 15.4% more units fewer in the first quarter of 2007 than Shaheen's Oral Fixation Vol 2 did in Q1 2006 (28,000 units vs. 31,000).



Number 140
Panic! at the Disco's A Fever You Can't Sweat Out sold 14.04% more units fewer in the first quarter of 2007 than The Kooks's The Inside Collection did in Q1 2006 (22,000 units vs. 25,000).



Number 166
David Byrne's Number Ones sold 10.47% more units fewer in the first quarter of 2007 than Graham Coxon's Low Travels At Light Speeds did in Q1 2006 (21,000 units vs. 23,000).



Number 180
Evanescence's Fallen sold 5.22% more units fewer in the first quarter of 2007 than 50 Cent's The Massacre did in Q1 2006 (18,000 units vs. 20,000).



Number 200
Nickelback's Hold Your Colour sold 10.24% more units fewer in the first quarter of 2007 than Nickelback's This Song Remains About the Way it Did in Q1 2006 (16,000 units vs. 18,000).

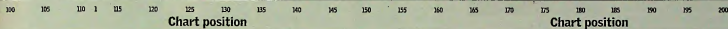


Chart position

Chart position

Crash of quarter one

Q1's Top 10 albums

1. AMY WINEHOUSE Back To Black (Island)
2. TAKE THAT Beautiful World (Polydor)
3. MIKA Life In Cartoon Motion (Cassablanca/Island)
4. KAISER CHIEFS Yours Truly Angry Mob (B-Unique/Polydor)
5. SNOOP PATROL Eyes Open (Fiction)
6. THE VIEW Hats Off To The Baskers (DGC)
7. JAMES MORRISON Undiscovered (Polydor)
8. THE FRATELLIS Costello Music (Folono)
9. NELLY FURTADO Loose (Geffen)
10. RAZORLIGHT Razorlight (Vertigo)

SOURCE: SPINOFF BY CHARTS COMPANY



Winehouse: tall hair, lofty ambitions

2.93m copies, a 21.70% fall on the same period of 2006. This difference in sales, by and large, decreases the further down the chart you look: sales of the 31st to 40th biggest sellers of the quarter were down 18.01% year-on-year; sales of the 151st to 160th biggest artist sellers dropped a more moderate 11.04% annually (see graph above).

Indeed, while the 200 biggest selling artist albums of Q1 2007

sold 11,666,576 including disc sales, 16.35% down on Q1 2006 (14,048,049), the 101st to 200th biggest sellers of Q1 2007 were down just 12.85% on the previous year.

"If you had a massive album, that would have helped the figures, but the fall is across the board," says Millward Brown charts director Bob Barnes. "There is a lack of exciting new releases and generally

people aren't buying CDs. Everything is down. Valentine's Day was down. The Brits effect was down."

The BPI is keen to put this into context however. Chief executive Geoff Taylor says, "Trading conditions are tough, but the UK market has not experienced the declines seen globally and in 2006 the overall albums market was up almost 45% by volume compared to 1997."

"Album sales are down year-on-year, but we need to put the figures into context. Compilations are up more than 10% on last year, and until week 12 the overall albums market was also up just shy of 1%, but with two weeks of poor sales dragged the market down by 5.5%."

Retailers, for the large part, also remain optimistic and, despite the tough high street trading conditions, they have some reason to be: both HMV and Virgin Retail claim to have grown their market share in their Christmas and online retailers, with the majority of chart CDs now for sale at around the £10 mark. Indeed, even Tesco complained of price deflation in the entertainment sector this week, as it announced annual profits of almost £2.5bn.

supermarkets are continuing to grow their market share for music at the expense of physical music specialists. This, Barnes explains, is simply not borne out by the figures.

"[The growth of music sales at the supermarkets] is pretty much levelled off," he says. "Tesco said that they have 25% of the CD market. They haven't. They have 25% of the chart CD market. HMV and Virgin haven't got a strong market share of the top end, but they have when you widen the criteria out."

"The only sector that has suffered is the general multiples - like Woolworths and WH Smith - but that is because not many of them exist. Overall, the market share of the supermarkets hasn't really grown in the last year. But they are taking a bigger part of the chart market."

Another key factor for retailers is the ongoing price deflation in the CD market, driven by supermarkets and online retailers, with the majority of chart CDs now for sale at around the £10 mark. Indeed, even Tesco complained of price deflation in the entertainment sector this week, as it announced annual profits of almost £2.5bn.

Throughout the troubled quarter, however, one major record company has had particular cause to be content: Universal has enjoyed dominance of the singles, artist album and compilations markets, in one week claiming 67.7% of the artist albums market, 55.8% of the singles market, 33.2% of the compilations market and 57.5% of radio airplay.

Unsurprisingly then, Universal was again the dominant force in the quarter's market shares, with a leading 36.1% of the albums market - actually slightly down on its 37.0% share in Q4 2006 - and 39.4% of the singles market, up from 35.8% in Q4 2006.

Meanwhile, EMI defied expectations in a quarter that saw it heavily criticised for warming on profits, by losing just 0.2 percentage points of its share of the albums market, from 16.2% in Q4 2006 to 16.0% in Q1 2007, and growing its share of the singles market, from 11.5% in Q4 2006 to 14.0%.

Sony BMG, however, lost ground on singles and albums. Its share of the former fell from 24.7% in Q4 2006 to 17.9% in the first quarter of 2007, and in albums its share fell from 24.8% to 17.7%.

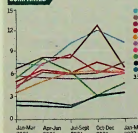
Among the industries, Ministry Of Sound again led the market, with a 7.9% share of the singles market (by company). This was up on Ministry's singles share for Q4 2006, as was its 2.7% share of the albums market, suggesting that the nascent dance music revival may have legs.

Overall, the first quarter of 2007 will probably not be remembered fondly among the music industry. Roll on quarter two, when many will be hoping that the Monkeys can work their magic again.

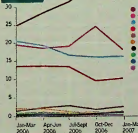
ben@musicweek.com

Albums

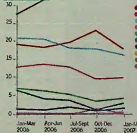
COMPANIES



CELEBS



DISTRIBUTORS



Commercial sector feels that Ofcom's proposals are not radical enough

Ofcom report falls too short

Licensing

by Robert Ashton

Ofcom's plans to address regulation and licensing in the radio industry have fallen short of the radical regulatory revamp the commercial sector is demanding. The regulator's proposals were outlined in a report last Tuesday in which it set out potentially far-reaching proposals on the future of the sector, covering everything from regulation to the future use of the AM and FM spectrums. It comes against a background in which Ofcom predicts 90% of UK radio listening will be via digital by 2017.

Among a raft of proposals, it suggests:

- easing up the "broadness" regulatory requirements of local analogue stations following Star 107.9 and River FM, Scotland handing back their licences last year
- the Government considers simplifying the current ownership system across analogue and digital by moving to a single set of rules
- reducing funding restrictions on community radio
- a review of the AM spectrum in 2009 and the FM spectrum in



We believe it is essential to review the entire current approach to regulating commercial radio

Andrew Harrison, chief executive, RadioCentre

2012 to discover whether they are the "most appropriate use"

- a discussion about selling off analogue spectrum or possibly introducing a common end date for those services.

Ofcom chief executive Ed

Richards says he believes the changes will "ensure a vibrant and innovative UK radio sector".

However, the RadioCentre, which represents commercial radio groups, is less enthusiastic. Its chief executive Andrew Harrison says that he is disappointed that the proposals "appear to be incremental small steps" of deregulation rather than a "giant leap" forward for the industry.

While welcoming the fact Ofcom has undertaken the review in light of the changes happening in the sector, he adds, "We fundamentally believe it is essential to review the entire current approach to regulating commercial radio. Even with the welcome deregulatory moves proposed by Ofcom, it will continue to be subject to far too detailed sector-specific rules on ownership, locally-produced programming and technical broadcast standards. We're just not convinced that's appropriate in a modern, market-led, multi-platform world".

Amplifying Harrison's theme, head of external affairs Lisa Kerr says radio stations have had to completely remodel for the digital environment and it is not too much to ask for the regulatory structure that governs them to also be totally

remodelled. "We don't think it [Ofcom's proposals] is wrong. But it is not as right as it should be."

A spokeswoman for Capital Radio owner GCap adds that the group believes Ofcom's consultation has identified many of the key issues facing commercial radio. She says GCap will work with the RadioCentre closely to ensure Ofcom "makes the most of this opportunity to review the very substantial regulatory burden borne by commercial radio so that the industry can make a successful transition to digital".

A spokeswoman for Ofcom says the proposals are "background planning" and that it will run a consultation period until June 29. However, no decision on spectrum use or a possible common end date for analogue could be taken before the end of the two AM and FM reviews. But she rejects criticism that the proposals do not go far enough, adding there has to be protections for listeners.

When getting the balance right, it's about protections for consumers and also creating diversity and choice. And we think these are significant changes to radio", she adds.

robert@musicweek.com

Radio digest

DAB radio coverage to extend

■ DAB radio coverage is to be increased to cover 90% of the population, after the sole commercial operator announced plans to build an additional 10 transmitters. **Digital One**, which operates transmitters for a number of commercial stations such as Virgin Radio and Classic FM, says the extra transmitters will make it the largest DAB radio network in the world.



On the decks: Mylene Klass's Capital Radio show is to be syndicated

- **Mylenee Klass's Sunday evening Capital Radio programme** is to be networked across GCap's The One Network of 42 stations from April 29. The 8pm show features a mix of music, celebrity guests, phone-in debates and discussions.
- **National DAB station The Jazz** is to launch a scholarship to develop new jazz talent. With support from The All Parliamentary Jazz Appreciation Group, The Jazz and Yamaha will be giving away \$50,000 over three years to nine students aged between 18 and 30 and in full-time music education.
- **GCap** has been linked to a bid for Virgin Radio, according to press reports. The UK's largest radio group is said to be considering a joint bid with Virgin Group chairman Richard Branson, according to the Sunday Telegraph.
- **Classic FM** produced its first ever webcast last Tuesday featuring opera stars Natasha Marsh and Alfie Boe. The two singers performed alongside 17-year-old Rhiannon Lambert, who won a Classic FM online talent contest.
- **Capital Disney** has agreed a £120,000 deal with Nickelodeon to sponsor its website. Users who click to listen live to Capital Disney will hear about exclusive new shows on Nickelodeon.
- **Ofcom** has appointed former BSkyB PR chief Julian Eccles as its director of communications. He replaces Matt Peacock, who left Ofcom earlier this month.
- **Baleys Irish Cream** has renewed its deal to be the official sponsor of adult contemporary chart show The A-List, which is hosted by Gal Porter and Nick Sniall and broadcast by 62 commercial radio stations every Sunday between 4 and 7pm. The four-month extension is worth £0.5m.

New 6 Music presenter **Philippa Treverton-Jones** tells *Music Week* about how she was spotted by the BBC after the Student Radio Awards but is finishing her degree before she starts her promising DJ career

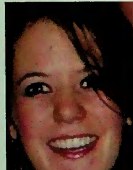
Quickfire

Third year Nottingham University politics student Philippa Treverton-Jones has landed a job on BBC national radio as the new presenter of 6 Music's Music Chart Show. The 21-year-old, who was spotted by the BBC after she was named best specialist DJ at last year's Student Radio Awards, discusses what it is like to win such a prestigious radio slot even before she has completed her studies.

How does it feel to have got the job?

I was more surprised than anything else. The whole thing happened pretty quickly so I was shocked. But obviously I was so happy. I can't really describe how I feel actually. How much training has 6 Music given you?

I got a lot of my training at URN (University Radio Nottingham) where we learnt as we went along. It's a bit of a DIY job really. At 6 Music, I'm sure they are going to be really supportive. When I went to do my demo, it was more get in and get out rather than training me. So I think it's



sort of to come in the future. But I've got all the basic skills. You're just about to finish your degree. Was radio always in your career plan?

