17.02.07 Arcade Fire The Rumble Strips Kasabian Kaiser Chiefs

Publishers snap up new talent

Two of the most hotly-contested music publishing deals of the year so far were completed last wook as The Twang (pictured) and Remi Nicole finalised agreements with Warner/Chappell and EMI

respectively. The Twang's deal with Warner/Chappell followed the Birmingham band being courted by leading UK publishers for the best part of three months while Nicole attracted nilar attention ahead of signing to EMI.

e Twang, who secured Radio legical support courtesy of Jo y for these Gavin Murnaghand demos, last year signed a rd deal with Mark Lewis and Martin Toher of B-Unique, which will release their debut sinc Wide Awake on March 19. Their as-vet-untitled

album will follow fire the year Nicole, who drew significant Interest, with her fiture Cot-produced deapo to October, concluded a dail with EMI Whithing last week Managed by main Lester of Wildlife Entheringent, the London-based sfars is carrently to the yeardowith Journy Dootgas, while signed a summer album release, She signed a summer album release, She signed a record deal with Darcus Beese at Island in January. In a sign of the continuing hunger for new talent in the UK business both deals were understood to have stretched into seven figures

Industry awaits live show, as Brits organisers swear all will be OK

Live Brits: safety net in place

Events

By Ben Cardew

Brits organisers are putting in place every conceivable safety measure to ensure the event's first live televised broadcast in nearly two decades does not end in dis

The UK music industry's biggest spectacle of the year takes place this Wednesday at London's Earls Court and will go out live on ITVI, some 18 years after the business was left with egg on its face when the last live-screened Brits was hit by one embarrassment after another. Since then the annu al ceremony has been pre-recorded for broadcast

However, Brits producer Helen Terry is promising that robust checks are in place to avoid any repeats this year of the infaous 1989 show, which was hosted by Mick Fleetwood and Sam Fox. "I don't think [the 1989 show] was that had. It was incompetent really but not the presen-ters' fault," she says. "However, with the team that we have, it will never happen. We have had disas ter meetings and discussed all the possibilities

She adds that there are a number of security features in place should anything go wrong. The programme will run with a 30-sec-ond delay and there will be technology - dubbed a "fuck button" by

Live: sales go through the roof

MW reports on the live sector, in which festivals and stadium concerts are regularly selling out in p17-18 hours

organisers - that will allow producers to bleep out any obscer ne or offensive language used.

4 h CMP

In addition, plans are in place to switch the live feed to backstage interviews with Fearne Cotton, should anything untoward happen during the show, which will feature live performances from acts including the Scissor Sisters, who will open the show, Oasis and Amy Winehouse

To cater for live TV, the event will be split between two stages. themed as "love and hate". This premise will be carried through into the aftershow party, where guests will be able to get both married and divorced, reflecting the event's Valentine's Day timing.

Organisers have announced the names of three guest presenters: Joss Stone will present UK male; Acrosmith's Steve Tyler and Joe Perry will give the award for best international group; and Jarvis Cocker will present British break through act

BPI executive chairman and Brits co-chairman Peter Jamieson says that the event marks a new beginning for the awards.

"With Oasis receiving a major award [outstanding contribution to music] it adds an edge, as does having Russell Brand as a host," he says. "We have all the ingredients for a spectacular night."

Brits feature, p13-15



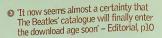
Beatles boss's exit speculated

Apple Corps' settlement with Apple Inc may been have been prompted by Neil Aspinall's retirement plans p3



UK young guns head to US

In the first of a two-part feature. MW looks at the UK acts, such as Paolo Nutini. hoping to make a mark in the US p8-9



Your guide to the latest news from the music industry

People EMI appoints new general counsel

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Acting chief sub-editor

 EMI Group has appointed Chris Ancliff, currently senior vice president of legal affairs and associate general counsel, as general counsel. He takes over the job from Charles Ashcroft. who will now concentrate solely on his role as company socretary. Ancliff will also take over responsibility for government relations

 Veteran US singer Frankie Laine, whose recording of I Believe holds the record for the longest run at number one on the UK singles chart. has died aged 93. Laine, one of the biggest stars of the Fifties on both sides of the Atlantic, passed away on February 6 in San Diego, California, having suffered a heart attack following hip replacement surgery



Rubin: tipped for top Columbia job

· Grammy-nominated producer Rick Rubin is tipped to occupy a new post at Columbia Records. In a deal orchestrated by Sony Music chief executive Rob Stringer and current label chairman Steve Barnett, Rubin is expected to be offered the position of Columbia Records co-chairman · Island Records Urban Music has appointed producer and songwriter Jermaine Dupri to the newly-created position of president, putting him in charge of the entire operation. Veteran music lawyer Patrick Rackow is launching his own consultancy. The new venture, Patrick Rackow Legal and Business Consulting, will be based in Wandsworth The funeral took place last Friday

for Jacques Campet, a bastion of Sony and Sony BMG in mainland Euro pe, who died in Paris at the age of 64. Campet, who most recently held the title of senior vice president, Continental Europe, had been battling Cancer for two years. Music publisher Any Budde, who worked for Dick James Music in London before having success with German band Alphaville in the Eighties, has died aged 58 after a short battle with cancer. Budde latterly lived in Los Angeles and

owned and ran Budde Music. Empire Management has added Paul Epworth to its produces management roster. Empire also manages Future Cut (Lily Allen, Remi Bedingfield, The Feeling, Lily Allen and Amy MacDonald. BT Vision has appointed formed MTV UK managing director Michael Barry as its director of programming. Effective from April this year, Barry will be responsible for developing and running BT Vision's programming strategy content offering, broadcast ons and on-air presentation

Exposure

Ozzfest 2007 to be free to fans

The 2007 Ozzfest tour will be free Costs for this year's 25-date US tour will be covered by financial support from sponsors. To gain entry, fans can on to www.ozzfest.com or www.live nation.com, where links will direct m to sponsor sites and ticke Virgin Media launches. p4

Vodafone is to offer of opportunity to access MySpace on their mobile phones. Launching first in the UK, the initiative will allow consumers to edit their MySpace profiles, find and add friends, post photos and blogs and send and receive MySpace messages via their mobiles

British Music Week expands into Munich. p4

The View, Tiny Dancers and The Hours will be among the artists performing at the Worldspace UPop@Abbey Road Sessions With Napster from today (Monday) to rodau

MySpace is to showcase no musical talent with a 10-date UK tour. The MySpace Bleep Bleep Tour will feature Pull Tiger Tail, Ali Love, Hadouken and I Say Marvin and starts in Leeds on March 11 A new start-up called Omnifone is looking to challenge Apple's iPhone p4

Scottish showcase event goNorth will move from Aberdeen to Inverness this year, to coincide with the Highland Year of Culture. The

two-day event will take place on June 7-8 and showcase gigs, seminars and advice sessions. The showcase will also run in conjunction with the Rock Marc fostival

Labels cautiously welcome Fopp huving Music Zone stores p5 Arctic Monkeys' second album Favourite Worst Nichtmare will be released by Domino on April 23. Radio One outlines its biggest year for live music. p6

Sign here

Warner and Last.fm unite

Warner Music has signed a content agreement with music recommendation site Last.fm. The deal will allow the company to offer Warner catalogue over the services it offers in Europe and the US. cribsheet, pll

X Factor winner Leona Lewis has signed a reported five-album deal with Sony BMG's Clive Davis in the

FMI and AOL have inked a deal that will allow new videos by the likes of Coldplay, Norah Jones and Corinne Bailey Rae to be made available to view free online.

Independent publisher Peermusic has signed a worldwide exclusive administration agreement with Malcolm McLaren covering new works and most of his back catalogue

CSS, Nouvelle Vague and Blood Red Shoes are among the first acts to be announced for the second Great Escape Festival, Norman Cook has been confirmed as the first keynote speaker at the event, which takes place in Brighton on May 17-19. RTL.de and Musicbrigade are to launch an online digital music service



Seth Lakeman picked up two of the bingest accolades at last week's Radio Two Folk Awards The Relentless-signed act was named singer of the year and also won the album of the year gong for his work Freedom Fields. Other winners included Chris Thile, who won musician of the year, Karine Polwart, who won best original song for Daisy, and Martin Carthy and Dave

Swarbrick for best duo. Bellowhead scooped the best group and best live act awards. The awards were broadcast on Radio Two last Wednesday. The lifetime achievement award went to acoustic bass player Damy Thompson who, in more than 40 years in the industry, has played with Roy Orbison, Rod Stewart and Pentangle, and recorded four solo album

in Germany. The co-branded service will be available online at music brigade.rti.de and musicbrigade.de and will offer 1.5m audio files and more than 20,000 music videos for downloading and streaming. Cinven and the US private equity firm Texas Pacific Group were last week reported to be considering a takeover approach for Sainsbury's It follows a bid attempt earlier in the month involving private equity companies, CVC Capital Partners. KKR and Blackstone

Bottom line

CPA appeals to Government

The Concert Promoters

Association urged the Govern to get toucher on ticket touts at the fourth ticketing summit at the DCMS offices last Thursday, SJM's Rob



Oasis: new Britpop battle on the horizon

Ballantine and DF Concert's Geoff Ellis represented the CPA at the meeting with Culture Secretary Tessa Jowell and Minister for Creative Industries Shaun Woodward. A new website has launched to exploit the new chart rules in the name of charity. The site, www. itshouldhavebeennumber1.co.uk. alms to give singles that originally missed the ton soot a second chance to top the charts. Oasis' Roll With It, hich lost out on the number one slot to Blur's Country House in the famous Britpop singles battle, is the first single to be given the site's support. Tough market conditions were blamed by Warner Music as it reported revenue declining 11% to \$928m (£471m) for the three months ending December 31 2006. Operating income before depreciation and amortization (OIBDA) declined 31% to \$140m (£71m). However, digital revenue was \$100m (£51m), up 45% om the previous quarter. Al Gore was last week reported to be on the verge of announcing a

series of concerts "bigger than Liv Aid", In a bid to bring the subject of climate change to a global audience • Viacom has ordered YouTube to remove more than 100,000 clips of shows and film content, including footage from MTV. from its website. eBay is moving its tax base from the UK to Luxembourg, allowing it to pay a lower rate of VAT. The move exploits a loophole in European Union VAT rules which allows online retailers to shop around for the west tax rates.

GMG Radio wins a new FM licence for Manchester. p6

News

News is edited by Paul Williams

Former Beatles roadie speculated to be leaving, as label settles dispute with computer giant Has Beatles boss decided to let it be?