It always nigged in the back of my mind. I thought "Oh, I'll try. I'll try." But you know, it's a really difficult industry to crack. Lots of my friends are trying to get into radio so I know how competitive it can be. I was planning to keep it going on the side. It's always been an ambition of mine, so this has opened lots of doors for me. What would you have done if this hadn't come along?

I had a crappy holiday rep job lined up for the summer just to get me out of the UK, but happily I can turn that down now. I was going to try and get some work experience and go down to Radio One at the end of April. So just trying to put all the pieces together and see if I could get a job as a runner instead of leaping straight in at the deep end. I was going to work my way up. That was the plan.

What is your ultimate career goal?
Dream job? Obviously singing. Oh how ideal's hot-seat would be one of my ideal jobs, but you know I'll quite happily take Jonathan Ross' slot on a Saturday morning. I'm just going to

see how things pan out. I've got a love of all musical things so anywhere that anyone will have me will do me fine. You had to record a demo when you were being considered for the job. What was it like?
Completely insane. I'd gone down to the studio and met up with the producer. He did everything for me and then I left again. There were some other 6 Music presenters next door. They kind of looked confused about me. I looked confused about them. It was really strange because when I went down there was in the afternoon, so Steve Lamacz was right next door to me in his studio and I could see him through a glass pane.

Does student radio offer fertile ground for talent?

Definitely, there's so much talent there in so many different areas. There are so many tech guys who have got such an intuition for putting the studios together and stuff that people don't really think about and would never consider approaching student radio stations for. Here in Nottingham, local radio stations have had to approach us for people capable of doing any job at 6 Music.

With the festival market flourishing, Ash Dosanjh looks at how the PR community is working to make new niche festivals stand out from the crowd

Scene, but not herd



Latitude's sheep: not following the crowd

King of the castle Inveraray, home to the Connect festival



As the public's seemingly insatiable appetite for live music spills out into fields, parks and woodland across the UK this summer, the poor ticket sales and festival apathy experienced in the Nineties has been replaced by a burgeoning market in alfresco entertainment.

With around 300 festivals battling it out for punters' pounds over the coming months, competition has never been hotter. Safe in the knowledge that the major and long-established festivals, such as Glastonbury and T In The Park, are selling out quicker than half-price lager at a student bar, younger, fresher, 'boutique' festivals are springing up all over the country.

But with the festival market saturated, it means that organisers of new events are having to find and communicate clear USPs. Over this year's August bank holiday weekend alone, there will be at least seven festivals taking place. But how will boutique festivals such as Fflam, Connect, Latitude and countless others cope with the pressures of competing with established bigger festivals?

Vital to the success of each event is the PR activity and the respective teams' ability to garner

appropriate media coverage to ensure their clients escape the fate that so cruelly clipped the wings of the Phoenix festival in 1998.

For Amazing Media's PR director Lisa Faichney, as well as having a strong line-up, the key selling point for Fflam in its first year, and in essence a means for its future survival, has been its location in Swansea and the lack of regional competition in Wales.

"Obviously you need to make your mark in an already busy market, and while the personality of the festival will form over the coming weeks, right now we're concentrating on the music.

"I think with Fflam we have a really strong PR angle in that the capacity of the festival is 30,000 and there's not been anything of its status in Swansea or Wales before," says Faichney.

New Scottish festival Connect can also boast an awe-inspiring location and diverse musical roster as attractions. Taking place within the historical grounds of Inveraray Castle, on the banks of Loch

Fyne in Argyll, Connect has the added attraction of involving the local community and incorporating a variety of non-music entertainment.

Burt Greener Communications account director Lee Beattie, who is covering the PR for Connect and T In The Park festivals as part of its work for promoters DF Concerts, believes that the practicalities of community relations, policing and transport to festivals often gets overlooked by many PR companies.

"One of the most important things for us, especially when we're doing festivals like T In The Park, is that we have to have a really good relationship with the local community," says Beattie, who is cultivating such a relationship for Connect via Argyll's local press and the tourist board Visit Scotland. "What we do with T In The Park is go on press tours of the local papers with the CEO of DF Concerts Geoff Ellis throughout Scotland, doing one-to-one interviews, and that's what we intend to do with Connect.

"It's our job to communicate well with the local press, council and community. If they're not happy with the festival then it's going to cause problems in years to come."

But promoting the bands and festival experience is vital, avers Material Marketing and Communications managing director Sera Holland, who is handling press for the Connect festival.

"I think one thing that we're pretty clear on with Connect is that we would always try to position the festival with the line-up playing a big part, but there would also be an emphasis on the other experiences the festival has to offer, such as the local food and drink."

Although Holland will be looking to broadsheets and radio to stir interest, she also believes the internet is equally important in generating support for Connect.

"You can go through that default of using traditional media channels like print," says Holland, "but you really have to look at other areas. We will be using technology quite heavily in the run up to the event by using podcasts and messages on the Connect website and other online channels, not necessarily UK-based, such as Pitchforkmedia.com."

Tandem PR director Dame Jones strongly believes that using all mediums of media, such as social networking sites, is essential in boosting the public's awareness of his festival Antiwurld.

"People are very savvy now with regard to the way they communicate," says Jones. "It's quite easy to create a buzz through the internet. There are millions of bloggers each with an opinion. Now anyone can comment, lead the agenda or respond to it, and that can all help in PR-ing festivals."

Retrofests head of PR Craig McGill also finds that blogs and message boards are an invaluable way of keeping fans up-to-date with the latest news on his Eighties-themed event.

Explains McGill, "We found one of the best things to do, especially in the early days when you don't want to reveal all your bands, was to go onto appropriately themed websites and forums like eFestivals.com and VirtualFestivals.com and engage in a dialogue with people online and start getting an internet buzz around Retrofest."

But that's not to say he ignores more traditional aspects of campaigning. Retrofest has employed guerrilla teams to flyer Eighties-themed nights and gigs, which McGill has also found helps to spread the message.

But if the teams behind Fflam, Connect, Antiwurld and Retrofest are on tenterhooks as they enter their inaugural year in the festival market, they can look to the likes of Latitude for an example of a festival which has shown that being new and niche can be of great advantage.

"It was quite difficult to define the festival before it happened," says Press Counsellors online

Now anyone can comment, lead the agenda or respond to it, and that can all help in PR-ing festivals

Dame Jones
Tandem PR
director

Campaign of the quarter: Mika

Few predicted the phenomenal success of Lebanese-born Mika when he released his debut limited-edition single Grace Kelly back in January.

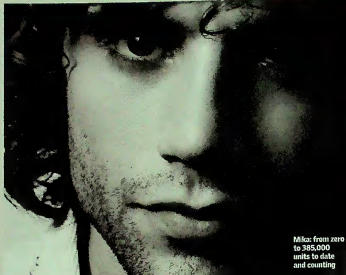
Topping the charts for five weeks and shifting more than 385,000 units to date, Mika's good fortune is as much down to his charming pop sensibilities as it is to the PR campaign that supported him.

Working behind the scenes of Mika's campaign were Purple PR's William Rice and Carl Fysh, who were keen to utilise the singer's unique appeal in the pop and art scenes with a plot that went beyond the "routine CD in an envelope method".

As Rice explains, when the PR push initially started last year, the obvious course of action was to target popular gossip sites in order to trigger a buzz around the release of Mika's debut.

"Before we serviced any press, we invited popbitch.com to listen to Grace Kelly, thinking that Mika would appeal to them and that they could act as an early ambassador to take the message to a wider media and consumer audience."

Popbitch's endorsement led to



Mika from 100 to 385,000 units to date and counting

Mika's MySpace site receiving more than 40,000 hits within two days. Such enthusiasm was a catalyst for prominent publications to run features on the young musician, including *Observer Music Monthly*, *Attitude*, *The Times* and *i-D*. This in turn gave Mika's

campaign an extra boost of critical acclaim and credibility.

"By using Popbitch, and the fashion and art worlds," Rice continues, "we were able to launch Mika from a different perspective, in areas that were relevant to him as an artist. Through careful

positioning at the start, and ensuring that the right publications endorsed him first, Mika was able to come from a place of artistic integrity. Then we made sure that by the time his album came out he was rightfully viewed as a genuinely

Popbitch's endorsement led to Mika's MySpace site receiving more than 40,000 hits within two days

talented and exciting artist."

Later claiming column inches in the likes of the *Big Issue*, *Q*, *Elle*, *GQ* and the *Sunday Times*, Purple PR's campaign even saw Mika top the BBC's Sound of 2007 poll.

Using such endorsements, Purple PR were able to command full attention at press level for the February release of his debut album *Life In Cartoon Motion*.

Tapping into the potential of Mika's live talent, Purple PR also invited key members of the press to two intimate gigs at London's *Borderline* and *Dingwalls* back in November, so as to generate interest before his album release. He also performed a *T Mobile Street Gig* in a specially built *Big Top* in Berkeley Square to mark the release of his debut album.

In the coming months, Rice and Fysh will expand on Mika's campaign with numerous live, art and musical projects and collaborations.

In the lead up to the April 30 release of Mika's second single *Love Today*, Purple PR's latest challenge has been to maintain Mika's profile with a strong presence in the broadsheets, music magazines and gay titles.

20
07

Planning an event this year?

Well who's looking after your most valuable asset?

.....Your Punters

Radio 1 - One Big Weekend
Isle of Wight Festival
T in the Park / Connect Festival
Milton Keynes Bowl / Fflam
Leeds & Reading Festivals
V-festival north and south

Robbie Williams (Knebworth, Roundhay) / Rockness
Fat Boy Slim (Brighton) / T on the Fringe
Manchester City Stadium / Lakeside Cricket
Trafalgar Square (David Gray, Richie, Sisters, St. Pauls)
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As used by EMI Parlophone and a number of independent labels and featured in the national press
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and national press officer for Latitude Dan Griffiths. "But I think the thing that separates Latitude from other festivals is that it's original in its own right - focusing on poetry, literature, theatre, comedy and cabaret."

Griffiths has also made the most of social networking sites such as MySpace, which he has found invaluable, to create a more interactive relationship with the festival's fanbase.

"We ran a competition on it last year to win tickets," adds Griffiths. "It's also proved a good way to talk directly to the people who are going and have been to the festival."

But where Latitude's PR campaign stands out from its peers is its innovative use of mobile phones as another channel to promote the festival to a larger audience.

"As more people start to get their hands on 3G phones, it's going to be a more accessible medium for people. We've just done a story with Virgin Mobile's handset news provider, which we hope to expand on," he says.

Festivals such as ATP and Truck, which are approaching their seventh and 10th year respectively, offer proof to organisers of new smaller scale events that there is ample room in the market for carefully curated niche events.

In regards to ATP's longevity and ability to grab column inches, Hermans PR's press officer Sarah Pickles believes that it's the festival's unique surroundings, ironically using the kitsch facilities at Butlins, and its positioning in the festival calendar that has helped establish ATP's success.

"ATP doesn't really happen at the same time of year as other festivals, you can stay in a chalet and it's the bands who curate the line-up. I think that's

Radio laps up Mika's charm

The real star of Q1 2007, Mika's January single Grace Kelly went on to dominate the period's radio activity with 29% more plays than closest rival Kaiser Chiefs' Ruby.

Take That's Patience, and Snow Patrol's Chasing Cars, proved popular with falls of only three and six places respectively since the previous quarter's chart.

The Killers' Read My Mind gained a 382,021,000-strong audience from relatively few plays, with each spin attracting 48,548 listeners. This compares to 28,605 listeners for every one of Grace Kelly's plays and 19,450 tuning in for each play of Take That's Patience.

what makes it so appealing to fans."

Moreover, for Truck's head of press Emma Hogan, the festival's 10-year staying power has as much to do with a strong PR campaign as the respect among fans that has built up organically over the years.