Companies

by Robert Ashton

The Beatles' willingness to bury the hatchet with iTunes may have been precipitated by the retirement plans of Apple Corps boss Neil Aspinall.

Aspinall, who has been employed by The Beatles in various jobs from roadie to company manager since 1963, is understood to be king to move to pastures new.

This move could have persuaded the remaining Beatles and the estates of John Lennon and Georg Harrison to hurry to put in place a deal and get the Apple house in order before Aspinall leaves.

A source adds that EMI Recorded Music UK chairman and CEO Tony Wadsworth has also been putting increasing pressure on Apple Corps to tie up a deal with Apple Inc and iTunes since Apple lost its UK court battle against the iPod company last year over the use of the "Apple" name.

Under last week's settlement. the US company will own all the trademarks relating to the Apple name and license certain trademarks back to Apple Corps.



Apple to Apple: how ITunes could look under any future Beatles tie-in

That agreement paves the way for The Beatles to be sold on the iTunes platform and, although nei-ther side would comment on that, Aspinall said in a statement that he looked "forward to many years of peaceful co-operation with them". Neither side would comment

on a time frame for uploading Beatles tracks, but some insiders sug gest the 40th anniversary of Sgt Pepper on June 1 would be a timely start date for the group's downloads. Apple may even produce a special, limited-edition Beatles iPod to coincide with the launch

In statements Apple Inc CEO eve Jobs said. "We love The Beatles and it has been painful being at odds with them over these trade marks. It feels great to resolve this in a positive manner, and in a way that should remove the potential of

further disagreements." Aspinall added, "It is great to put this dispute behind us and move on. The years ahead are going to be very exciting times for us. We wish Apple Inc every success."

But, if Aspinall is considering

🖉 Apple v Apple 🎑

1978: Apple 1978: Apple Corps files for trademark Infringement against Apple Computer 1981: Settlement reached with a condition that the US computer glant agrees to stay out of the music hurdness Corps files for tra

agrees to stay out of the mass business 1969: Apple Corps sues again, claim violation of the previous agreement after the computer company adds a sound chip from synthesizer maker Ensonig loto a new computer 1991: Another scitlement reached 2003: The Beatles company sues on more, claiming the use of the Apple logs in regard to Titunes breaches to 1991 ansempt 1991 agreement 2006: High Court rules in the computer

quitting, it would make sense for Apple Corps to resolve all its big deals and issues and have all its ducks lined up for the digital century. The ongoing royalty battle between The Beatles and EMI in the UK and US will also be a priority to wrap up.

The source says, "Apple iTuncs has been trying to get The Beatles on board way before last year's court case. EMI has also been trying to persuade Apple Corps to do a deal." He adds that EMI executives have been pushing their

arguments in favour of The Beatles linking with iTunes for years because they know they can make a fortune out of sales of the group on the internet. He adds, "Cash from Beatles sales will do wonders for the EMI share price."

Some industry commentators even suggest that the arrival of The Beatles on the internet could kick start a change in gear of digital sales - Jobs said in his DRM statement last Tuesday that only 3% of music on the 90m iPods sold to date had been purchased from iTunes

Online retailer RecordStore's sales director Simon Moxon says, "Adding anything new to iTunes can only help Apple. It is great for fans and great for The Beatles."

If Aspinall is planning to bow ut, the source also suggests that Apple Corps will have a job on its hands finding a replacement since he has been with The Beatles for more than four decades and is credited as being the only man who has maintained a friendly relationship with all four camps

However, another insider close to The Beatles says that reports of Aspinall's retirement are "greatly exaggerated".

Encouragement and cynicism over Jobs' call to axe DRM

The music industry has reacted with a mixture of encouragement and cynicism towards Apple chief executive Steve Jobs' calls for the four majors to abolish DRM technology.

In an essay posted on the Apple website last Tuesday, Jobs highlights what he describes as "three different alternatives for the future" of copy-protected music: the maintaining of the current status quo, Apple oper up its FairPlay DRM for other companies to use and the majors abolishing DRM.

Jobs concludes that the latter option would be "the best alternative for consumers and Apple would embrace it in a heartbeat". He says that "DRMs en't worked and may never work to hait music piracy", and adds that the vast majority of music on iPods is ripped from unprotected CDs anyway.

Warner Music Group ch Edgar Bronfman defiantly ided by vowing, "We will not abandon DRM", although a spokesman for EMI, which was last week speculated by US

newspapers to be looking to abandon DRM, concedes that DRM is proving problematic for the industry, adding, "We are engaging with our various nartners to find a solution. Lack of interoperability is increasingly becoming a problem !

The IFPI is notably critical, with chairman and CEO John Kennedy accusing Jobs of risking "throwing the baby out with the bathwater"

"In spite of what Steve Jobs says it should be neither impossible nor unreasonably burdensome to implement interoperability while

maintaining the security of DRM," savs Kennedy.

But Jobs' proposal has been velcomed by the indie sector David Pakman, president of eMusic was quick to come out in support of Jobs, saying, "Thirteen thousand independent labels share ols share this view. We are hopeful the ning four [majors] will one ment. day join them by licensing their

complete catalogues [DRM-free]." Beggars Group director of digital Simon Wheeler adds that "every one of [Jobs'] points is common sense a

knowledge", while 7digital naging director Ben Dury says managing director Ben Dury says that "in general we support what Steve Jobs is saying", although both Wheeler and Dury are cynical about the timing of Jobs' rhetoric, coming as Apple faces increasing pressure in Europe to makes iTunes compatible with other devices

Jobs is reported to be meeting with representatives from the four majors in May to discuss the renewal of licensing contracts, in what is expected to be a crunch meeting in deciding the future course of the ITunes Music Store.





Fourth German city added to showcase for UK artists British Music Week heading to Munich

Events

by Robert Ashton

The BPI's second German-bound British Music Week has strengthened its status as the largest UKonly music push on the continent by adding Munich to its list of destinations.

The April 20 to 28 event, which aims to focus consumer attention on UK music and increase the UK's share of the English language music market, will now be staged across four of Germany's biggest cities with Berlin, Cologne and Hamburg having previously been confirmed. The inaugural BMW held last year was exclusively a Berlin affin:

This year's event is also aiming to widen the musical flavour of last year's event, which was heavily biased towards emerging guitar acts. The change of emphasis is illustrated by the first acts unveiled for the event, which not only includes guitar bands The Horrors and The Others, but also Sugababes, Kosheen and Lady Sovereign.

BMW founder and BPI communications and development director Steve Redmond says, "We are broadening the scope of it and also broadening the scale of the acts. If Berlin last year was the trial, 2007 is the final test of the concept."

He also hopes to roll out the BMW concept to include further



Lady Sovereign: unveiled for BMW

European territories next year, hinting that the third-largest European market, France, would be the favourite.

Redmond is now busily putting in place the infrastructure and media partnerships for the April event. The majors and a range of the most influential independent labels have already pledged to showcase acts during the promotion with label nights to include one from Sony Red Ink.

Sanctuary Records international marketing and promotion senior vice president Julian Wall says, "In an incredibly congested and competitive international market, anything that helps elevate UK acts up the local agenda in one of Europe's biggest markets is to be welcomed. The BPI-sponsored BMW is a very effective and efficient tool in this respect and Sanctuary Records artists will definitely be looking to take advantage of this opportunity."

Sony BMG Germany music division senior vice president Willy Ehmann adds, "We believe that the BMW 2007 is a very good promotion platform for our UK artists and will be supporting this event."

Each of the media partners involved in the first event and a range of new partners have pledged support, including Karrera Klub, Radio Eins, Intro Magazine, music retailer Saturn, the British Counceil and the British Embassy.

Redmond says, "We said from the beginning that BMW would only succeed if it had genuine support from the German musicindustry. I am glad to say the response from the German industry, media and public to last year's event was overwhelming.

"Germany is the largest European market for UK record sales and is a natural partner nation for this kind of event.

"The German industry has spoken and they want a truly national event that brings the best new UK bands to the most exciting music cities in Germany."

The 2006 promotion saw nearly 8,000 Berliners attend and it generated a 5.4% increase in radio airplay of British music in Berlin over the course of the week.

ARCADE FIF

Arcade Fire's first album for Mercury Records is to be released on the band's own Sonovox label next moeth, allowing the Canadian septet to maintain creative control over their image and music while tapping directly into the Universal company's

company's marketing and marketing and muscle in the UK. While much of the allown, antibiod Room Bible, has been antibiod Room Bible, has been kept under warps so far, fans got the new material at a series of infinante glos at Porchester Kall month. London cariller this month.

The five dates sold out in two minutes and a larger UK tour this March, incorporating four infits at London's Brixton Academy, sold out in just 45 minutes.

CAST LIST: Management: Scott Rodger, Quest Management: Press: Regine Moyfett and Frances McCahon, RMP, Agent: Milke Greek, CAA, VT: Holy Davies, Mercury, Radio: Mark Rankin, Mercury, Product Manager, Clive Charles Mercury.

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SNAP

Omnifone mobile service aims to take on iPhone

A British technology company is today (Monday) launching a subscription-based music service for mobile phones that it claims will deal a serious blow to Apple's iPhone in Europe.

The service, which is created and operated by Omnifone, is based on the company's MusicStation software, a handsetbased digital music application that can operate on most 2.5 and 3G handsets, irrespective of manufacturer.

The service will offer unlimited downloads to a pione for a fee of £1.99 a week (£2.99 in the Eurozone) or a premium package at £2.99 (£3.99) that additionally allows tracks to be played on the user's computer.

user's computer. Omnifone says it has deals with 23 mobile network operators across 40 countries in Europe, Asia and Africa, and as a result it expects to outsell the IPhone when the Apple handset launches in Europe in October.

The company also claims to

have deals in place with all four majors to supply content and is in discussions with several indie labels as well as Aim.

"Our partners have 690m customers globally and they sell 500m handsets a year. Approximately 75% of these are MusicStation compliant," says formifone CEO Rob Lewis, "Applehas a very Apple-centric view of the world. We have delivered a solution that is operator centric."

The service will also allow users to browse, search and create playlists, as well as to receive personalised music news.

"One of the reasons we have had so much support from labels is that we can offer a sea change in digital music revenues and also a sea change in breaking up Apple's monopoly," Lewis adds. "We believe that we can fundamentally change the digital landscape."

The service will come onto the market in the second quarter of this year, with a large marketing push.

Virgin plans music channel

Virgin Media is considering plans for a new music channel that will break from the traditional linear demands of TV.