"Truck's grown by word-of-mouth. Before

Top 25 airplay hits of Q1 2007

ARTIST/Title (Company)	Plays Awd (2007)	National/Regional Promoter
1 MIKA Grace Kelly (Capitol/Casablanca/Island)	23,945 648,903	Purple PR/Island
2 KAISER CHIEFS Ruby (B-Gemina/Polydor)	16,995 646,301	Airplay, Anglo Plaything
3 TAKE THAT Patience (Polydor)	14,544 482,357	Polydor, Polydor
4 KELIS FEAR CEES LOU Star (Virgin)	11,071 478,052	Virgin, Virgin
5 GEMINI STEPHAN FEAR ANDER The Sweet Escape (Defence/11.296)	10,718 478,084	Polydor, Polydor
6 TAKE THAT Patience (Polydor)	10,135 391,634	Polydor, Polydor
7 THE KILLERS Read My Mind (Vertigo)	7,889 382,102	Mercury, Mercury
8 BOOBY LUV Boogie Zette (Ved Eand)	14,668 378,236	Ich Media, InterMedia
9 JUST JACK Stars In Their Eyes (Mercury)	13,463 376,374	Mercury, Mercury
10 JUSTIN TIMBERLAKE What Goes Around... (Live)	11,085 371,692	Sony BMG, Sony BMG
11 SCISSOR SISTERS She's My Man (Polydor)	10,256 354,036	Polydor, Polydor
12 SNOW PATROL Chasing Cars (Ictonic)	10,568 341,282	Polydor, Polydor
13 THE VIEW From Jean (RHS)	8,418 334,212	Columbia, Columbia
14 KEANE A Bad Dream (Island)	5,770 331,032	Island, Island
15 THE FRAY How To Save A Life (Epic)	7,044 306,142	Sony BMG, Sony BMG
16 RAZORLIGHT Before I Fall To Pieces (Vertigo)	13,215 296,567	Universal, Universal
17 RAZORLIGHT America (Vertigo)	15,255 296,218	Universal, Universal
18 THE FEELING Love It When You Call (Island)	15,202 282,577	Island, Island
19 MASON Exceeder (Data/Bess)	6,356 280,864	Ich Media, InterMedia
20 THE FRATELLIS Whistle For The Choir (Folow)	14,994 280,177	Island, Island
21 SCISSOR SISTERS I Don't Feel Like Dancer (Polydor)	12,477 279,981	Polydor, Polydor
22 BRY WINDHORST You Know In The Good (Island)	8,584 273,379	Island, Island
23 THE KOOKS She Moves In Her Own Way (Virgin)	14,877 272,560	Virgin, Virgin
24 SOPHIE ELLIS-BEXTON Catch You (Suckout)	7,534 272,348	Polydor, Polydor
25 JAMES MORRISON Undiscovered (Polydor)	5,422 270,259	Polydor, Polydor

SOURCE: MUSICWEEK

MySpace really kicked off Truck was already all over the internet with homemade review sites."

According to Hogan, Truck's anti-corporate stance has proved a real draw. "Whether you're a punter, an artist, a steward or anything else," says Hogan, "you're treated like people, not cattle or a walking source of money."

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With an ever-growing number of hip contemporary artists regularly namechecking Squeeze as a key influence, South London's answer to Lennon and McCartney are back. *Spencer Vignes* looks at the band's chequered past and promising future

The return of the cool cats

Ever since Squeeze first troubled the nation's conscience back in 1978 with the single Take Me I'm Yours, the band have been through a small army of personnel, including the likes of Paul Carrack, drummer Gilson Lavis and, of course, Jools Holland. However, the Squeeze story is essentially that of two men - Glenn Tilbrook and Chris Difford.

The pair hooked up in 1973 after Difford put an ad in a sweet shop window in London's Blackheath which read "Guitarist wanted for band with record deal and tour". In actual fact there was no band and no tour, not that the 15-year old Tilbrook knew that when he became the only person to reply.

Difford was already sitting on a warehouse full of lyrics the day he arranged to meet Tilbrook, in a pub, for the first time. And so it came to pass that the boy who turned up wearing pink satin flares and carrying a mandolin became the person that would give those words a voice.

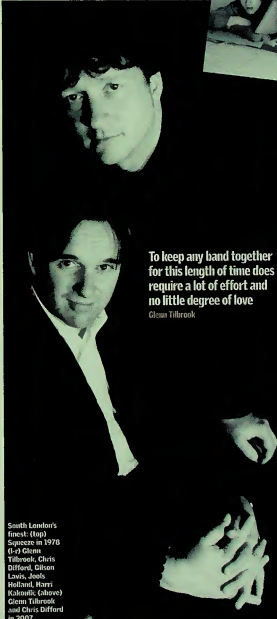
More often than not, the lyrics were rife with dark satire, drawing on Difford's repeated inspirations of sex, alcohol and broken relationships. However, the accompanying music, penned by Tilbrook, tended toward the upbeat, lending even the saddest song a catchy element; the secret perhaps behind the band's success as a live act.

By the spring of 1974 16-year-old pianist Jools Holland and drummer Paul Gunn had joined the duo and Squeeze was born, but due to an ill-fated record deal it wasn't until Harry Kakouli had joined on bass and Chuck Berry's former tour manager Gilson Lavis replaced Gunn that the public had a chance to own a Squeeze recording.

Four years after Difford and Tilbrook's fateful trip to the pub, the summer of 1977 saw Squeeze unleash their debut recording, the EP Packet Of Three. Initially signed to Deceptiford Fun City Records, the band swiftly inked an international deal with A&M - the label had previously been reluctant to sign another new wave act having been stung after signing the Sex Pistols.

In the production booth for that first release was John Cale who stayed onboard for Squeeze's eponymous debut long player, released the following year.

But the real breakthrough came in 1979 when Squeeze enjoyed considerable success with the release of their second album *Cool For Cats* which went on to spawn two number



To keep any band together for this length of time does require a lot of effort and a little degree of love

Glenn Tilbrook

South London's finest: (top) Squeeze in 1978 (l-r) Glenn Tilbrook, Chris Difford, Gilson Lavis, Jools Holland, Harri Kakkouli; (above) Glenn Tilbrook and Chris Difford in 2007



two hits with *Up The Junction* and the title track.

When it came to breaking into the charts on the other side of the Atlantic, Squeeze had to wait until the release of their critically acclaimed third album *Argy-Bargy*. The singles *Another Nail In My Heart* and *Pulling Mussels (From The Shell)* not only became hits in the UK but gained strong rotation on college radio throughout the US.

With their inimitable pop reaching more ears than ever Tilbrook and Difford suddenly found themselves being hailed as "the new Lennon and McCartney".

There is no doubt about it - in their heyday, Squeeze were huge. Despite producing songs brimming with British reference points - including a girl from Clapham, giving the dog a bone and holidays in Bognor Regis - the band entranced fans around the world at sold-out venues such as Madison Square Gardens. On tour REM, U2, Dire Straits and The Jam, to mention just a few, opened for them. When MTV went in search of a group to launch their popular Unplugged series of live sessions, they chose Squeeze. After the group initially split in 1982, they went on to reform three years later and recorded their biggest-selling studio album to date in *Babylon And On*. Even when the sales began to slow during the Nineties, the critics still loved them.

Then came that fateful tour of late 1998. It should have been something worth celebrating; almost 25 years after first joining forces as songwriting partners, Glenn Tilbrook and Chris Difford were back on the road playing decent-sized venues in support of Domino, Squeeze's twelfth studio album.

From Belfast to Brighton, Sheffield to Shepherds Bush, Squeeze's devoted fanbase packed halls eager to hear some of the finest music from the new wave era and beyond.

"To keep any band together for this length of time does require a lot of effort and a little degree of love," enthused Tilbrook in the

pages of the glossy tour programme. "We are lucky to have had some great line-ups over the years and this Squeeze is among the best."

Yet, behind the scenes there were problems. For one, the album Squeeze had just released was below par by their usual high standards. Recorded in just six weeks, at Difford's behest, with a new drummer, keyboard player and bass guitarist on board, both Tilbrook and Difford now regard the rushed results as something of a missed opportunity.

There was also Difford's spiralling mental state. Having previously received treatment for both drink and drug addiction, he had now developed a new vice – compulsive buying.

"The writing was on the wall but I couldn't read what it said," Difford would later admit of the band, circa 1998, in Jim Druyer's book *Squeeze: Song By Song*.

Six months later and Squeeze were no more. Domino had sunk without a trace. For the second time in the group's career, Difford pulled out of an American tour at the last minute, in this case on the scheduled morning of departure from Heathrow.

Tilbrook, by now increasingly fed up with his songwriting partner's increasingly erratic behaviour, told him in no uncertain terms where to go.

"It was very hard for me to walk away from Squeeze, because it's something that both of us began so many years ago," says Difford. "It'd become less and less enamoured with the music industry and with my relationship with Glenn. We'd just recorded an album that I didn't like very much and didn't wholly agree with. But I just couldn't find my own voice. It wasn't Glenn's fault – it was mine."

It is testament to the pair's friendship that even after the band's split, Tilbrook and Difford still refused to fall-out big time. There was certainly no talk of hell freezing over before a reunion would be considered. As Difford says, "There were times when Glenn would probably cross the road if he saw me coming, but I can forgive him for that. I actually think he'd be right for wanting to." Despite that, Difford admits the reunion still came as something of a surprise to him.

"I didn't expect it to happen. We'd spent enough time apart doing our solo work that I just couldn't see us agreeing on anything if we came back together, playing the music that we're so proud of. Then, when Universal decided to re-release our entire back catalogue it seemed like the right opportunity and time for us to get back on stage and say 'Look, we're very proud of our music'."

We're not getting 129 million dollars to do this tour but we're actually very proud of our heritage. So it's like a mini-testimonial

Chris Difford



Squeeze in the USA, 1978 (l-r) Gibson Lavis, Harri Kakoulli, Glenn Tilbrook, Jools Holland and Chris Difford

Back in vogue and on tour

Three years. That's how long it took Squeeze to reach the point of reforming, even though Tilbrook and Difford had remained on relatively good terms since the band's demise in 1999.

Universal Music TV head of catalogue development Andy Street was the man responsible for setting things in motion. Back in 2004 Street started talking to Tilbrook's partner Suzanne Hunt and the band's previous manager about the possibility of reissuing some of Squeeze's back catalogue. Given the green light, Street started going through the archives in search of previously unreleased tracks and looking at ways of repackaging the group's past. That in turn led Universal Music TV marketing manager Hans Griffiths to consider releasing some kind of greatest hits album.

"The last time we did a Squeeze best of was in 2002 and it did pretty well, selling over 100,000 copies," says Griffiths. "But we just felt that the time was right to have another look at the band. You've got people like Lily Allen talking about Up and the Junction being her favourite song, Razorlight saying how fantastic they are and Kasabian going 'We think they're great!' The View have just recorded Up. The Junction for a Radio Two album that we've got coming out."

"With the way British songwriting is at the moment, together with the wit and humour of Squeeze records, it felt like now was a time that we can be more appreciated."

The result sees the release of

Essential Squeeze on DVD 30 along with a companion DVD packed with promo videos and concert material from 1982.

There was, however, one minor sticking point. Both Tilbrook and Difford were busy with their solo careers and somewhat reluctant to discuss any idea of reforming. "They were saying 'Look, Squeeze aren't together anymore. We'd like to be involved but there is no Squeeze,'" says Griffiths. "But as we worked with them on the album's tracklisting, the packaging, those sorts of things, both camps sort of warmed to the idea. We did some promo with them at the Grosvenor House Hotel in London and it all kind of snowballed from there."

During the day of promo at the Grosvenor House Hotel Difford and Tilbrook agreed to have an informal lunch a few days later with their respective managers to discuss other promotion possibilities. "It soon became clear to all who worked on the promo day how this day was to the later decision to reform Squeeze," says Difford's manager Peter Conway.

During the lunch in Blackheath the idea of five shows was first mooted. "There was initial resistance to the idea but as it became clear that there would be a lot of interest in shows – from promoters and fans alike – by the end of the meal both Glenn and Chris agreed to look at any offers," explains Conway.

Within two weeks of the lunch both Difford and Tilbrook confirmed their agreement to three projects: headlining Glaston in July, a US tour in August and a UK tour in November/December. "Everybody was quite taken back by the speed and momentum of the reformation and the interest it has generated," says Conway. As it turned out, S.M.

Concerts, prime movers behind other live reunions by the likes of The Pogues, James and most notably Take That, had been waiting in the wings for some time in anticipation of a Squeeze comeback. "I'd been chatting a while ago to a guy I know in Manchester who had done some stuff with Glenn," says S.M. managing director Simon Moran. "He gave me their details and I sent an offer in to Suzanne [Hunt]. She said, 'Thanks for that, but it's not really right at the moment'."

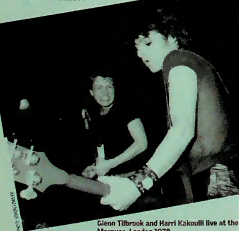
Then 16 months later I got a call from Neil O'Brien at The Agency Group, who I didn't realise were their booking agents. He said 'Look, you may want to re-look at this because there's definite interest'. From there, everything came together really quickly. Neil Warnock at The Agency Group is now looking after them, which in itself is quite something as historically there was always their agent. The tickets are already selling well and no doubt will go on selling well after this best of comes out."

"It has been a long time but I'm really looking forward to getting back into bed, so to speak, with Glenn and doing these shows," declares Difford. "I think it's going to be a wonderful chance for us to bury the hatchet and just play the music, which is what we're good at. I just love the excitement and the way Squeeze perform songs – when I perform Squeeze songs on my own it's a bit like sailing a yacht, nice, easy and acoustic. But when Squeeze are doing it, it's like being on an ocean liner. It's a different style."



I think it's a wonderful chance for us to bury the hatchet and just play the music, which is what we're good at.

Chris Difford



Glenn Tilbrook and Harri Kakoulli live at the Marquee, London 1978



I love Squeeze. They were amazing songwriters. I'm just a massive fan

Andy Burrows, Razorlight

We're not getting \$129m dollars to do this tour, but we're actually very proud of our heritage. So it's like a mini-testimonial."

It is that kind of raw honesty and integrity which explains why Squeeze will never be short of admirers. The past few years have seen a new generation discover the music of Difford and Tilbrook, among them the likes of Lily Allen, Kasabian and The Feeling. "I love Squeeze," confessed Andy Burrows of Razorlight recently. "They were amazing songwriters. I'm just a massive fan."

Both Tilbrook and Difford admit to being flattered by the new wave of plaudits, most of whom were not even born when Squeeze first reached the charts. "I'm very proud of it, because I particularly like their work too," says Difford. "The View have done a version of Up The Junction and I think they're a great band. Razorlight and Lily Allen are also people that I listen to. In fact, listening to Lily Allen inspired me to write for my new solo album in a way that I hadn't been inspired since listening to Ian Dury years ago. It's great that that can happen."

Who knows? Maybe the release of Essential Squeeze on April 30 will inspire yet more budding young songwriters to investigate the band's back catalogue, which will be reissued at various stages over the forthcoming year. As for those who remember the band from first time around, the tour, which kicks-off at Southampton Guildhall on November 27 with Squeeze veteran John Bentley present on bass, can't come soon enough.

SQUEEZE

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The best of Squeeze: five long-playing landmarks

East Side Story (1981)



Squeeze originally had a hit list of four potential producers for their fourth studio album. Paul McCartney was interested, but declined due to other commitments. Nick Lowe and Dave Edmunds both agreed, but their results were mixed. All of which left Elvis Costello and Roger Becherian to mould what remains a must-own album. Recorded in a matter of weeks, it was, at the time, regarded as by far the best Squeeze album. With the likes of Labelled With Love, Tempted and Is That Love among the 14 tracks, it is hard to disagree. "Bristles with the sort of songs you can whistle while you hurt," wrote Allan Jones in *Melody Maker*.

Babylon And On (1987)



Squeeze reformed in 1985, having split three years earlier, and recorded *Così Fan Tutti Frutti*. But it was the second album of their second coming which really put the group back on the map. *Babylon And On* was Squeeze's best-selling studio album, spawning *Hourglass* and *853-5937*. The latter, inspired by an old phone number and answerphone jingle of Tilbrook's, was a hit in America and the source of a story in *USA Today* regarding the high number of calls being made to an irate Londoner who had inherited the seven digits. Today, both Difford and Tilbrook regard the song as one of their few duffers, but that doesn't prevent the rest of the album from sounding fresh 20 years on.

Frank (1989)



The great lost Squeeze album – in fact one of the great lost albums of its time. Even Difford once admitted that he didn't have a copy anymore, having mislaid his while moving house. A number of its 11 songs could have been released as singles. In the event only two were chosen: If It's Love and Love Circles, yet incredibly both failed to even chart. In *Dry Jazz*, Frank features the only song from the Squeeze canon to have been written entirely by Jools Holland, who was christened Alan Whicker by the band during the recording process due to his globe-trotting TV commitments – which would, within months of the album's release, prompt the keyboard player to quit the band for a second time.

Play (1991)



Squeeze recorded backing tracks at Peter Gabriel's Wiltshire studio and overdubs in Los Angeles at producer Tony Berg's request. Thousands of miles away from his pregnant wife, Difford took to the bottle and within days of arriving in California had spiralled into depression. His early return to the UK left Tilbrook to complete what should on paper have sounded like a disaster. That it doesn't is largely down to Tilbrook's perseverance in the studio. There were no hit singles, but in a parallel universe Sunday Street would have been huge. An album full of glass half-empty songs, but still an artistic triumph.

Some Fantastic Place (1993)



This is regarded by many as Squeeze's finest album, with the title track (a tribute to a former girlfriend of Tilbrook's who died of leukaemia) also the favourite Squeeze song of many a fan. Having suffered a full-blown breakdown brought on by his drinking, Difford emerged from a 12-week stay at a treatment centre in Kent. With the duo revitalised, the result was *Some Fantastic Place*, which Tilbrook and Difford still regard as the pinnacle of their career. Sales were slow but the album's melodic power pop found the band in stirring form and attracted considerable acclaim.

SQUEEZE

Squeeze Ridiculous

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Research is suggesting recent shifts in retail habits can be of benefit to niche and indie labels

The long tail hits the majors hardest

EDITORIAL
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There is little point trying to hide from the realities of life in the music business this year. Trading conditions have not been good.

Any attempt to argue otherwise is unnecessary. But why, where and how the market is as it is, is another matter entirely.

We all know the well-rehearsed debate about the impact of digital delivery, legitimate and illegitimate, and this is clearly biting now. We also are well aware of the growth of the supermarkets' power – Tesco's announcement of another year of profits over £2.5bn will have been observed sagely by those working in the UK record industry which turns over, at best, less than half of that.

But our analysis this week attempts to get under the skin of the market's latest figures and establish where business is pinching most. The results are intriguing, to say the least.

Essentially, the statistics suggest that chart product is where the pain is. If you released the biggest-selling albums of quarter one in both 2006 and 2007, you were as much as 25% worse off this year.

However, if you claimed the 5,000th biggest seller of both quarters, life was about the same. If you

released the 8,000th biggest album, life was actually a little better.

Of course, the unit levels we are talking about for an album in such a position are so small that percentage changes are minimal, closer to 100 than 100,000. But, the over-arching message is clear – if you were in the chart hits business in 2007, life was significantly more painful than if you were in the niche or catalogue business.

Which is, on balance, worse news for the majors than for the smallest indies, for whom selling 5,000 or 10,000 units can be a perfectly acceptable result. And – as we might expect in this era of the long tail – the fewer units you are looking to sell across a wide range of such titles, the better life is right now.

Of course, this is all based on unit sales. Add an inevitable decline in value year-on-year and you are probably seeing that chart business down by almost one-third. Unless you are growing market share at a fast enough rate, that makes life look pretty tough for anyone in the hits business.

But the niche and catalogue sectors, at even the very lowest sales levels, are clearly where a business can be built.

DOOLEY'S DIARY



Not another 'fifth Beatle'...

Remember where you heard it: For just a few moments last Thursday the audience at the Radio Academy's Celebration of Music Radio event thought they were in the presence of no less than Sir Paul McCartney, as it was announced he had won a lifetime achievement. But then PPL mouthpiece Jonathan Morrish, introducing the award at London's Café de Paris, delivered the disappointing news: Macca wasn't coming. However, with Morrish there, it turned out the crowd were effectively joined by a fifth Beatle anyway. He revealed that back in 2005 he accompanied Macca on tambourine during an audience participation session at a Radio Two concert at Abbey Road. As Morrish

noted, "I can tell my grandchildren I have recorded with a Beatle in Studio Two"... Macca was not the only no-show winner. With Robbie Williams not around to pick up a prize as UK radio's most-played artist, event host Richard Bacon instead introduced to the stage Stephen Duffy, "the man who co-wrote Rudebox", to accept it for him "It wasn't Rudebox. It was Intensive Care." Duffy corrected him, only for Bacon to quip, "Stephen, like a lot of people, distancing himself from Rudebox". It was all Pina Colodas and trips to Cirque du Soleil as the global Sony BMG executive conference dropped anchor in Las Vegas last week. Well, that is according to Gene's blog anyway. Doherty's updates remain pretty regular, which is more than can be said for RCA's Craig Logan, who hasn't added to his first entry since March 13. Shame on you, Craig... These are happy days for

Columbia as, barring a last minute surge from Nine Inch Nails, by the time you read this the group will have bagged a hat-trick at the top of the albums chart, thanks to releases from Avril Lavigne, Mark Ronson and Kings Of Leon... Which recently departed record company executive is the subject of murmurs he could be popping up at another major very soon?... Which plugger locked himself out of his hotel room last week, naked but for a pair of socks? We can only hope he was creative with those socks in covering up... On an A&R tip, the heat on Make Model continues to build with several labels putting in offers this week, while New York's Vampire Weekend are stirring interest from UK labels... Finally, Dooley would like to wish a speedy recovery to Beggars press officer Hannah Gould, who injured herself in a bike accident last week.

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "When Dooley received an invite to White Mischief, a night of 'new Vaudeville' entertainment for the Noughties, it took him all of two seconds to decide he had to go. Concert promoters: give these people a festival field this summer and let them get on with it. They will leave you agape."

WEDNESDAY: "Dooley hasn't won anything since picking up the cup for best fancy dress in primary school. And you don't want to know how long ago that was. So it is his great pleasure to announce that the *Music Week* crack squad of chart spooks triumphed last night in the VHI Pub Quiz, beating off opposition from the likes of the *MME* and *Universal*."

THURSDAY: "Camera Obscura head the sick. No honestly, Dooley had a piercing headache before their gig at Koko last night and his friend's stomach was burning. Come the encore, however, all ailments had disappeared. Could they be the pop messiah? Their live sound recalls nothing so much as prime Motown, sieved through an indie lens. You could even bloody dance to it, should it take your fancy."



Billy Bragg (left) was on hand to formally induct his long-time manager Peter Jenner (centre) along with his late wife Sumi into the Music Managers Forum Roll Of Honour, in a glitzy event at London's Hilton Hotel last week, hosted by Paul Gambaccini (right). Bragg recalled his first meeting with Jenner, some 25 years ago, when he was an A&R who approached Bragg and offered to put his record out. Jenner, meanwhile, used the occasion to deliver a stirring speech about the need for artist managers to pull together.