The company, born out of the merger of NTL and Telewest and the subsequent acquisition of Virgin Mobile, launched last week, offering consumers a 'quadplay' of services, incorporating dirital TV. broadbard, home and mobile phone. This will be followed by the Pebruary 20 launch of Virgin Cen-Tral, a TV channel offering TV on demand.

While Virgin Central will not offer music content at launch, it is designed to complement the company's existing TV-on-demand service, which allows consumers to watch music videos, concerts and films on a renatib basis. Furthermore, Virgin Media managing director of brand Ashley Stockwell says the company is examining how it can offer more music.



L-r: Jim Mooney, Richard Branson and Steve Burch of Virgin Media

"Music is at the heart of the Virgin brand. It is where it all started. We want to bring that to life on TV," he says.

"We are looking at a music channel or developing further music content. But whatever we do with music it will not be the tradi-

tional linear channel." "Consumers are willing to pay for digital music," he adds. "We have the capability through broadband and TV to bring that to life." Stockwell explains that the company is looking at creating an

company is looking at creating an "Trunes style" channel that will allow consumers to search videos by artist, track name and genre and create their own playlists. This could, theoretically, offer

Inis could, theoretically, offer hundreds of thousands of videos at the touch of a button, although there are fears that this might prove difficult to navigate. The aim, Stockwell ays, is to give consumers more control over what they watch. Virgin Media chief technology

Virgin Media chief technology and information officer Howard Watson adds that nusic can be a key component in his company's ongoing struggle against other TV operators, including Sky.

"One of the great things that Virgin has is music," he says. "If you look at our competitors, that is one key differentiator." FORP HISTORY 1981: Gordon Montgomery starts Al Records on a narival stall in Glasgow. 1987: Montgomery Cockburn Street. He renames the 2002: The company opens its first renames the company Fopp. 2000: Fopp named medium-sized business of the year oncion store, in 2006: Fopp opens a at the National Business Awards Of

2007: Fopp boys 67



Mixed reaction as Fopp buys 67 former Music Zone stores

The music industry has given a cautious welcome to Fopp's acquisition of 67 former Music Zone stores, despite fears that the Glasgow-based retailer may be on the verge of repeating Music Zone's own mistakes.

While negotiations are believed to be ongoing between the admin istrator and suppliers over stock left in Music Zone stores, Fopp announced last Monday that it had bought 67 former Music Zone outlets, as well as the company's head office and warehouses in Stocknort and Denton.

The move takes the number of Fopp outlets to 113, just behind Virgin Retail's 127 UK and Ireland stores, and comes a month after Music Zone collapsed into administration in the wake of a difficult Christmas trading period.

However, several music industry insiders expressed fears that the retailer may be expanding too quickly. They claim that in doing so it risks repeating the mistakes of Music Zone, which in January 2006 bought 43 former MVC stores from administrator Kroll, a deal that many believed contributed to its downfall.

"It is a strange fit to the Fopp brand because the stores are very different. They have a very differ ent offer and very different conrs," says one insider, "I am a



or its nor folio last week after busing 67 former Music Zone stor

little bit nervous, but I think that someone like [managing direc David Pryde is very good and he will have thought this through." Nick Gladding of retail analyst

Verdict was more blunt in his warning. "It is a big step up in scale for them," he says.

"My concern would be that they face the same problems that Mus Zone did when it bought the MVC stores. A number of these stores have had poor trading in recent times. Fopp has the challenge of improving their performance and enlarging their operation.

It is a difficult thing to do in a difficult market."

However, he questions the assumption that Fopp and Music Zone offer an identical proposition, merely because both companies e on a budget pricing model.

"I think Popp is a bit different from Music Zone in terms of appealing to serious music fans and heavy buyers of music," Gladding says, "Music Zone didn't have that much to differentiate them from the supermarkets. People visit Fopp because you can get interesting products. The question mark is, is there a big enough market for Fopp in those towns?

Vital managing director Peter Thompson adds, "Fopp has a much more upmarket appeal. I can see it being much more appealing to cus-tomers. Music Zone never had a strong identity. Fopp has a nice feel about it, the way it presents things and its image."

Berwick Street's Reckless Records and CD City join growing list of independent casualties Second-hand record shops close

Retail

by Adam Benzine and Ash Dosanjh or the record-buying aficionado Soho's Berwick Street stands as something of a Mecca, brimming with music stores on both sides temptingly offering everything from run-of-the-mill chart fodder to more specialist delights.

But the depressing times th have gripped the general high street record retailers are being felt here, too, among the street's dedicated music stores and, more widely, by other new and secondhand independent record outlets that not so long ago were thriving

Reckless Records, which had operated on Berwick Street for 23 years, closed its doors for the last time on February 1, joining Steve's Sounds along the road and being followed just two days later by CD City in the same street. "We've lost three record shops

in one week," says Mister CD proprietor David Killington, whose own store is on the brink of clo-



error "This store used to be on two floors - I have one floor now. I used to have five staff, now I've got none. I've had my shop on the market for five months and not a sniff of interest in the premises. There's just no future in music retail. No one under the age of 25 buys into a product anymore and they're essentially my future customers."

These latest closures draw a sharp focus on an accelerating trend which, over the past two years alone, has seen the notable closures of Bristol's Imperial Records, Reckless's Camden and Islington branches, and the announcement from Croydon's long-standing Beanos store that it is to cease trading.

"There is a community of record shops in Berwick Street in the same way there is a community of diamond dealers in Hatton

Garden," says Sister Ray co-founder Phil Barton. "We all know that our strength is being together, so the closure of Reckless is really bad news for us. Every time there is a rent review the rents go up so there's no protection for us.

Most retailers are agreed as to the reasons behind the closures, citing rising rent rates coupled with an inability to compete with heavy-discounting supermarkets and internet stores which bypass VAT charges by basing their operations abroad.

"We can't compete with places like HMV when they list prerelease stuff on their website at £8.99, already pre-discounted," says Reckless Records general manager Duncan Kerr.

"Tesco lists every single record they can get their hand on and then they offer it out at a cheaper price even if they don't have it in stock," adds Rough Trade retailer Sean Forbes. "When you can go onto Amazon and buy an album for £8.99 when the dealer price of the CD is £9.15, it's just madness."

For some independent retailers, however, there is still enough of a market to maintain a London location. According to Music and CD Exchange's management assistant Dug Parker, the business is yet to feel the overly negative affects from online music sites.

"Business isn't booming like it was a few years ago, but we're still making a profit," he says. "I can't any reason why Reckless couldn't have done the same."

Yet for most stores, the oftrepeated mantra that they simply need to diversify and specialise to survive may no longer be enough. Beanos and Reckless have both ruled out operating even as online stores as being too expensive when faced with the free-for-all of eBay.

"If record companies want the independent record sector to survive, they are going to have to think hard about how to keep the 50 good independent record shops that are left in this country, because soon there won't be any says Sister Ray's Barton

Auch

RADIO ONE LIVE HIGHLIGHTS FEBRUARY Radio One Presents... Kaiser Ohiefs MARCH: Pete Tong Isve from the Miami Winter Music Conference APRIL: Radio One Presents. My Chemical Romance MAY: Radio One's Big Weekend JUNE: Download Festinal JUNE: Cownload Festinal JULY: Radio One's Six Weeks of One's Winter Weekend

Summer AUGUST: Reading/Leeds Festival SEPTEMBER: Planet Love OCTOBER: BBC Electric Proms NOVEMBER: Radio

Station adds more events to busy schedule to mixed industry reaction Kaisers to kick off Radio One's biggest live year yet

Radio

-Poolio

by Jim Larkin

Radio One is tonight (Monday) launching what it is billing as its biggest year yet for live music coverage with a one-off exclusive concert featuring Kaiser Chiefs. The BBC station's 2007 live

The BBC station's 2007 live music programme will not only incorporate broadcasts from traditional summer festivals such as Glastonbury, Reading/Leeds, T In The Park and, for the first time, Download, but it is also promising to create more new events and extend those thaleady organises.

Among the new live properties being planned, the network is proparing to roll out an event called the Winter Weekend in November, which is being described as a large event in London for under-18s. Absed of that, the Radio One Big Weekend is returning in May with a third stage and a 30,000 expactly. The def fastival, while Six Weeks of Summer is being extended to feature increased expactitios and larger stages at venues around the UK and mainland Europe.



Kaiser Chiefs: setting the ball rolling for Radio One's Presents... series of concerts_ In addition, the BBC Electric this year.

Proms will be back in October, and there will be aseries of one-off gigs called Radio One Presents, to include tonight's Kaiser Chiefs gig and another by My Chemical

and another by My Chemical Romance in April. The Big Weekend is now enterging as the event which kicks of the UK's outdoor fistival season. Details about the line-up and location will not be released until February 26, but once again it will be staged in an area typically overlooked by the fastival circuit, with north Wales being rumoured for Radio One editor of live music and events Jason Carter says the aim this year is to focus on events the BBC has built up itseff. However, there is mixed support for this policy among the live sector. While BBC coverage of tradi-

While BBC coverage of traditional events like Glastonbury is welcomed for its impact in helping the festival circuit grow as a whole, there are those in the live sector who question the merit of the BBC's own events.

Primary Talent managing director Peter Elliott says, "Radio has helped make festivals a lifestyle choice and humadened their appeal (however, radio's involvement in its own events will erode the wider live eirout because they're not proper festivals and fans get short changed. Bands play short ests, they don't get paid properly and there's an element of implied – and I stress implied – blackmail, whereby bands fied they have to take part or else the station won't support them."

¹⁰ As such, Elliott believes that if there is room in the calcular for further fistivals then they should be left to the commercial sector to receive and radio can be paid correctly and radio can cover it in the usual way. However, a Radio Omespokesman points out that, because its Big Weckend is both free and staged in areas where the fistivals do not wenture, it cannot be seen to be as competing with the live sector.

In addition to the rock festivals, Radio One will also be broadcasting from dance events such as Fortdance in Russia as well as Barcelona's Sonar and the Miami Music Conference.

Radio digest

Sonys introduce internet award

Sony Radio Academy Awards organises are introducing an internet prot. These was checked by the 2007 prot. These was checked and the continrecoprise excellence in the creation of radio programmes produced for distribution via the internet. The shortlists for all 30 Judged Sony Awards categories will be unveiled on March 27 with the ceremony issifi taking place on April 30 at Londors Grosyener House Hotel.

 Commercial radio trade body RadioCentre has appointed former Capital and Yahoo executive Martina King as the head of its advertising unit, King has taken the position of chairman of the Radio Advertising Bureau, the organisation that merged with the Commercial Radio Companies Association last July to form RadioCentre.