Club Charts 28.04.07

The Upfront Club Top 40

Pos	Label	Title	Chart	Artist
1	Capitol	Corenell Keep On Jumpin'	Upfront	Corenell
2	Capitol	Tim Deluxe Feat. Simon Rannins Let The Beats Roll	Upfront	Tim Deluxe & Simon Rannins
3	Capitol	Fonzellell Love Music	Upfront	Fonzellell
4	Capitol	The Hoxtons Make You A Star	Upfront	The Hoxtons
5	Capitol	Ryan McGregor Feat. Yasha Baxter Funk Country	Upfront	Ryan McGregor & Yasha Baxter
6	Capitol	Mighty Dub Katz Magic Carpet Ride 07	Upfront	Mighty Dub Katz
7	Capitol	Mujya Biema Real Girl	Upfront	Mujya Biema
8	Capitol	These Feelin' Me	Upfront	These Feelin' Me
9	Capitol	Spectrum In Your New	Upfront	Spectrum
10	Capitol	Blue Ray Feat. Jimmy Somerville You & Me	Upfront	Blue Ray & Jimmy Somerville
11	Capitol	Michael Gray Feat. Steve Edwards Somewhere Beyond	Upfront	Michael Gray & Steve Edwards
12	Capitol	Alibi Vs. Rockefeller Section Healing	Upfront	Alibi & Rockefeller
13	Capitol	Booby Love Shine	Upfront	Booby Love
14	Capitol	Mrs Groove & Bergs Altered State Of Mind	Upfront	Mrs Groove & Bergs
15	Capitol	Just Jack Glory Days	Upfront	Just Jack
16	Capitol	Tiesto In The Park	Upfront	Tiesto
17	Capitol	Danone Whistler	Upfront	Danone
18	Capitol	LoveRush UK Feat. Marcella Detroit Mystery To Me	Upfront	LoveRush UK & Marcella Detroit
19	Capitol	Brooke Gray Feat. Stush Get Down	Upfront	Brooke Gray & Stush
20	Capitol	The Sugarmam Vs. Harry Dean Stanton The Riddle	Upfront	The Sugarmam & Harry Dean Stanton

21	Capitol	Carla Dillon Vs. Zdeyine Black Is The Colour	Upfront	Carla Dillon & Zdeyine
22	Capitol	Lonet Richie All Around The World	Upfront	Lonet Richie
23	Capitol	Kidjo Feat. Double Exposure Walk Of The Love	Upfront	Kidjo & Double Exposure
24	Capitol	Masters At Work Work	Upfront	Masters At Work
25	Capitol	Dada Feat. Sandy Rivera & Tria! Tili Pop	Upfront	Dada & Sandy Rivera & Tria!
26	Capitol	Sub Feat. Jane Wiedlin Rush Hour	Upfront	Sub & Jane Wiedlin
27	Capitol	Gaette Give It Back	Upfront	Gaette
28	Capitol	Mika Love Today	Upfront	Mika Love
29	Capitol	Freeform Five No More Conversations	Upfront	Freeform Five
30	Capitol	Amy Winhouse Back To Black	Upfront	Amy Winhouse
31	Capitol	Another Chance Everyday I See Her (Sound Of Eden)	Upfront	Another Chance
32	Capitol	De Souza Feat. Shena Guilty	Upfront	De Souza & Shena
33	Capitol	Alex Gaudino Destination Calabria	Upfront	Alex Gaudino
34	Capitol	Beyonce & Shakira Beautiful Liar	Upfront	Beyonce & Shakira
35	Capitol	Chris Lane Feat. Emma Hewitt Carry Me Away	Upfront	Chris Lane & Emma Hewitt
36	Capitol	Meek Feat. Dino Feels Live Home	Upfront	Meek & Dino
37	Capitol	Mark Ronson Stop Me	Upfront	Mark Ronson
38	Capitol	Dragonette I Get Around	Upfront	Dragonette
39	Capitol	Calvin Harris The Girls	Upfront	Calvin Harris
40	Capitol	Judge Jules Without Love	Upfront	Judge Jules

TOP 10 UPFRONT CLUB BREAKERS

1	Capitol	Corenell Keep On Jumpin'	Capitol
2	Capitol	Tim Deluxe Feat. Simon Rannins Let The Beats Roll	Capitol
3	Capitol	Fonzellell Love Music	Capitol
4	Capitol	The Hoxtons Make You A Star	Capitol

Corenell Jumps to top

By Alan Jones

Exactly a year after his cover of **C&C Music Factory's** A Deeper Love peaked at number two on the Upfront Chart and number five on the Commercial Pop Chart, German house producer/DJ **Corenell** tops both charts with another remake, this time **Keep On Jumpin'**. Originally recorded by **Musique** in 1978, it surprisingly failed to register here at the time but in 1994 it topped the club charts and reached the top 10 of the singles charts twice in 2001, first for the **Lisa Marie Experience** and then for **Road Jerry** with the help of dynamic diva **Jocelyn Brown** and **Martha Wash**. Corenell's remake (with an uncredited vocal) includes mixes by the man himself and **Fonzellell**, who thus has consecutive number ones on both charts, having been number one on the Upfront Chart with his own single **I Love Music** last week, while topping the Commercial Pop Chart with mixes of **Sub's** **Rush Hour**. Ironically, **I Love Music** dashes 10-2 but is kept off the top of the Commercial Pop Chart this week by **Keep On Jumpin'**.

Moving 4-1 upfront, **Keep On Jumpin'** enjoys the rare privilege of debuting atop the Commercial Pop Chart; it is the first record to enter at number one on that list for well over two years. It last happened on November 27, 2004, when **Kyle Minogue** debuted in pole position with **I Believe In You**, although we should also note that a couple of months later - on 15 January 2005 - **Really Saini's** **Something By Solasso Vs. Bananarama** was a limited entry at number one, having peaked at number 13 when given a re-mixed mauling a while before.

On the OCC sales chart this week, **Tinabland's** **Give It To Me** is knocked off the top slot by the **Beyonce & Shakira** duet **Beautiful Liar**. It may yet happen on the Urban Club Chart too - but not this week as **Give It To Me**, which also features **Justin Timberlake** and **Nelly Furtado**, completes a seventh week at number one. **Beautiful Liar** has been stuck at number three for a fortnight but now moves into runner-up slot, exchanging places with **Percy's** **Glorious**.

COMMERCIAL POP TOP 30

1	Capitol	Corenell Keep On Jumpin'	Capitol
2	Capitol	Fonzellell Love Music	Capitol
3	Capitol	Blue Ray Feat. Jimmy Somerville You & Me	Capitol
4	Capitol	Michael Gray Feat. Steve Edwards Somewhere Beyond	Capitol
5	Capitol	Isobella Bannerman Feat. Tanya Tilly	Capitol



Top: Corenell. Bottom: Corenell in a previous chart.

3rd Party



Produced in cooperation with the BPI
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MUSICWEEK

The Official UK Charts 28.04.07

SINGLES

		Genre	Label
1	5	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Donaco
2	11	ARCTIC MONKEYS B'RIANSTORM	Interscope
3	1	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	RCA
4	3	AVRIL LAVIGNE GIRLFRIEND	RCA
5	2	MARK RONSON FT D MERRIWEATHER STOP ME	Odeonbu
6	18	NE-YO BECAUSE OF YOU	Def Jam
7	15	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	Shogunpic
8	52	THE ENEMY AWAY FROM HERE	Warner Brothers
9	4	THE PROCLAIMERS/B POTTERRIA PIPKIN_500 MILES (alt)	Interscope
10	6	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Epic
11	7	THE FRAY HOW TO SAVE A LIFE	Interscope
12	9	ALEX GAUDINO/C WATERS DESTINATION CALABRIA	Dots
13	8	FERGIE GLAMOROUS	AMU
14	12	FALL OUT BOY THINKS FR TH MIMRS	Mercury
15	13	LINKIN PARK WHAT I'VE DONE	Warner Brothers
16	10	ASH YOU CAN'T HAVE IT ALL	Infectious
17	33	AKON DON'T MATTER	Interscope
18	32	MIKA LOVE TODAY	Cosmicair/Island
19	10	KAISER CHIEFS RUBY	B Universe/Polybor
20	16	JUSTIN TIMBERLAKE WHAT GOES AROUND...	A&M
21	21	CHRISTINA AGUILERA CANDYMAN	RCA

THE PLAYLIST

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ALBUMS

1	16	AVRIL LAVIGNE THE BEST DAMN THING	Epic
2	4	MARK RONSON VERSION	Donaco
3	1	KINGS OF LEON BECAUSE OF THE TIMES	Hand Made Music
4	2	CASCADA EVERY TIME WE TOUCH	All Around the World
5	6	AMY WINEHOUSE BACK TO BLACK	Island
6	10	NINE INCH NAILS YEAR ZERO	Interscope
7	8	MIKA LIFE IN CARTOON MOTION	Cosmicair/Island
8	4	NELLY FURTADO LOOSE	Dallas
9	3	TAKE THAT BEAUTIFUL WORLD	Polybor
10	7	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	A&M
11	12	THE FRAY HOW TO SAVE A LIFE	Epic
12	10	TIMBALAND SHOCK VALUE	Interscope
13	14	FALL OUT BOY INFINITY ON HIGH	Mercury
14	11	TIESTO ELEMENTS OF LIFE	Merita
15	11	KAISER CHIEFS YOURS TRULY ANGRY MOB	B Universe/Polybor
16	9	MAXIMO PARK OUR EARTHLY PLEASURES	Warp
17	5	PROCLAIMERS THE BEST OF	Chrysalis
18	16	DOLLY PARTON THE VERY BEST OF	Sony BMG
19	15	ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS	Mercury
20	26	BLOG PARTY A WEEKEND IN THE CITY	Wolfe
21	23	PAOLO NUTINI THESE STREETS	Mantic
22	10	GWEN STEFANI THE SWIFFESCAPE	Interscope

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

www.musicweek.com/playlist

www.musicweek.com/playlist

COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 66	Entertainment Weekly
2	PUT YOUR HANDS UP 2	Ministry of Sound
3	ESSENTIAL SONGS - SPRING COLLECTION	Universal TV
4	FLOORFILLERS ANTHEMS	UNIVERSAL TV
5	PLAY IT LOUD	Universal TV
6	70S HEART THROBS	Sony Music/UMTV
7	101 80S HITS	EMI/Virgin
8	HED KANDI - DISCO KANDI - THE MIX	Hed Kandi
9	HIGH SCHOOL MUSICAL	Walt Disney
10	HANNAH MONTANA	Walt Disney
11	DAVE PEARCE - DANCE ANTHEMS 2007	Ministry of Sound
12	HIP HOP CLASSICS	Universal TV
13	FLOORFILLERS - CLUB CLASSICS	UNIVERSAL TV
14	RADIO 1'S LIVE LOUNGE	Sony Music TV
15	LIFE ON MARS	EMI/Virgin/BLG
16	THE NO.1 CLUB ANTHEMS ALBUM	Resonance
17	ULTIMATE DIRTY DANCING (OST)	RCA
18	WE LOVE GREASE	CTV
19	THE VERY BEST OF DISNEY CHANNEL	Walt Disney
20	DRUM & BASS ARENA - ANDY C/GROOVERIDER	Resist