 Ofcom has advertised for applicants for a new digital multiplex licence being created for north east Wales and Cheshire. The licence will cover an area with an estimated adult population of 647,000. Despite a huge efficiency review. Emap is still forecasting a current financial year performance "toward the bottom end of market expectations". The media group, which owns the Magic and Kiss brands, suggests that market conditions in consumer media - and radio in particular - have been weaker than anticipated.

Weaker (unar aucupation) Chris Tarrant is making his return to commercial radio with a fourprogramme deal for **Classic Gold's** digital services. Tarrant will be hosting the Small Price 2 Pay competition, which will air on Sunday evenings from later this month.
Chrysalis Group tas given an upbast hading splatas given an

upbeat trading statement in which it says both its radio and music publishing divisions are outperforming the market. In radio the company is expecting flat revenues thanks to an encouraging start to the year, with Jamary revenues up 5% on the same period last year helping to offset a 10% decline before Christmas.

OMC Readin has recruited Emary's Alisisn Forshaw is currently sales director. Forshaw is currently sales director at Emarys Key 103 in Manchaster and will be poining GMC in April. The company has also appointed former sage Radio executive Gavin McCoy as the programme director of Smooth Radio in London. He has been with Saga for six years, most recently acting as head of presentation for its cliptal operation.

• Moray Firth Radio presenter Helen McPherson has been named the Country Waisć Association's international broadcaster of the year The award weas announced at a CMA awards evening in Glasgow and cam in recognition of the 25 years McPherson has spent broadcasting across the onty of Scotland.

GMG's head of music is set to lead the march

Quickfire

Mit Radies hid to overtake the Conyails Bailt to become the the Conyails Bailt to become the the Veryail Bailt of Conyaint Franz network another boost last applications ta wina aver Mi licence for Manchester. The win for its Rock Talk format follows recent acquisitions of two Century stations from GCap and Saga Radie. It all measus a bigger job for Terry Underhäll in his new role of group hard of musica as GMG.

CMG seems like a company on the march. What it thinking behind the creation of your new role? As the group has expluded acress the short term, it was fielt it was time to have somene specializally decidated to march. What here snote the beginning and The pleases they chose mc Century and Real are positioned to reach a similar address, and Saga hava a fel in common with Smooth in London, so the task in hand is to brand-manage the music output. So you see the output as splitting between two distinct camps - the Real/Century audience and the Smooth/Saga audience? Yes. We've already integrated the Century and Real music policies into one, so that they have the same music

one, so that they have the same muck database and same weekly meetings to decide what they're going to play. And we're going to rebrand Saga, because the over 50-audience aren't the same haddy duddies that that age group was when I was at school. The idea that someone who's 50 doesn't like new muck is out of date. What percentage of the output of Smooth and Saga will be new

music? Its diffuct because Says's pot strict formats saying less than 20% of music can be less than 20% of music can be less than 20% of which is all shout charmonicy new music. That said if Rod Stavent comes along with a new allown like America Songood beha our listerers will want to hear it. Bat with Century and Roda we really get the were playing the Feeling and The Kook from a ruly early stage. How do you define your two audiences?



Underhill: aiming GMG sights at Chrysalls

They're all over 25, Real and Century would be for 25 to 45-year-lofts and areas we bradacts we're very appclar. Real went to runnber one in Wales, so we know what they like. The Smooth and Saga audiences are the over 50-s and it's interesting because no-mars really uring to reach them in the way that we're going to. Are you mailty oolno to areiner.

Are you mainly going up against Radio Two for audience?

They're the core competitor for Real and Century and they do less well in areas where we operate. But the over-50s market is changing, because they can remember growing up with bands like The Who and The Jam at a time when they were cutting-edge bands and they still want to listen to

How receptive do you think your audience would be to buying downloads through your stations' websites?

We had a little go a that a year ago. and I think when you're going up against huge internet empires like Tunes it's difficult to compete. Online, however, is very important to us and giving people the ability to find out what they're listening to and perhaps to click through to a retail partne ould be a valuable service. If we play a record someone had forgotten years ago and they feel the urge to buy it. they should be able to. We know our listeners would be more likely to go and buy from a recognised site than something illegal, so the opportunities for the music industry are sizeable How closely are you working with the music industry? It's fairly straightforward: we need to

It's tarry straightforward: we need to play the best music to keep people listening and they need to self records to stay in business, so we need to work out new ways of helping each other: One of the simplest of those is the download model, but the challenge is to find other ways. Music is one of our passions and we customers in the UK. We believe in making access to music simple and exclusive products and unique events.

Plaving host to some of the industry's biggest and breaking music talent, T-Mobile Street Gigs gave people the chance to see their favourite bands in venues they wouldn't expect. Always included The Strokes playing at the Natural History Museum, The Streets playing at London's only Lighthouse and Pharrell playing at Glasgow's

Transmission with T-Mobile also brought established and new acts to our screens in a Friday night music programme co-created with Channel 4. bringing the UK public closer to established and breaking artists. featuring talent as diverse as The Long Blondes, Primal Scream, The Klaxons, The Gossip and DJ Shadow.

2007 is another massive year for music. We're moving into our third year of T-Mobile Street Gigs, our second series of Transmission with T-Mobile and we have even more to come.

We're supporting the Music Week

T-Mobile are proud sponsors of the **Music Week Awards**







no her multi-pronged US campaign began four months before her album release

Alien truly is a ster giri for the Space generation ring built up a his

Spice generation, sing built up a huge black on the social working site before UK breakthough las r with the chart-sing hit Smile. aven all that, it only may smart and exoprise that colline ivity should be playin in a key role in EMTs rupts to make Allen third UK female solo ist in 12 months to in platinum status status the other untic. of the Atlantic. Nowing the major's esses there with one Balley Rae and Yahool, AOL sessions running in January and February, "Ones To Watch" features on MSN Music and Real/ Rhapsody and a piece on AT&T.

The second secon

Angeles and Chicago then returned in December for a week of promotion on the West Coast, Selected

newson prevention on the West Coast. Selected press was also secured with publications and the New York Trinst. A third preme trip beginning last month included are performing Smills and LDN on Schurdy Mykel Lav en the weekend immediately attree the allown selects, as well as appearing on the selection of the selection and Dewindon tory, which comprises a seven-ent performance and tory. and Dewelload tour, which comprises a seven city club tour, which began in LA on February 5. EMI's Brown says the tour guarantees Alten where exposure across the MTV network. She was MTV's artist of the month for January. Alten's music has also been placed in US TV programmes including

programmes including Grey's Anatomy, CSI: New York and Entoura

Last year, British music had success in America not seen sinc just as good. In the first of a two-part feature, MW looks at t

Winehouse and Alle the UK young guns

that British acts that were su

ful back home would win at least

But the last decade and a half

some fayour with their US cousins

has been much tougher going, with

genuine breakthroughs such as those mounted by Coldplay and Radiohead and, briefly, Oasis and

Spice Girls proving to be exceptions to the rule, rather than the norm. The tide may be turning, how-

ever. A new level of optimism is being felt by UK record companies

about breaking their acts in the

States, fuelled by more genuine

new British successes there in

2006 than in any previous 12

months since the Eighties.

7 2 2 27 america

By Paul Williams

Ever since The Beatles touched down to chaotic scenes at New York's JFK Airport on February 7, 1964, virtually every UK act has looked to follow in their wake by breaking America

Until the end of the Eightics with, naturally, some notable exceptions - it was almost a given

James Morrison

Jacinics information is a series of the subscription of the subscr US. in its 6,000 stores across

(15) In 116 4 000 bits of a provided a series the States. Universal UKS international director of marketing Greg Sambrook meters that sussibly such retail space is only marke available optimistic and support and available optimistic and support and support of tablied and market available optimistic and support and support optimistic optimistic and support optimistic and support optimistic optimistic and support optimistic optimistic and support optimistic optimistic and support optimistis and support optimistic an

by a gry from Starkats who had consorted to the second second second second second second the second second

Morrison's visit in March around the album's release will include a performance at South by South West and appearances on NBCs The Troiny Show and The Tonight Show With Joy Leno. Given Indiscovered's US release comes more than eight months after the album was issued in the eight months after the album was issued in the UK, Sambrook says it means Morrison will be able to devote a good part of his schedule in 2007 to

UNSALESTIC DATE INCOME US LABEL INTERSCORE US RELEASE DATE REAGONE

The roll of honour includes Natasha Bedingfield, James Blunt, UK-signed Il Divo, Keane. Corinne Bailey Rae, Snow Patrol and KT Tunstall. Those breakthroughs neatly set

the scene for what this year is turn ing into the biggest push by new UK acts in the market in years. Building on a remarkable year domestically for new homegrown talent, the likes of platinum acts Lily Allen, The Feeling, The Fratellis, James Morrison and Paolo Nutini are all subject to launches with debut albums in the US this year.

Add to that list British acts tar-

and to bereful a jobo par-land to bereful a jobo par-tic schedule at 200 rts the schedule at 200 rts worked out well because were now in a position where there's international base as-North America just as the starts the America assessity," he says.

kand's chart-topping success back home by achieving a back home by achieving a back home by achieving a back home by achieving and a back of the states and the already indexes of a notable back of the states and a already indexes of a notable already indexes of a notable already indexes of a notable for one making them cover the city's Mercury Lounge performances the same week performances the same week performances the same week performances and Los Angeles.

The View

The View For much of the UK New Yoa's Day represents the durine of a like staff to to mach partyles the elight before. Not so this year for Dandse tour-piece The View. Defection to the cause dysacrificing the day off to get on a place to key year fifthing the day off to get on a place to key York for the Cause dysacrificing the day off the cause dysacrific to the

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since the days of A Flock of Seagulls – and 2007 is set to be at the UK artists hoping to make it big across the Pond

Amy Winehouse

en lead charge of **Sheading Stateside**

geting the US with second albums among them Arctic Monkeys, Natasha Bedingfied and Bloc Party - and we have in place a sizable contingent of US-hound new UK acts not seen since the MTV-backed early Eighties British invasion.

"It does feel like UK music is really coming back in a big way now internationally and clearly it's having an effect on America," says Universal UK international director of marketing Greg Sambrook.

"There doesn't seem to be such heavy traffic coming from the US in terms of key releases. That leaves a gap in the market and the UK has a really good spread of music at the moment. There are real artists and bands and that stuff really travels

Sony BMG UK international vice president Days Shack believes the climate is optimistic for UK acts looking to break the States

"British music has a cache that comes from Coldplay into Snow Patrol and incorporates Corinne Bailey Rae and our very own Vega 4. This 'sync generation' of acts easily discovered by the public on the TV shows' integral website experience - have found success on Grey's Anatomy, CSI and many others, helping us on the one hand to cross re-coup at

the least and actually break the band on the other," he adds. Ahead of Music Week's Making

It In America Conference at London's Rich Mix venue on Tuesday. February 27, this opening part of a two-part feature examines five UK-signed acts with debut US albums looking for American glory this year. Another handful of acts will follow next week.

Limited places are available for the Making It In America conference. To secure a place con tact Imelda Bamford on 020 79218300 or email Imelda@ musicweek.com -k com

Paolo Nutini

From the likes of Led Zeppelin and The Rolling Stones in the Seventics Stones in the Seventies to James Blunt kast year, UK talent heavily figures in the Records' late co-founder Ahmet Ertegun. New the last chapter of that story is being written as the record company rolfs cut the US release of Paolo Nutini's debat allow.

company role set the US control of the US role of the US and Control of the The Societish singer-songerifier's US pash control with a personal inderstands with a personal inderstands following a fail at a Stoney Bourd of the US and the Bourd of the US and the Bourd of the US and the State of the US and the Atlantic chairman, who was a bourd bourd of the US and Atlantic chairman, who was part - he joined Atlantic



tini: praise from late Atlantic co-founder Ahmet Ertegun

Ingends such as Ben E King. Solomon Burke and Robert Plant at the Montress Jazz Festival In a tribute to the company so-founder. Atlantic Records UK managing director Max Lousada says Ertegun's endorsement has been Important for Nutlia. "Nowever much you prepare for America, It is always a shock. To have someone who believes in you, who understands the process yeu are going through and can articulate that is a huge confidence boost. "It can give the artist the ambition to want to break America." Nutini – who was part of the UK line-up at South by Southwest in Austin, Texas last year – will now look to

Him by the legendary record executive as he undertakes a bour of the US and Canada in conjunction with the release of debut offering Those Streets, which came out on Jannary 30 and last week demonstration of Last week

Is interpayment with a series of V appearance. He performed on The Today Show and The Lote Show With Coam O'Brien In New With Coam O'Brien In New York on the day of the album'r relaxes ahead of a gig the following algith at the cright Bowery Billmoon, while gig the following algith at thereing are DEPY's World Coccelle of days latter. This year's following the Constant This year's following the thereing hereing: "args to Lottanda. "It is masshvely important."

UN SALES TO DATE ACT OR

for indie music in the US there will unquestionably be one band that will make the grade in 2007 just for being cool, unique and totally different to the mainstream college sound of local acts like The Prev

Concept sound of notar acts in The Fray, "We think it will be The View and, with Rob Schinge at the helm, we know Dundee's finest will benefit from focus and tenacity the will be needed when a band not a natureal mainstream radio pick."

More than three years after the release of har debut alsum in the UK, the story is only now really starting for Amy Winehouse in the US. And that began in some style in January when the Universal artist made har Stateside live debut, eladen two word-net dies. her Stateside live debut, playing two sold-out gigs at Joe's Pub in New York that had the city's Wiloge Voice hailing her as a "dazziling sool saviour" and Spin salating her "seductive croon and impressive vocal acrobatics" that

transformed the venue nto a mid-century [azz lub". Universal UK Universitional marketing international marketing director Chris Dwyer has to doubt that, as far as Winchouse and the US the concerned, these thows "really got the ball minor"

ling". "They were both sold t, had fantastic online d print reviews and erybody was talking

Winehouse: debut live performance in America was saluted by the music press Designer the acclum ablam Frank, which was back home for home first ablam Frank, which was ablam of the second sec

Write Ketab ind off the album campaign in the UK, Winchouse's US label Universal has opted to service first You Know I'm No Good, which is

Willoh mix Disulist Killah mix. Playlist support has already b secured from influent New York station Hot as Universal aims to initially build a radio

up by VHL. Given WiteHouse does not easily fit into any of the format boxes so beloved of US radio programmers, Dayle acknowledges trying to break her will not be a straight-forward matter fer her US record company, burt adds, "The album is fantastic and what they're encouraget what they're encour about is the word of

mouth. "They're going to ha a way to go with Amy because they'll have b really build this out of urban crossover to mainstream."

IN THIS MARKET ALL COR

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That performance serves as hook for the release in the aericet of the band's album, thich will be further upported by a performance in NBC's The Late Show W. Conon O'Brien. anon O'Brien. The View, who are being andied by Epic In the US,

EMG across the Atlatitic One of the task pieces of business bestroper acatemistic and a second based of the second second second second second second second second whether the second second second based second second second second that lanched 1965 Records -Locky linked with second second Endexy linked with second second ALAR mus Steve Rebenies and ALAR mus Steve Rebenies and Regulary and the Second seco

ick notes. "Since the



ENTRY CONTINUES CONTINUES OF A CONTINUE OF A CONTINUE OF A CONTINUES OF A CONTINU

This week we ask: With The Beatles' catalogue possibly to make its download debut shortly, do you think the Fab Four with have a number one single in the next six months?

The deal between Apple Corps and Apple Inc could pave the way for a Beatles renaissance Apple vs Apple: we can work it out



pachw@musicweek.com Paul Williams, managing editor, Music Week, CMP Information, First Floor, Ludgate House, 245 Blackfrians Road, Ludgate House, 245 Blackfrians Road, Lundon SE1 9UY "If there's anything that you want," The Beatles genetously offered as the opening grambit of their 1963 smash From Me To You. It could equally be the calling card of digital music services such as flunes, in their quest to make available the complete recorded catalogue of popular music at the touch of a button. Only of course, there is a glaring gap on the digital shelves of Thunes and co at present – they are missing no less than the Fab Four's entire ouvre.

The deal announced last week between Apple Corps and Apple Inc will soon correct that anomaly and it now seems almost a certainty that some time soon The Beatles' catalogue will finally enter the download age.

Such a development should not be underplayed in its significance. It was no accident the settlement to this long-running legal dispute turned into front-page news – nearly four decades after the group last recorded together, they are still hot news and, rather than them being late to the digital party, for many the party will only begin once. The Beatels have joined.

The Fabs were among the last significant acts to make their recordings available on CD, but when at long last they did appear, with much appropriate fanfare, it was the trigger that persuaded many to ditch

the vinyl and tapes and invest in a CD player. We can similarly expect some of those who have not yet ventured into download purchasing – although they may have transferred their CD collections to their MP3 players – to reconsider post-digital Beatles.

⁶ One suggestion that has accompanied news of this deal is that it will lead to Backles downloads overwhelming the singles chart. Indeed, bookmaker William Hill is offering odds of 10/1 the group will have the entire Top 10 at some stage this year. Although the relatively low sales required these days to sore highly in the singles chart would definitely result in Beatles tracks returning to the Top 40, that over looks the fact the group's catlogue is more than a dozen or so tracks of worth and sales will not simply be concentrated on a few tiles. Instead, if the albums are allowed to be unbundled, sales will be spread across many tracks, reating The Beatles' own long-stall effect.

For those who already own all The Beatles albums on CD, there may be little new to offer – although the promise of remastered CDs may answer that – but for the millions who own only the 1 compilation a chance to pick and choose from the greatest recorded music catalogue in history will be to tempting to ignore.



Brits 'freak' show rolls into town

Remember where you heard it: Do watch yourself at the Brits this week As well as being able to get both married and divorced - always a good idea when there is loads of booze around - quests at the aftershow party are mised a giant game of spin the bottle, a Valentine's Day massacre speakeasy and the ability to be hand-fed chocolates by nurses in the "death by chocolate rehab clinic". Ornanisers also claim that the Scissor Sisters' performance will be "extraordinary and very freaky". What, more so than normal?... Dooley just can't help getting that feeling of déjà vu after hearing Virgin is looking to launch a new music service on its new Virgin Media service, offering consumers the chance to play the nursic video of their choice via cable at the touch of a button. More than 25 years on Dooley still has sleepless nights about when Branson April Fooled Music Week in a front-page story in which the bearded one claimed Virgin was to launch a new service via cable offering consumers any track they wanted at a touch of a button. At least the story now may hold up all these years on... Island has signed Norwegian pop singer Annie, Pictured below celebrating the deal are (I-r): Claire Sugrue, director of legal & business affairs, Island: Sarah Stennett, Crown Music; James Sully, lawyer Sheridans; Nick Gatfield, presid Island: Annie: Darcus Beese, director of A&R. Island; Brian Higgins, Xenoman Kathrine Synes, manager. Annie is working on her new album with producers Richard X. Brian Hippins and Timo Kaukolampi - which should see the light of day later this year... Drowned In Sound writer Dobson hit a nerve in Brian May after posting a rather scathing review of the Mika album online. Responding. May wrote on his official website: What is it about journalism that attracts the filthiest scum of the earth?"... As Universal's market share continues to grow, the remaining major labels are tightening their belts, with redundancies and restructuring at Sony BMG and EMI continuing last

week., EMI's consultation period - as part of Eric Nicol's pruning exercise -well underway with industry moles suggesting one outcome might be the merger of the promotions departments at Miles Leonard's Parlophone and Terry Felgate's EMI. Layoffs within the oroun's sales department are also anticipated, but a spokeswoman refused to comment on "speculation" ever one to rest on his success. Damon Albarn and Jamie Hewlett are to debut their Chinese opera based on the story of Monkey from Monkey Magic at the Manchester International Festival this summer. Dropped by Mercury, the now-unsigned Revelations are on Radio Two's A-list. That Mika is not only turning into a true chart phenomenon but something of a ground-breaker, top, With Grace Kelly set for another week at one yesterday (Sunday), the Universal artist was also aiming to take advantage of new chart rules by charting several album tracks in one go on downloadonly sales. Leading the way was Lollipop, which was targeting a Top 75 debut, ahead of any plans to "officially" release it as a single



"We spent our evening with Perry Farrell last night. Here are me things you might like to know about Perry Farrell and his new album: the 13 song set is what is known in the business as a "concept album" which toys with the idea of throwing a party in space; fittingly, it is called Satellite Party." TUESDAY: "The latest event in the T-Mobile street gigs series - Mika in a big tent at London's Berkeley Square - was over the top to say the least. Greeted at the door by a brass band performing Mika songs, inside the big top it was all candyfloss, performing artists and vodka, with the latter serving to illuminate the former increasingly as the night went on." THURSDAY: "MySpace held a launch event at the Bloomshury bowling lanes last night, with the whole thing carrying a Big Lebowski theme. Dooley must have missed the part in the film when models in short shorts invaded the bowling alley forcing punters to bowl through their legs. Strange - it doesn't sound like the part of the film that Dooley

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



Jonathan Daniels will be speaking Tests, Terray 27 at the Making It In America conference on February 27



Making it big in America

Working outside the realms of traditional media. Crush Management's Jonathan Daniels has propelled bands such as Fall Out Boy and Gym Class Heroes into the US and UK mainstream. He tells MW how he did it

Quickfire

While the company's name may not be familiar to most Cruch Management's impressive artist roster has been enjoying an increasingly consistent market presence in recent years. Thro the success of bands such as Fail Out Boy, Panic! At The Disco and Gym Class Heroes, the

management stable has forged a reputation for building formidable career foundations for its artists outside the realms of traditional media

Jonathan Daniels started the company in 1998 and since then has expanded its reach to incorporate a clothing line (Clandestine Industries) and cord label (Decay Dance). In addition, he founded peer-to-peer onitoring service Big Champagne and runs the social networking site Friends Or Enemies, Oh, and he's got a bar in New York. too.