FORTHCOMING

KEY SINGLES RELEASES

JUSTIN TIMBERLAKE LOVE STONED	JUNE 2
MISERABLE	JUNE 9
CHEMICAL BROTHERS OUT AGAIN	JUNE 18
WALKER BISHOP EVERYTHING IS AVERAGE EXCEPT US	JUNE 18
BUNDOLE	MAY 21
SAFARI SISTER'S KISS YOU OFF	MAY 21
R KELLY I'M A FLIRT	MAY 14
LINKEY PARK WHAT T'VE DONE	MAY 14
MICKEY TOMMY & THE DESTROYERS COMING BACK	MAY 7
RED HOT CHILI PEPPERS HUMP DE BUMP	MAY 7
WANGFA BOBOS	MAY 7
BOOBY LUV SHINE	APRIL 30
MANIC STREET PREACHERS YOUR LOVE ALONE	APRIL 30
COLUMBIA	APRIL 30
MILKA LOVE TODAY	APRIL 23

KEY ALBUMS RELEASES

CHEMICAL BROTHERS WE ARE THE NIGHT	JUNE 10
AMERIE BECAUSE I LOVE IT	MAY 14
THE WALKERS	MAY 14
MISS CONFESSIONS	MAY 14
BLURK YOU TO ME, LITTLE INDIAN	MAY 14
GROOVE ARMADA	MAY 7
MANIC STREET PREACHERS SEND AWAY THE TICKETS	MAY 7
COLUMBIA	MAY 7
BLACK REBEL MOTORCYCLE CLUB BE	APRIL 30
UNIVERSAL	APRIL 30
NATASHA REDNFIELD 18	APRIL 30
ARCTIC MONKEYS Favourite Worst Nightmare	APRIL 23
OMONO	APRIL 23
AVRIL LAVIGNE THE BEST DAMN THING	APRIL 16
COLUMBIA	APRIL 16
GREEN LINED PHOTOS BY THE GREAT ESCAPE	APRIL 16

20	JUSTIN TIMBERLAKE WHAT GOES AROUND...	Pop/Rock
21	CHRISTINA AGUILERA CANDYMAN	RCA
22	MILKA GRADE KELLY	Island
23	NELLY FURTADO SAY IT RIGHT	Polygram
24	GYM CLASS HEROES CUPID'S CHOKEHOLD	Arista
25	CIARA LIKE A BOY	LaFace
26	CALVIN HARRIS ACCEPTABLE IN THE 80S	Columbia
27	P DIDDY LAST NIGHT	Bad Boy
28	TAKE THAT SHINE	Polygram
29	PAOLO NUTINI NEW SHOES	Arista
30	MY CHEMICAL ROMANCE I DON'T LOVE YOU	Reprise
31	MATT WILLIS CRASH	Mercury
32	JUST JACK GLORY DAYS	Mercury
33	CAMILLE JONES/FEDDE LE GRANDE THE CREEPS	Dada
34	OCEAN COLOUR SCENE I TOLD YOU SO	Island/Stub
35	BLACK REBEL MOTORCYCLE CLUB WEAPON OF CHOICE	Universal
36	TRAVIS CLOSER	Independent
37	BLOC PARTY I STILL REMEMBER	Wrista
38	MAXIMO PARK OUR VELOCITY	Warp
39	MECK FT DINO FEELS LIKE HOME	Freaky
40	KINGS OF LEON ON CALL	Real Gone



BEYONCE AND SHAKIRA: JOINT EFFORT RISES TO THE TOP

20	BLOC PARTY A WEEKEND IN THE CITY	Polygram
21	PAOLO NUTINI THESE STREETS	Arista
22	GWEN STEFANI THE SWEET ESCAPE	Interscope
23	CHRISTINA AGUILERA BACK TO BASICS	RCA
24	MY CHEMICAL ROMANCE THE BLACK PARADE	Warner Brothers
25	SNOW PATROL EYES OPEN	Fiction
26	PINK I'M NOT DEAD	LaFace
27	GARDAR THOR CORTES CORTES	Beliver Music
28	CIARA EVOLUTION	LaFace
29	THE KILLERS SAM'S TOWN	Vertigo
30	AKON KONVICTED	Universal
31	PORCUPINE TREE FEAR OF A BLANK PLANET	Rounder
32	THE FRATELLI GOSTELLO MUSIC	Fatcat
33	JAMES MORRISON UNDISCOVERED	Polygram
34	JUST JACK OVERTONES	Mercury
35	KLAXONS MYTHS OF THE NEAR FUTURE	Rise
36	ARCADE FIRE NEON BIBLE	Sire
37	LILY ALLEN ALRIGHT STILL	Capitol
38	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM...	Domino
39	BRIGHT EYES CASSADAGA	Polygram
40	RAZORLIGHT RAZORLIGHT	Vertigo



AVRIL LAVIGNE GETS A LEG UP WITH NUMBER ONE ALBUM

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20

LAST WEEK	WEEKS ON CHART	ARTIST	TRACK
1	1	KE\$HA	BECAUSE OF YOU
2	1	ANDRÉ 3000	ANDRÉ 3000
3	1	DAVID NAVARRO	DAVID NAVARRO
4	1	MURTA MURRAY	MURTA MURRAY
5	1	BOB DYLAN	BOB DYLAN
6	1	ADAM ANT	ADAM ANT
7	1	MELBOMBER	MELBOMBER
8	1	JAMIE SILEX	JAMIE SILEX
9	1	FRANK FURT	FRANK FURT
10	1	DAVID NAVARRO	DAVID NAVARRO
11	1	SCALA & COLLETTA	SCALA & COLLETTA
12	1	RESISTANCE	RESISTANCE
13	1	FRANK FURT	FRANK FURT
14	1	DAVID NAVARRO	DAVID NAVARRO
15	1	SCALA & COLLETTA	SCALA & COLLETTA
16	1	RESISTANCE	RESISTANCE
17	1	FRANK FURT	FRANK FURT
18	1	DAVID NAVARRO	DAVID NAVARRO
19	1	SCALA & COLLETTA	SCALA & COLLETTA
20	1	RESISTANCE	RESISTANCE

These charts are also available online at musicweek.com

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SOPIE ELIS-BEXTOR 'Feet Like My Imagination' (Deactivated)

MASTERS AT WORK 'Work' (MAYN) MURTA 'Bear Girl' (Kismet) (Jib & Broadway) NEVO 'Because of You' (Sunshine Remo) (Jib & Broadway) ANDREA DORIA VS BR 'Frank Me' (Jib) TRESO 'In the Dark' (Jib) SEAMUS HAN 'Last Night a DJ Saved My Life' (Apollon) STONEBRIDGE 'SOS' (Apollon) XOXO 'Amphib' (Wawa Kisses) (Meripol) CORNELI 'Keep On Jumpin' (Island)


CD - VINYL - DIGITAL CLUB PROMOTION
Contact Mark Bowden: mark@music-house.co.uk

COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	ARTIST	TRACK
1	1	KAROLINA VAN HELD	NYC BEAT
2	1	RYAN HUGHES	RYAN HUGHES
3	1	MURTA MURRAY	MURTA MURRAY
4	1	BOB DYLAN	BOB DYLAN
5	1	ADAM ANT	ADAM ANT
6	1	MELBOMBER	MELBOMBER
7	1	JAMIE SILEX	JAMIE SILEX
8	1	FRANK FURT	FRANK FURT
9	1	DAVID NAVARRO	DAVID NAVARRO
10	1	SCALA & COLLETTA	SCALA & COLLETTA
11	1	RESISTANCE	RESISTANCE
12	1	FRANK FURT	FRANK FURT
13	1	DAVID NAVARRO	DAVID NAVARRO
14	1	SCALA & COLLETTA	SCALA & COLLETTA
15	1	RESISTANCE	RESISTANCE
16	1	FRANK FURT	FRANK FURT
17	1	DAVID NAVARRO	DAVID NAVARRO
18	1	SCALA & COLLETTA	SCALA & COLLETTA
19	1	RESISTANCE	RESISTANCE
20	1	FRANK FURT	FRANK FURT

URBAN TOP 30

LAST WEEK	WEEKS ON CHART	ARTIST	TRACK
1	1	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
2	1	RENEE FERRARI	RENEE FERRARI
3	1	RENEE FERRARI	RENEE FERRARI
4	1	RENEE FERRARI	RENEE FERRARI
5	1	RENEE FERRARI	RENEE FERRARI
6	1	RENEE FERRARI	RENEE FERRARI
7	1	RENEE FERRARI	RENEE FERRARI
8	1	RENEE FERRARI	RENEE FERRARI
9	1	RENEE FERRARI	RENEE FERRARI
10	1	RENEE FERRARI	RENEE FERRARI
11	1	RENEE FERRARI	RENEE FERRARI
12	1	RENEE FERRARI	RENEE FERRARI
13	1	RENEE FERRARI	RENEE FERRARI
14	1	RENEE FERRARI	RENEE FERRARI
15	1	RENEE FERRARI	RENEE FERRARI
16	1	RENEE FERRARI	RENEE FERRARI
17	1	RENEE FERRARI	RENEE FERRARI
18	1	RENEE FERRARI	RENEE FERRARI
19	1	RENEE FERRARI	RENEE FERRARI
20	1	RENEE FERRARI	RENEE FERRARI



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PREVIOUS WEEK	WEEKS ON CHART	ARTIST	TRACK
1	1	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.
2	1	RENEE FERRARI	RENEE FERRARI
3	1	RENEE FERRARI	RENEE FERRARI
4	1	RENEE FERRARI	RENEE FERRARI
5	1	RENEE FERRARI	RENEE FERRARI
6	1	RENEE FERRARI	RENEE FERRARI
7	1	RENEE FERRARI	RENEE FERRARI
8	1	RENEE FERRARI	RENEE FERRARI
9	1	RENEE FERRARI	RENEE FERRARI
10	1	RENEE FERRARI	RENEE FERRARI
11	1	RENEE FERRARI	RENEE FERRARI
12	1	RENEE FERRARI	RENEE FERRARI
13	1	RENEE FERRARI	RENEE FERRARI
14	1	RENEE FERRARI	RENEE FERRARI
15	1	RENEE FERRARI	RENEE FERRARI
16	1	RENEE FERRARI	RENEE FERRARI
17	1	RENEE FERRARI	RENEE FERRARI
18	1	RENEE FERRARI	RENEE FERRARI
19	1	RENEE FERRARI	RENEE FERRARI
20	1	RENEE FERRARI	RENEE FERRARI

Last week, we asked: Can the Arctic Monkeys repeat the success of their debut album?

You said:
Yes: 42%
No: 57%

This week we ask: Does the dramatic closure of *PopMatters* prove that it is no longer feasible to launch a printed music magazine?

Forum is edited by Jim Larkin

Celebrating a decade of La Bella vita

As indie label Bella Union celebrates its 10th anniversary, co-founder and former Cocteau Twin **Simon Raymonde** believes there is no substitute for gut instinct

Quickfire

Bella Union was formed in 1997, while you were still performing in the Cocteau Twins. What spurred you to make the move into the business side of music? It was our general frustration with record labels – both independent ones and those with a conference room – that led us to explore the possibilities of setting up our own little backstreet operation, just to release our [own] records. Then the band went and broke up, leaving us with no choice but to sign some other bands.

In the world of independent labels, 10 years is a long time. What do you think has been the key to the label's success? I guess just sticking to our guns. Chasing the next big band is not something I would ever want to do. There are hungry young scouts working for the large table brigade who have bigger lungs and wider nostrils for that kind of thing, and I think knowing your strengths and weaknesses is something you have to learn to work with. My strength is, I know what I like and I think a lot of people will like it if I like it. I think the success of the label is relative – we're still in business so it's a relative success – but we're not Domino, we're not Beggars, we're not Nite and we're not Rough Trade, and we do have as good a roster as any label and probably better than most.



Bookending 10 years of success: (l-r) The Cocteau Twins – with Raymonde far left – and current charges Howling Bells

How much life is there in the traditional record company model?