You founded Crush Management, and Big Champagne around the same time. Was there a catalyst for you?

At the end of the Nineties, I just felt like the business was going to change a lot, I felt like the web was going to be more important and that it would favour DIY. It was when Napster hit and I felt like that was going to put the artist in the position to take it into their own hands, in '98. I started this company [Crush] based on those philosophies - looking for very selfcontained artists that wanted to do it for themselves. At the same time, I found Big Champagne. [a service] that tracked the files being traded on er-to-oper sites.

A lot of your bands - Fall Out Boy, Gym Class Heroes - have not had the luxury of early support from more traditional media like radio and TV.

Absolutely, Fall Out Boy were eighth most added at radio; radio basically said, "We will never play this band" and with Panic! At The Disco, we made that record for \$11,000. We never, never expected to be on the radio. When it did get on the radio the Panicl kids called me and said "Can you take it off?" because that wasn't part of their plan. It's funny, people used to say there was a ceiling on my bands, but the floor of the business appeared to fall through the ceiling. Here [in the US] on iTunes today Fall Out Boy is number one and Gym Class Heroes is number three and on PureVolume - a really good indicator here for us - Academy Is. is number one. Fall Out Boy is number two and Gym Class is number four; it

feels surreal. Generally, though, the most unique and original bands require the most effort to get on the radio. It's a funny business in that the business is built on original and unique artists and it is those artists that prove the hardest to break. What are your views on peer to neer?

I have very strong opinions about music and the web. You can't put the toothpaste back in the tube. Digital music is digital music, period - it's there, there is no way to stop it. Over the past 10 years we have seen, as an industry, enormous mistakes and it's still going on I remember when there was the landmark case for the Rio player and it was ruled legal to nsfer your files into your player. At the time, the business' reaction was Well, nobody cares about the Rio player." But you know what? A couple of years later somehody made a much better Rio player, called the iPod. It's all these little things... you can't stop technology; it's only going to get better and better and you have to mbrace it

Do you see a future in the CD format?

Kids don't care about packaging. They just don't, and we are in a business, or we have been in a business, of selling packages. It is somewhat of a challenge and a learning curve for us because we're used to this business of "Oh, they like CDs", but they don't like CDs. That's just a fact - kids don't care. They buy 100 blank CDs for \$9.99, so they put a value of 10 cents on a CD. They like to throw them

Fall Out Boy: ignored by radio at first

The business is built on original and unique artists and it is those artists that prove the hardest to break

way. They like music, they put a very high premium on music, they like to spend a good portion of their money on T-shirts. The most important thing for us as an industry to sustain ourselves is to figure out how to support the creation of music. You can't just say. CDs will be free - you still need quality people involved. To me, the concert business has been really good, and the merch business is better than it's ever been What are the areas you look to when launching an artist? The two priorities are web and touring. Real bands make real fans, and so it doesn't really cost you any money to make those fans, but it is very hard work. We try and build the web presence and the touring averages of the bands Why do you think British bands so often fail to crack the US? I'm a bin fan of British bands, but it's a very big country here. Fall Out Boy, Academy Is., Gym Class Herces, they toured the States for two or three years, playing 300 dates a year

before we got to the position where anyone barely knew who they were. whereas you can tour the UK in three to four weeks pretty extensively, so when bands from the UK come over here and they do New York and Boston and LA and Chicago, Atlanta and San Francisco, it's just not enough. It's also really expensive to have a band from the UK come here and do the whole thing. I don't feel like the music is so un-American that kids in America won't like it as well. it's just not enough. I've seen

Stereophonics in the UK plaving football stadiums and for them to come here and play 500 seaters, it becomes even more expensive herause they are used to a certain lifestyle. I totally get that, I get why Robbie Williams isn't successful and I don't know why he'd need to be. because he seems plenty big evenwhere else What are the biggest changes you've seen to the US market in

recent years? The internet has dissipated the barriers to entry for the record business. It used to be either you are on the radio and you're in the big stores or you're cocked, and now it's just different. It makes everything harder and easier at the same time There is no easy path but at the same time there is an opening. For us, more so than most, it's been very surreal with our bands because the plan was never to make them big pop stars yet they have become that. For the past two years we've pretty much had somebody in the TRL pop chart the whole time and it's just bizarre to me Fall Out Boy are a punk band - it's sloppy and the lyrics are weird. It's the opposite of Beyoncé. And with Panic! they're just weird as helt the fact that they are big is just bizarre It's strange cabaret music. But you know, God bless, I'm happy for it. Jonathan Daniels will be speaking at the Making It In America conference, taking place in London on February 27 For more details and to secure your place, contact Imelda Bamford on 020 7921 8300 or at Tenalda/Remusicwook.com

Warner ioins Web 2.0 **aold** rush **Crib Sheet**

Forum is edited by Jim Larkin

Last.fm has signed a content agreement deal with Warner Music, allowing the website to stream music from Warner's catalogue across the different aline services it offers in Europe and the US

Last.fm you say? Rings a bell... Remind me again, what is it? Something to do with GCap's latest Rajar figures? Ha ha Last fm is an internet radio

station and music recommendation system which builds a detailed profile of a user's musical taste, recommending artists similar to their

favourites and offering them a personalised streaming radio station. Sounds complicated. Talk me through how it works.

You type in all your favourite Warner artists and it gives you recommendations of other similar artists that you might like. Enter "Muse", for example, and it suggests you might like Radiohead or Placebo. Turn on the radio stream and it plays you tracks from the like of Sigur Ros The White Strines and Internal But if you can already listen to major label artists on Last.fm radio, what does this deal add?

Under the new deal, listeners will be able to access the entire Warner catalogue on both the advertising supported streaming service and the soon-to-be released subscriptic based interactive radio. The latter isn't covered by PPL, so agreements have to be reached on a label-by-label basis to stream tracks. Warner is the first major to sign up, in a deal which covers the US as well What will this mean for the

Last.fm guys? It's a big deal for them. They've been on the "online chic" periphery for some time: deals with the majors could propel them into the big-time. Last.fm co-founder Martin Stiksel says, "What we're looking into now other means of enhanced retail. We're going to be launching some completely new models within the

And what's in it for Warner? They can only benefit from this, too. Every time the radio station streams a Warner track, the player is accompanied by a "buy" button which clicks through to Amazon or a digital music store to allow the user to purchase the track. Top Warner digital strategy bod Alex Zubilliga says the deal "reflects WMG's dedication to fostering the growth of communityusic discovery services" Which translates as...

We need to find a way to make som cash from the Web 2.0 gold rush, and Last.fm is the only user-generated content site which everyone loves that isn't being sued right now,



Hurry! Only 2 weeks left... Limited places available **Register Now!**

America remains the one international territory that almost every artist and music company dreams of cracking. And with all the changes sweeping the industry, it is more important than ever to find new avenues into the largest market in the world.



Tuesday 27 February 2007

Rich Mix Cultural Foundation 35-47 Bethnal Green Road, London E1 61 A

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Programme

0.202m THE SIZE OF THE PRIZE

This session will set up the day by providing an overview of the US market, with all the latest facts and figures, and the UK acts who done well the past year.

9.45am FROM DEAL TO RETAIL:

getting started in the US → Peter Gordon (Thirsty Ear/Worldwide Independent Network), David Massey (Daylight Entertainment), Patrick Moxey (Ultra Records), Jay Quatrini (Davenport Lyons)

This session will address the key question: how do you take your music to a US audience? Do you need a major, or can indies do a better job for you? Do you need a US-based manager? How do you find an agent? Is physical distribution the answer? Or will a digital deal suffice?

10.30am **CASE STUDY:** Corinne Bailey Rae → Mike Allen (EMI UK), Kevin Brown (EMI UK), Miller Williams (Global Talent Publishing)

11.00am REFRESHMENT BREAK

11.30am

IT'S GAGA: the mysteries of American radio

-> Lee Abrams (XM Satellite Radio). Clive Dickens (Absolute Radio), Neil Lasher (EMI Music Publishing), Larry Rosin (Edison Media Research) This session will provide an overview of the changes that have been sweeping the US radio sector, and their impact on anyone looking to raise their profile in the US. How important is radio for new acts today? Which formats are on the rise/in decline? What is the impact of satellite. And, fundamentally, who are the programmers that UK artists need to know?

12.15pm

CASE STUDY: Imogen Heap → Imogen Heap (artist), Mark Wood (Radius Music)

12.45pm LUNCH

1.45pm TAKING THE SCENIC ROUTE: alternative pathways into the media → Simon Banks (SB Management/ KT Tunstall), imogen Heap, Jeff McClusky (Jeff McClusky Associates), Alex Patsavas (Chop Shop)(tbc) There is much more to media exposure than radio, with adverts. primetime TV shows such as Gray's Anatomy, not to mention tastemaker blogs all offering alternative routes to raise profile. But how do you get your artists featured on these new channels long before radio picks you up? And how do you do it without major label muscle?

2.20mm

CASE STUDY: Franz Ferdinand -> Cerne Canning (Supervision Management), Mirelle Davis (Wind Up Bird)

3.00pm HITTING THE ROAD

→ Nick Detnon (Belly Of The Beast/ Dizzee Rascal), Marty Diamond (Little Big Man), Una Johnston (SxSW) This session will examine how healthy the US live market is, asking how younger UK acts (or even heritage acts) can arrange successful tours. Which are the key markets to

play? How do you hook up with an agent? And, when it comes to the crunch, how can acts help fund their tour?

3.45pm REFRESHMENT BREAK

4.10pm ONE ON ONE WITH JONATHAN DANIEL

→ Jonathan Daniel (Crush Music Media Management/Fall Out Boy, Panic! at The Disco)

4.45pm

AN AMERICAN JURY: running the rule over the next big thinas

In a spin on the traditional demo jury, a selection of our US guests will bring the curtain down on the day by listening to selected tracks by British acts with big hopes in the US and offer some genuinely practical suggestions on how they can make it in America.

Finishing at 5.30pm Join us at the end of the day for drinks and a further opportunity to network with all the speakers and delegates

To register for this conference contact Imelda Bamford: Imelda@musicweek.com or 020 7921 8300

SHORTLISTS Best internation male solo artis Beck (Interscope); Bob Dylan (Columbia); of Warner's Jack

Island); Justin Timberlake (Jive) st internation ala solo artist (Madador) Christian

Best Internation group: The Flac orls Barkley

st in

(Columbia); Gnarls Barkley: St Eksewhere (Warne Bros); Justin Timbertaks: Futuresext

Dah (Polydor)

The Raconteurs (X) Recordings's Ray amontagne (14th

Features are edited by Christopher Barrett

On the eve of this year's Brit Awards, Music Week spotlights the teams working alongside the UK-focused nominees

Behind the Brits 2007

Lily Allen

British breakthrough act; best British album; best British single: best British female.

Producers: Future Cut, Greg Kurstin, Engineer: Mike Pelanconi. Distributor: EMI Label: Regal (Parlophone). Label A&R: Jamie Nelson and Nathan Thompson, Parlophone. National radio promotions: Kevin McCabe, Parlophone. Regional radio promotions: Clare Beaumont and Mark Gleed, Parlophone, TV promotions: Helena McGeough, Parlophone. Club promotions: James Pitt, FMI, Marketing: Katherine Parrott, Parlophone. Press: Murray Chalmer ranophone. Press: Murray Chalmers, Parlophone. Regional press: Gordon Duncan, APB. Online press: Jon Bills and Rachel Clare, Parlophone. Student press: Jon Kell and Rob Clark, EMI. Managers: Adrian Jolly, Empire. Live booking agent: Dave Chumley, Primary Talent

Arctic Monkeys

Best British album; best British band. Producer: Jim Abbiss, Distributor: Vital Label: Domino. Label A&R: Lawrence Bell, Domino. National radio promotions: Rob Lynch, Airplayer Regional radio promotions: Julie Thompson Anglo Plugging. Marketing: Jonny Bradshaw, Domino. Press: Anton Brookes, Bad Moon Regional press: Ian Cheek. Online press: nile on. Student press/club promo: Nick Davis, Cool Delta. TV promotions: Karen Williams, Big Sister Publisher: EMI Publishing. Publisher A&R: Kenny McGoff, EMI Publishing, Management: Geoff Barradale & Ian McAndrew, Wildlife Entertainment. Lawyer: Gavin Maude, Russells Accountant: Steve Jeffrey, SRLV. Live booking agent: Charlie Myatt, 13 Artists

Jarvis Cocker

Best British male Producer: Graham Sutton, Jarvis Cocker. Engineer: Graham Sutton & Robbie Nelson Distributor: Pinnacle, Label: Rough Trade, Label A&Rs: Geoff Travis, Jeannette Lee. National radio promotions: Bryn Williams, Hungry Media. Regional radio promotions: Jo Hart & Sue Reinhardt, Hart Media Ltd. TV promotions: Michelle O'Connor, Bird Girl Club promotions: Mark Wainwright, Wild Promotions Marketing: Clare Britt, Rough Trade. Press: Beth test PR. Online press: Helen Lawrence, Drake, B Holler. Publisher: Warner-Chappell. Publisher A&R: David Donald. Management: Jeannette Lee, Rough Trade. Lawyer: Simon Esplen, Russell's. Accountant: Julia Trice, Trice & Co. Live booking agent: Jeff Craf, X-Ray Touring



The Feeling

Best British si Producer: The Feeling, Distributor: Universal Music Group. Label: Island. Label A&R: Louis Bloom. National radio promotions: Kate Burnett. Regional radio promotions: Phil Witts, Charity Baker. TV promotions: Kate Burnett

Club promotions: Dave Roberts, Wild. Marketing: Sarah Boorman. Press: Ted Cummings, Island. Regional press Sarah Hall. Online press: Chloe, Hyperlaunch. Publisher: EMI Publisher A&R: Kenny McGoff. Management: Adrian Jolly, Empire Management. Lawyer: Kirsty Williams Accountant: SRLV. Live booking agent: Emma Banks, CAA.

The Fratellis

British breakthrough act. Producer: Tony Hoffer. Label: Island. National radio promotions: Suzy Hyland. TV promotions: Andrea Edmondson. Press: John Coyne. Regional press: John Coyne. Live booking agent: John Coyne

Guillemots

Best British live act Producers: Fyfe Dangerfield, Chris Shaw, Adam Noble. Engineer: Adam Noble. Distributor: Universal. Label: Polydor. Label A&R: Colin Barlow, Alex Close, National radio promotions:

Muse: in the frame for best British band, best British album and best British live act awards

Brad Hunner, Radar Plugging. Regional radio promotions: Jessica Bailey, Anglo Plugging. TV promotions: Michelle O'Conner, Bird Girl. Marketing: Joe Munns, Polydor, Press: Katherine Williams, MBC. Regional press: Fred Mellor, MBC. Online press: Matt Brown, Hyperlaunch Student press: Mark Wainwright, Wild Promotions, Publisher: Universal, Publisher A&R: Dougle Bruce. Management: Ed Millett, Lunchtime Management. Lawyer: Peter McGaughrin, Clintons. Accountant: Samantha Atkins, Dales Evans, Live booking agent: Paul Wilson, CAA.

Jamelia

Best British female.

Best British Temale. Label: Parlophone. Label A&Rs: Jamie Nelson, Parlophone. National radio promotions: Kevin McCabe, Parlophone. Regional radio promotions: Clare Beaumont and Mark Gleed, Parlophone. TV promotions: Helena McGeough, Parlophone Club promotions: Craig Jones, Eurosolution. Marketing: Claire O'Brien, Parlophone. Press: Murray Chalmers, Parlophone. Regional press: Warren Higgins, Chuff Media. Online press: Jon Bills and Rachel Clare, Parlophone. Student press: Jon Kell and Rob Clark. Managers: Jonathan Shalit, Shalit Global.

Kasabian

Best British live act: Best British group Producers: Jim Abbiss & Kasabian. Engineer: Barny, Distributor; Arvato, Label; Colum Label A&R: Mike Pickering. National radio promotions: Jo Kenney. Regional radio promotions: Gary Hobson. TV promotions: Becky Walker. Club promotions: Duncan, Zzonked. Marketing: Vicky Richardson. Press: Julie Smith and Jakub Blackman, Sony BMG. Regional press: Claire Ruddock, Hall Or Nothing Regional press: Clare Kuddock, Hau Or Nothing Online press: Dan Ayers, Student press: Tom Roberts, UpShot. Publisher: EMI, Publisher A&R: Kenny McGoff. Management: Graeme Lowe, The Family Entertainment. Live booking agent: Mike Dewdney, ITB.

The Killers

Best international group; Best international album. Producers: Flood, Alan Moulder, The Killers. Distributor: Universal. Label: Vertigo. Label A&R: Rob Stevenson, IDJ. National radio promotions Mark Rankin, Rob Pascoe. Regional radio promotions: Alex Whitcombe, Alan Smith. TV promotions: Holly Davies & Alex Lane. Marketing: Clive Cawley. Press: Rachel Hendry. Regional press: Fleur Gilbert, APB. Online press: Katerina Marka, Outside Line. Student Press: Fleur Gilbert @ APB. Publisher: Universal. Management: Robert Reynolds, Callister-Reynolds. Live booking agent: Kirk Sommer, William Morris Agency.

The Kooks

Best British single; British breakthrough act. Producer: Tony Hoffer. Engineers: Todd Burke, Tony Hoffer. Distributor: EMI. Label: Virgin. Label A&R: Nick Burgess. National radio promotions: Manish Arora. Regional radio promotions: Martin Finn, Jason Bailey, Kat Auber. TV promotions: Amanda Warren, Vicky Auger, 19 promotions: Amanda Warren, Vicky Ellis-Jones, Marketing: Kelly Bush, Press: Susie Ember: Regional press: Fleur Gibbert, APB, Digital: Sarah Sherry, Student press: Rob Clark, Publisher: Famous Music, Publisher A&R: Luke McGrellis. Management: Rob Swerdlo Mark Nicholson, Dave Nicoll. Lawyer: Andrew Myers, Clintons. Accountant: OJ Kilkenny. Live booking agent: Charlie Myatt, 13 Artists.



For full listings of teams behind all categories, UK and international, log on to musicweek.com

Lemar

Best British male solo act.

Producers Brian Rawling & Paul Mechan. Engineer: Matt Fundige. Distributor Arvato. Label: White Rabbit. Label A&R: Nick Raphael & O Charrigoton. Autional radio promotions: Leighton Woods. Regional radio promotions: Leighton Woods. Regional radio promotions: Leighton Woods. Regional radio promotions: Durate: Grindman Ung Namika Nicki Marketing: Simon Barnabas. Press: Aonna Burns, Joana Burne FR. Regional Paress: Beh Brookifield. Student press: Journa Burns, Joanna Burns PR. Publishers: Angule Music, Bull Music, Rey Tina: Music, Management: Bull Music, Rey Tina: Music, Management Management. Lawyer: Publishers: Angulo. Accountant: Dales Evans. Live booking agent: Publishers: Angulo.

Leona Lewis

Best Brithin single. Producer: River Mac. Engineers: Chris Laws & Dan Purage, Distributor: Arvato. Labet Syon Music. Label A&E: Simon Covell. Marketing: Laurence Boakes. National radio promotions: Layinto Woods. Regional radio promotions: Layinto Woods. Regional radio promotions: Layinto Woods. Regional radio promotions: Double Constitution Publisher BMG SonyATV. Management: Bichard Ceffithis and Harry Maxee for Modest! Management. Lid.

George Michael

Best British live act.

Producer George Michael Distributor: Aerto, Labek Aergan (Swy IMG), Lahel A&R: George Michael, National radio promotions: Mick Garbut & Charliel Jevert, Lacid PR: Regional radio promotions: Lyon Swindehurst: TV promotions: Jacque Qualif. Club promotions: Craig Jones, Euroioutions: Marketing: Simon Publichy, Regional press: Connie Hilppello Publichy, Schlores, Sch Weller Publisher: Management: Analy Stephens, Lanoger Chaola Management: Analy Stephens, Lanoger Chaol Mark, SULV. Live booking agent: Barrie Marks, SULV. Live booking agent: Barrie Markal, Marshall Arats.