The business model needs to change very soon. Things are changing so fast now that the average indie label recording contract, as a document of relationship between artist and label, is, for the most part, antiquated and out of date. For labels like ours – which can do more for a band in a positive way by having increased input into aspects of management, touring, merchandising and publishing – to sustain our businesses into the next decade, the contract will have to reflect that extra work. A 50-50 profit split kind of deal which many labels have operated on for the last 10 or so years just won't work anymore. We all have to be more realistic and, for a born idealist like me, that's quite an admission.

What have been the biggest challenges you have faced in recent years?

Apart from the obvious minor irritations like dealing with more and more emails per day and opening so many more packages now every day, the biggest challenge for us is staying true to the ideals of the label. If my reaction to a band is "Holy fucking cow, what was that?" then you can be sure we should think about signing them. If my reaction becomes "Well, I guess it could sell shitloads", then it's time to pack it in. Do you feel as an independent your world is in a safer place compared to the majors because of the niche you occupy? No, I don't think so, though it has been said by more than a few people. This idea that it's the best time to be an independent is a bit ill-considered. It's surely all about the

bands you sign. If Parlophone had signed Laura Veirs, Midlake, Fiona Regan, Howling Bells and The Dears, I think they'd be pretty happy, don't you? If we'd had their money to spend, those bands would all be fucking enormous by now. Why has Sanctuary just let so many people go? Because they don't have very good bands. If the majors signed some good bands and, more to the point, if they developed them properly, their long-term futures would be so much better. Looking forward to the next 10 years, where would you like to see the label? I'd like to have a roster like Motown had where it was like a big family, like a cross between Blue Note, Saddle Creek, Motown, and Elektra in the Seventies. With the Bella Union tours – like Midlake's current one with Stephanie Dosen and

Bella Union's defining releases

- The Dirty Three *Ocean Songs*
- Lift to Experience *The Jesus-Isaiah Jerusalem Crossroads*
- Laura Veirs *Carbon Glacier*
- The Dears *No Cities Left*
- Explosions in the Sky *The Earth Is Not a Cold Dead Place*
- Midlake *The Trials of Van Occapianther*
- Fiona Regan *The End of History*
- The Kissingway *Trail*
- The Kissingway *Trail*

Robert Gomez – and the Royal Festival Hall shows we're planning in July, we are trying to build it up as a family thing more, where all the bands share buses and crew and gear stuff, and become friends for life. It's a hope rather than a dream.

How do you envisage the label evolving? Just organically. I hope. Getting the music heard by more and more people, trying to break out of the "indie" label mentality, developing the entire side of things, and the touring side of things, but maybe moving into publishing arts/film. Some birds' wings began as floppy things, then became flippers, some birds wings evolved into things to show off with and to make them appear larger than their own. As a part of Bella Union's anniversary celebrations, the label will be taking over London's Royal Festival Hall for two nights on July 10 and 11. Explosions in the Sky, Howling Bells, Midlake, The Dears and The Kissingway *Trail* are among the artists that will perform.

O2 unsigned acts come under the microscope

Event diary

Last Tuesday saw the final of the O2 Undiscovered competition, designed to seek out the best unsigned act in country. *MW A&R* editor Stuart Clarke joined the likes of DJ Spoony, Live Nation MD Stuart Galbraith and Mean Fiddler MD Melvin Benn on the judging panel. Here he sets out more or less, what it is like to be Simon Cowell for a day.

08:27 The upside of corporate sponsorship reveals itself early today: sitting in traffic, courtesy of Addison Lee, who has been booked by O2 to take me from one side of London to the other. None of this Tube business. The downside, however, is the fact that it is not quite 8:30 in the morning yet – but I'm on the way to a gig.

08:47 Standing outside the ICA waiting for someone to let us in, I am chatting with O2's PR people

Mission Media, who are rejicing over the amount of public votes the unsigned bands have attracted – 70,000 in total. One band in particular, *Trail*, received 28,000 alone. They are one of the 11 finalists performing here today. They will, surely, be A.Mazing.

09:28 We are inside the ICA's main room now. One panelist is left asleep on the couch, struggling to offer any decipherable form of communication.

09:45 We're with Simon Banks who is talking to us about KT Tunstall, whose US sales have now passed 1.2m copies in the US.

10:00 Aha! The first band is playing. They hurt my ears, but are OK. Acoustic is their name. By the way, the chairs are lined up in front of the panel, it suddenly becomes apparent that we are required to give some feedback to these panelists, post-performance. Ugh. Fortunately for all, one-liner is never far from Spoozy's lips and, on hearing that one-third of the trio joined later than



A new pop idol? Winner Eughan Colgan

the others, quips: "Do you feel like the third Sugababe?" **10:31** *Trail*, the band who attracted 28,000 votes, deliver a passable, albeit a tad bland, set. Turns out they have found £12k worth of funding via Sellaband.com. Spoozy asks the

band how they feel about groupies. "Definitely one each at the moment," the band replies. "Any more than that is too hard to manage, believe me," the former Radio One DJ retorts. **10:43** Receive a text from an excited Warner Bros rep, telling me *The Enemy* are at five in the midweeks. **10:55** The *Bongos* Ray Jinks what turns out was their first gig ever. Certainly a stronger proposition on record. I'm drinking O2 water. Never miss an opportunity. **11:39** Time for a break. Eughan Colgan has just played. He's an Irishman who's based in Glasgow, who works as a doctor by day. He reveals that he put in 90 hours last week (as a doctor, not in his music). **12:22** Ry Byron & The Gentleman, frontman is a charismatic type. He lives in a caravan, met the band in Brighton at BMI and is a builder by day. One panelist remarks that you need a band like that to put the others in perspective. And he wasn't being complimentary. **12:48** Mr Smith & The B Flat band

are next. Music aside, they are quite funny. The female singer describes herself as "the campest gay guy in a female body". **13:58** Sol Devious swagger onto the stage and offer their attitude-soaked songs. They have just secured a support slot on The Twang's tour, but they don't seem to win much love from the judges. **14:22** The final band of the day are *Once A Thief*, who, for me, are the best act on the bill. Asked how they got their name the singer sheepishly replies: "My dad used to nick bits and bobs. Once a thief, always a thief." **15:00** At this point we are ushered upstairs to a nice big room overlooking a garden. We eat and discuss the top five. There is some deliberation over Irishman Eughan Colgan, Banks points out that we are letting the first act that he is a doctor get in the way of his potential. To me, it is more doctor than star – but a great voice. **17:00** And the winner is? Eughan Colgan. Woo!

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Week 16

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FAST CHART

SINGLES

NUMBER ONE
BEYONCÉ & SHAKIRA
BEAUTIFUL LIAR (Columbia)
It peaked at number three in the US, but Beautiful Liar fares better in the UK, topping the chart a day before it becomes one of several bonus tracks added to Beyoncé's current album *B'Day*.

ARTIST ALBUMS

NUMBER ONE
AVRIL LAVIGNE THE BEST DAMN THING (RCA)
It's nearly three years since Sony and BMG officially merged. Since then rivals Universal have held the top three slots on the artist albums chart several times, but this week it's the turn of Columbia Label Group, with debuts at one and two from Avril Lavigne and Mark Ronson, and Kings of Leon at three.

COMPILATIONS

NUMBER ONE
VARIOUS NOW! 66 (EMI/Virgin/UMTV)
Lifting its 20-day sales tally to 446,000. Now! 66 sold 56,500 copies last week, and remains emphatically in control of the compilation chart, where it sold more than five times as many copies as next biggest seller, Put Your Hands Up 2.

RADIO AIRPLAY

NUMBER ONE
MIKA LOVE TODAY (Casablanca/Island)
Mika's debut hit Grace Kelly spent five weeks atop the airplay chart earlier this year. Follow-up Love Today still is not available physically, but completes an 81-16-5-3 climb this week, dethroning Gwen Stefani and Akon's four-week topper The Sweet Escape.

THE SCHEDULE

ALBUMS

THIS WEEK
Jean Michel Jarre Tea & Leo (Atlantic)
Arctic Monkeys Favourite Worst
Nightmares (Domino); Linkin
Park Minutes to Midnight (Warner Bros)
Lil' Jon & The L.A. Mob (2 Columbia)

APRIL 30
Natasha Bedingfield NB (RCA); Michael
Buble Call Me Irresponsible (Warner
Bros); Tori Amos American Doll Posse
(Columbia); Black Rebel Motorcycle
Club BI (Universal/Island)

MAY 7
Cinematic Orchestra Ma Fleur (Ninja
Tune); Beverley Knight Music: City Soul
(Parlophone); Fields Everything's Lost
Writer (Atlantic); Fountains of Wayne
Traffic And Weather (Virgin); Björk Volta
(One Little Indian); Manic Street
Preachers Send Away The Tigers
(Columbia); Elliott Smith New Moon
(Domino)

The Market

Album sales fail to bounce back

by Alan Jones
After falling to their lowest level for nearly seven years, a fortnight ago, album sales recovered last week, climbing 8.2%, but they remained below the psychological 2m mark, at 1,970,836.

That's the second lowest level of the last five years, despite the release of hot new albums by Avril Lavigne, Mark Ronson and Nine Inch Nails. It is also well below the same week in each of the last five years, being 13.4% below same week sales of 2,276,460 in 2006, 4.1% below same week sales of 2,077,675 in 2005, 14.5% below same week sales of 2,305,880 in 2004, 28.5% behind same week sales of 2,749,096 in 2003, and 6.9% behind same week sales of 2,117,209 in 2002.

For the first time in three weeks, the biggest selling album was an artist album, with Avril Lavigne's third consecutive number one album, The Best Damn Thing, debuting atop the artist chart on sales of 60,600, compared to Now! 66's compilation chart topper tallying of 56,500.

Mark Ronson's Version album also made a decent contribution to this week's tally, debuting at number two on sales of 45,000, while The Kings of Leon – number one for the last two



Avril Lavigne: chart toppers need to pull their socks up in terms of sales

weeks – suffered a fairly minor 7.2% dip in sales of Because Of These Times, which descends to number three on sales of 27,000.

Lack of space last week prevented mention of two albums which reached new peaks – Cascadia's Everytime We Touch and Nelly Furtado's Loose. The former album sprinted to number two last week, but now slips to five, with sales of 15.8% to 21,600 on its seventh straight week in the Top 10, which have brought cumulative sales of 197,000 while Loose slips to number eight on sales of just 1.5% at 16,000. It climbed 8-4 last week to secure the highest position of its 44 week chart career, and is now Furtado's biggest album at 695,000 sales, ahead of her 2001 debut set

Whoa! Nelly (652,000). Furtado was, of course, number one on the singles chart, guesting on Timbaland's Give It To Me with Justin Timberlake. Sales of the track increased by 0.3% last week to just under 28,000 but it slips to number three, just 12 sales behind the Arctic Monkeys' Britannia, which springs 11-2 to earn the group its fourth top five hit – and Beyoncé & Shakira's Beautiful Liar, which climbs 5-1 on sales of 37,600, helping singles sales to modest growth of 3%, at 1,390,856.

Shakira has now knocked both of Furtado's first two number ones off the top, with her own first two – her Hips Don't Lie collaboration with Wyclef Jean dethroned Furtado's Mananarte last July.

KEY INDICATORS

SINGLES

Sales versus last week: +4.8%
Year to date versus last year: -6.9%

MARKET SHARES	
Universal	33.7%
Sony BMG	30.4%
Warner	12.1%
EMI	4.5%
Others	19.3%

ARTIST ALBUMS

Sales versus last week: +12.0%
Year to date versus last year: -11.3%

MARKET SHARES	
Universal	39.7%
Sony BMG	32.6%
EMI	6.5%
Warner	5.4%
Others	10.9%

COMPILATIONS

Sales versus last week: -5.5%
Year to date versus last year: +8.9%

MARKET SHARES	
Universal	43.4%
EMI	30.3%
MUS	14.7%
Sony BMG	1.0%
Others	10.6%

RADIO AIRPLAY

MARKET SHARES

Universal	44.9%
Sony BMG	27.6%
Warner	11.3%
EMI	3.7%
Others	12.5%

CHART SHARE

Origin of singles sales (Top 75):
UK: 48.0%; US: 41.3% Other: 10.7%
Origin of albums sales (Top 75):
UK: 50.7%; US: 42.7% Other: 6.6%

For fuller listings see musicweek.com

NEW ADDITION



Seven years since their last UK shows, Built To Spill will return on June 4 with a new album titled *You In Reverse*, released through RykoDisc. The set will be accompanied by live dates including an appearance at the All Tomorrow's Parties festival. Their last album, Ancient Melodies Of The Near Future, was released through Warner Brothers in 2001.

SINGLES

THIS WEEK

Groove Armada Get Down (Columbia)
Mika Love Today (Island); The View The Don (Columbia); Travis Closer (Independiente); Chamillionaire feat. Kelly Rowland A Criminal Minded (Universal)

APRIL 30

Manic Street Preachers Your Love Alone (Columbia); Booty Lu Shine (Hed Kandi); 30 Seconds To Mars The Kill (Virgin)

MAY 7

Jamie T Shea (Virgin); McFly Transylvania/Baby's Coming Book (Universal/Island); Akon Don't Matter (Universal/Island); Linkin Park What I've Done (Warner Bros); Red Hot Chili Peppers Hump De Bump (Warner Bros); Scooch Flying The Flag (Warner Bros)

MAY 14

CSS Let's Make Love And Listen To Death From Above (Warner Bros); R Kelly I'm A

Firt (RCA); Calvin Harris The Girls (Columbia); Carbage All Over But The Drying (Warner Bros)

MAY 21

The Fray Over My Head Cable Car (RCA); LFD Soundsystem All My Friends (DFA); Arcade Fire Intervention (Mercury); Kaiser Chiefs Everything... (B Unique); Scissor Sisters Kiss You Off (Polydor)

MAY 28

Rogue Traders Way To Go (RCA)

JUNE 4

Chemical Brothers Do It Again (Virgin); Air Mer Du Japon (Virgin); Andrea Corra 24 Hours (Atlantic)

JUNE 18

Ash Polaris (Warner Bros); Badly Drawn Boy Promises (EMI); Stebban Denaghy So You Say (Parlophone); Mase Map Of The Problematique (Warner Bros)

JUNE 25

The Enemy Had Enough (Warner Bros)

Pink Martini to shake, not stir

The Plot

Wrasse to build on US act's cult status in advance of third album with appearance at London's Roundhouse.

PINK MARTINI HEY EUGENE! (WRASSE) UK independent Wrasse Records took to a series of word-of-mouth initiatives and strategic syncs in its bid to promote Pink Martini's third album *Hey Eugene!*

Having released material in the US on their own label Heinz Records over the past 10 years, the Portland, Oregon band signed to Wrasse in the UK two-and-a-half years ago.

Rather than pursuing an aggressive marketing campaign, Wrasse will look to build on Pink Martini's cult status in the UK, which has been built around previous albums *Symphonique* (1997) and *Hang On Little Tomato* (2004), plus the syncing of their music to TV programmes such as *The Sopranos* and *ads*

such as Citroën's Xsara Picasso commercial.

"Our plot has been developing over a long period," says Wrasse Records joint managing director Ian Ashbridge. "But really it's been a complete word-of-mouth campaign that has been developing over that time. Hang On Little Tomato has already sold 30,000 copies and they've played eight sell-out dates in London since we've been involved with them."

The band's last London date was at Hammersmith Apollo on March 21 and was reviewed in both *Metro* and the *Independent*. They next play the capital on May 20 at the Roundhouse, which Ashbridge says will help boost already healthy pre-order sales for the new album.

Hey Eugene! will be released on Wrasse both digitally and physically on May 14. The first single, also called Hey Eugene!, was released digitally at the start of the month and is currently on Radio Two's B-list.

"Because there are obviously 30,000 people who bought the last album, you really have to give the new a long lead up to the new one by letting them know what's



happening with the band early," says Ashbridge, who has already arranged for the band to record a five-track session for BBC Radio Two.

The band will also appear on the Paul O'Grady Show on May 21, as well as recording an appearance on *Later With Jools Holland*, which will be broadcast on June 1.

In addition to Wrasse Records' push at radio and TV, the label has also linked up with food chain Pizza Express, who will play Pink Martini's new album within their restaurants.

The second single to be taken from Hey Eugene! will be *Dovesdaya Mio Bombino*, which is released on May 27.

CAMPAIGN SUMMARY
MARKETING: Ian Ashbridge, Wrasse Records
TV: Jo Ashbridge, Wrasse Records
RADIO: Jo Ashbridge, Wrasse Records
PRESS: Jo Ashbridge, Wrasse Records
LEGAL: Wrasse Records
DISTRIBUTION: Olie Sanders, Wrasse Records
LINE AGENT: Andy Wood, Comono
MANAGEMENT: John Brodie

Adidas campaign to give UK acts a sporting chance in the US

Ad focus

Music by Sia, Infadels, Lain Arthur and Max Richter is to benefit from placement in a global Adidas advertising campaign fronted by David Beckham.

The "Impossible Is Nothing" campaign comprises a series of ads, one of which stars Beckham, which will run over a 12-month period, each soundtrack by a different piece of music. The ads focus on athletes' stories and the personal challenges they have overcome to rise to success.

Former BBH music co-ordinator Alice Kendall, who now runs her own independent music consultancy service and placed the songs, says production agency 180 Amsterdam was looking for very specific pieces of music for the project. "At first they were looking for the simple and beautiful instrumental music. It had to be contemporary and made of real instruments rather than electronic. This did change slightly as the production evolved."

The Tony Stearns-produced ad starring Beckham will plug into

Richter's song *Daybreak Orbit*, currently available on Mute.

"Daybreak Orbit was a composed piece," says Kendall. "Max is really rising at present as a film composer in both the British film world and Hollywood and I have been a fan of his as far as sync goes for a few years. We then got together with David McGinnis at Mute Songs, who had originally sent the track to me. He asked Max Richter to make the

changes needed, and eventually the creative and client were happy with it."

Pias/Wall of Sound at The Infadels are hoping the campaign will elevate their status in the US, where it will run featuring their song *Love Like Semtex*. "Everyone is hoping that will help the band's profile over there," adds Kendall.

Other tracks featured include Sia's *NMG*, currently available on Sony BMG,



TASTEMAKERS TIPS

Black Daniel

Children Caned Unable (Pieces of Eight)

TOBY ROGERS, FACT MAGAZINE

"This debut single by Black Daniel explores the dark edges of the NY club scene. Like

Kashbar hanging out at the Paradise Garage, this is kind of dance-rock fusion I've longed for. Dirty, electro-powered rock'n'roll combined with sleazy New York glam. Undeniably brilliant."

The Teenagers

Homecoming (Merok)

PRIYA ELAN, NME

"This is a brilliant debut from Angolphie French trio The Teenagers who



THE INSIDER

Diesel U-Music

DIESEL : U : MUSIC

The Diesel U-Music competition for unsigned talent is something of a veteran in the world of talent contests. But, rather than rest on its laurels as it enters its seventh year, Diesel U-Music is heading out on tour in 2007.

As every year, Diesel will ensure their winners will play alongside buzz bands both at the Channel Four-broadcast awards ceremony and at a series of exclusive Diesel events around the world.

This year, however, the finalists will also be given the opportunity to tour the country in May and June and play a

the ever-reliable Merok label. The title track is a divinely-skewered love song – think Serge Gainsbourg spitting *Gaules* bile at Moon Unit Zappa. It tells the story of a hormonal holiday romance from both sides. It's like *Grass* meets *Summer Loving* with less 'wella wella wella ah' and more MySpace references. Unforgettable."

Natalie Stewart is Super Heroine

Sampler (Code Music)

PARKEEP SALL, EDITOR UK, TRACE

"Thick, gritty, tight and backer with an urban pop edge, this disc is a colourful room full with beats, rhymes and dancin' – a brave departure from her earlier soul outings. Lifting a victorious fist, Natalie Stewart – the Grammy-nominated poetess from Floetry – has returned with an unquestionable gem straight out

number of shows with as-yet-unnamed headliners at London's Club Pandango and Yo Yo at the Notting Hill Arts Club. The fashion label also anticipates festival appearances for all Diesel U-Music finalists.

Founded in 2001 by Diesel London, Diesel U-Music was the first international unsigned talent competition to introduce new talent to music industry tastemakers, while also providing a support system for artists that continues long after the competition is over.

Diesel's outreach programme includes a cash prize, studio time, publicity and legal advice as well as guidance from editorial partners Dazed & Confused, Hip Hop Connection

RADIO PLAYLISTS

RADIO 1

A LIST
Akon Don't Matter America Take Control Arctic Monkeys Blamestorm Beyoncé & Shakira Beautiful Lull Fall Out Boy Thanks For The Memories Bruce Springsteen Get Over Gym Class Heroes Cupid's Countdown Janie T. Spivey
Lil' Kim Park What We Doin' Mark Ronson Please Please Please The Weather Station Maxine Park Our Velocity Meek Mill Dico Fields Live
Miles Mike Love Today Natasha Bedingfield I Wanna Have Your Babies Paula Abdul New Shoes Razorlight Can't Stop The Feeling We Got
Sean Patrick Sledge Film The Enemy Away From Home The Infadels/Fortitude/Timberlake Give It To Me

B LIST
The White Stripes Back To Black Amy Lwigata Grifflent Body Language Bush Lollipop Funeral For A Friend Into Oblivion
Holography Home (In Your Arms) Jaga
AnyHeads Jack Glory Days Kaiser Chiefs Everything Is Average Nowadays Mavous 5

Makes Me Wonder Mufya Buena Real Get No Yo Because Of You Red Hot Chili Peppers Hang On Bump The Fray Over My Head The View The Don

C LIST
Arcade Fire Intervention Arctic Monkeys Favorite Worst Notorious B.I.G. Ash You Can't Have It All Billy Cyrus Living Is A Problem Because Everything Dies Calvin Harris The Girls CSS Let Me Make Love And Listen
McFly Baby's Coming Back Pigeon Detectives I'm Not Sorry Rihanna Understap Sophie Ellis-Bextor Me And My Insecurities The Grills
Moss Monks
1UPPOINT LIST
Mime This Is Why I Hate Newton Faulkner I Will Run Anything The Young English Men The Deluxes The Goodies Frankie Lee The Beatles
The Killers

RADIO 2

A LIST
Amy Pfidder I'll Do It Amy Winehouse Back To Black Beverley Knight Let Man's Last John Graham You Are A Lot Mavous 5 Miles M

Albums listed this week: 203

Year to date: 3790

Singles listed this week: 147

Year to date: 2061

New releases information can be found at Owen Lawrence on (800) 792-1837 or e-mailed to olaw@musicweek.com

Records released 30.04.07

Table listing new releases with columns for Artist, Album, Label, Genre, and Release Date. Includes albums like 'We Are What We Are' by The Roots, 'The Hot Chick' by Tera-Lynn Childs, and 'The Day After Tomorrow' by The Roots.

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This is a wholly unexpected delight, featuring producer Norbert Pety-Buddy Holly and our early rock icons - with an obscure cast of late Sixties psychedelic bands including The Living Ends, The Butter Rebellion, The Apple Glass...

Singles

Table listing singles with columns for Artist, Song, Label, Genre, and Release Date. Includes singles like 'Anytime' by The Roots, 'The Hot Chick' by Tera-Lynn Childs, and 'The Day After Tomorrow' by The Roots.

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Released several critically-acclaimed folk albums in the early Seventies. In his liner notes to this two-CD set, which brings together 1976 album T-Shirt and its 1978 follow-up Final Exam...

DANCE

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MUSIC DVD

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