James Morrison

Bet British male, British breakthrough act. Producers: Martin Terefs, Siver Roboson, Jinmy Hogarth, Eg White. Engineers: Martin Terefs, Groupe Tanders, Kell yr bhble, Andreas Olsson, Ruhard Back, Jimmy Hogarth, Eg White. Label Phylor. Labla 484. Colins harlow, Phylor. Margania and promotions: Nucl Hughes & Nick Margania and promotions: Ruhard Loc. Naki Mars, Polydor. Ty promotions: Ruhard Loc. Naki Ruhard Daves, Polydor. Reyloral press: Hyperlaunch. Hightsh. Chuffmedia. Online press: Hyperlaunch. Hughtsh. Chuffmedia. Online press: Hyperlaunch. Mikhers: Foury ArV. Managers: Paul Mcdonald & Spencer Wells, Connected Artists. Live booking agent: Phail Paulikin.

Muse

Best British band; best British album; best British live act.

Producers: Rich Costey, Muse, Engineer: Rich Costey, Bistrikutor: The Entertainment Network. Label: Hellum 3/Warner, Label ARR: Muse & Korda Mashall. National radio promotions: Jane Arry & Peter Black, Warner. Regional radio promotions: David Winterburn, Warners: TV Promotions: Clarie Le Marquand, Warner, Citud promotions: Tom Raberts, Upshot. Marketting: Nadhe Parker: & Marti Ponasy, Warner, National press: Terri Hall, Hall Or Nothing. Regional press: Ian Cheek. Online press: Sam Sparrow, Warner, Student press: Tom Roberts, Upshot. Publisher Warner-Chappell. Publisher A&R: Richard Manners. Managers: Anthony Addis Lawyer: Andrew Myers, Clintons. Accountant: Addis & O. Live booking agent: Geoff Meall, The Agency.

Paolo Nutini

Best British ma

Producers: Ken Nelson, Matty Benbrook, Tom Eimhirst, Jim Duguid. Engineer: Mark Phythian. Distributor: The Entertainment Network. Label: Atlantic. Label A&R: Thomas Haimovici. National radio promotions: Jasper Burnham. Regional



radio promotions: Curris Curris, Ty promotions: Stanit Hawkes & Jonit Bank Marketing Shart Camp, Press: Emma Elwood, Regional press: Maureen McCann, Momentum FR: Online press: Jack Afelhuish, Studert press: Tom Roberts, Uphote. Publisher: Wamer-Chappell, Management-ARR: Jane Rees, Warner Chappell, Management-Arcountant: Pais Surge, OJ Xillenny, Live Booking Apert Anson Bakarville, Ja Artists.

Oasis

Outstanding contribution to music. Labél: Big Brother. Distributor: Vital/The Emetratainment Network. National radio promotions: Dylan White & Rob Lynch. Regional radio promotions: Julie: Thompson, Anglo Plugging. TV promotions: Karen Williams, Big State: Club promotions: Karen Williams, Big State: Club promotions: Karen Williams, Marketing: Lily Allen: pop newcomer nominated for British breakthrough, hest album, best single and British female Param Greengman, Big Brother, Press Terr, Hul, Ball Or-Nohlm, Regional press: Clart Ruddock, Hall Or-Nohlm, Begional press: Clart Brown, Publishers: Casis Music, Creation Song, Sony/ATV, Universal, Edit Wirmer, Chappell Managers, Bell Wirmer, Chappell Managers, H. Luwyer, John Satham, Satham Oll Dwist, Accountant, Derok Franse at OJ Kilkenny, Live booking agent: Ben Winchester, Primary Talen.

Nerina Pallot

jost Brück female solo artist Labei tah föro Label ASR: Christian Tatesräfed, Alex Gilbert, National radio promotions: Charles Leyest & Mick Garbut, Ladei 2P. Regional radio prototo Da Bo and Sarge Blackman, Warner. Marketten: Eldei Brooks, stah Floor, Press Fletter Hall, 14th Floor Online press: Rob Dick, 4th Floor Student press Tom Roberts, Djehok- Publisher Chrysala, Caroline Killoury, Fruit, Live booking agent: Caroline Killoury, Fruit, Live booking agent: Emma Banks, CAA

Corinne Bailey Rae

British breakthrough act; best British female; best British single.

Producers Sives Christanthon. Distributor EML. Labet EMLLabel ARE: Mathew Namobid. National radio promotions: Tiras Skinner. Regional radio promotions: Tiras Skinner. Regional regional press: Vallman. Laff. EML. Regional press: Name Heward, Ponona.00line press: Suzar Freeman, EML. Student press: Divol. National press: William Laff. EML. Regional press: Journe Heward, Ponona.00line press: Suzar Freeman, EML. Student press: Divol. Rubert ARE: Miller Williams Managers: Bolo Doolking anget: Physical Pranklow. Tallers Skelet

Razorlight

Best British group, best British single Producer, Chris Thomas, Engineer, Sam Miller Distributor Universal Labet Vertigo, Label A&R Kichard O'Donzown. National radio promotions: Mark Rankin, Regional radio promotions: Alex Mark Rankin, Regional press Mill, Marketing: Duncon Scott & Rachnel Paley Gourlay, Online press: Outside Line, Publisher Sony, ATV: Muliker A&R: Tahn Yingo, Sony ATV. Management: Roger Motron Blackbook Clintone, Accouncy Elster McGaughtin, Mansfield Accounts, Live booking agent: Chris Montal Accounts, Live booking agent: Chris Minsfield Accounts, Live booking agent: Chris

Snow Patrol

Best British group; best British album; best British single.

Producer Jacknift Lee. Engineer Tam McHul. Sam Bell. Distributor. Universal. Label ASR: Jim Chancellon. National radio promotions: Dan Drake. Regional radio promotions: Nick Ross, Polydor. TV promotions: Promotions: Nick Ross, Polydor. TV promotions: Wild. Markettab promotions: Krista Greer at Wild. Markettab promotions: Krista Greer at Wild. Markettab promotions: Krista Greer at University and the State State State State Dancan, APB Online Press: Matt Brown. Hyperlaunch: Publisher: Big. Life. Management Las Stammes & Urin Parys, Big Life. Nasaells. CC Paramet. Lawyer: Tany English, Russells. CC Paramet. Lawyer: Tany English, Russells. CARae.

NOTE

Music Week's Brit Awards 2007 listing covers all the nominees in the Britist-focused categories. The information has information has

been sourced from labels, managers, oublishers and PRs

bean made to collect full listings for the relevant artists, although in

Take That

Bed British single. Producer: John Shanks: Engineer: Jeff Rothachild, Distributor: Universal, Label: Colydon: Label ASC: Colins Rarkow, Nead of promotions: Nick Colins Rarkow, Nead of promotions: Toxi Marcia, Nicki Ross, TU Provider, Statis, Science, Statistica, Bary, Bray & Krais, Accountant: Wayne Critchley, EM Lul, Pomoters: Simon Moran, SJM.

Sandi Thom

Best British single.

Producers: Lin Brown and Stephen Darrell Smith: Exce producer. John McLanghila. Engineers: Steve Darrell Smith. Distributor: Avato. Label A&R. Neglonal radio promotions: Linghton Woods. Regional prace pomichile Crossley, Marketing: Shyamala Tharmenifum, Press: Kate Head, Wild P& Neblisher: EMI/RPZ Songs. Publisher A&R: Frank Pregnon/Piter McLanghy, Mild P& Neblisher: Sprawna, DavenportLions. Accountant Sprawna, DavenportLions. Accountant Sprawna, DavenportLions. Accountant

Robbie Williams

Best British live act.

Producers: Mark Romon, Soul Mekanik, Pet Josp Boys, Jerry Meshan, William Orbit, Dave Lee, Brandon Christy, Cerig Russo. Miters: Jerren Wheatley, Gehana Ghenara, Time entre Mark Romon, Matti Kerng, Chris Brook, Yunghan Merrick, Derek Pasuk, Tim Weidner, Brandon Christy, Craig Russo, Jain Robertson, Peter Gleadil, Johner Domenil, Bisthistor Regional radio promotions: Tina Sikaner Regional radio promotions: Tina Sikaner Regional radio promotions: Marka Treddinick. Y promotions: Jude Bennett. Marketing: Paul Jetcher Press Boyon Watt, Typele Herring, EMI, Publisher: Chrysalis. Management: IS Main, Live Booking agent. Ian Hufan

Amy Winehouse

Best British female solo arisit, best British album. Producers: Mark Konson & Salama Remi. Distributor Universal. Label Island. Label Ask: Draces Beese. Aktional radio theore Regional radio promotions: Phil Witts & Charly Sakar. Ty promotions: Wile Mooney. Marketing: Sarah Boorman. Press: Shane O'Neill. Regional press: Sarah Bl. Ohine press. Jatim Cross. Publisher: EMI. Publisher Dollar, Bogional Press: Sarah Bl. Ohine press. Jatim Cross. Publisher: EMI. Publisher Market Cord Store, Pub

Thom Yorke

Best British male

Producers Nigel Godrich. Distributors Vital. Label: XI. Recording. Label AdR: Ben Beardsworth. Regional radio promotions: Ruth Barlow IV promotions: Craig McNeil. Club promotions: Chris Bellam. Marketing: Stewart Grees & Jo Morris-Press: Mutray Chalmers, EMI. Regional press: Richard Oralow, Online Strategy: Jane Follar ther: Chalmers, EMI. Regional press: Richard Dealow, Barlow Chalmers, Control and Booking agent: J. Artists. Digital director: Simon Wheeler. Web developer: David Emery.

Will Young

Best British single

Moraes, Distributor Aravia, Label 19 Moraes, Distributor Aravia, Label 19 Recording, Label A&B: Ged Doherty. National radio promotions: Leighton Woods, Jum Swindelwarts, TV promotions: Sacqui Quaife, Richie Crossley, Marketing: Julie Gray, Adan Griffin, Press: Sam Ocley, Henry's House. Regional press: Sam Ocley, Henry's House. Regional press: Sam Ocley, Henry's House. Regional press: Sam Ocley, Amerite Barrett, Managemeth: Simon Fuller, Student press: Sam Ocley, Henry's House. Amerite Barrett, Managemeth: Simon Fuller, 20 Externationen, Lawyer: Charles Law. Accountant: John Handley, Handley Roberts Lid. Live booking Agent: Bob Gold, GAA.

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The Feeling ers The Strokes The Zutons Thunder The Ki

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5-8 JUIY PPORT

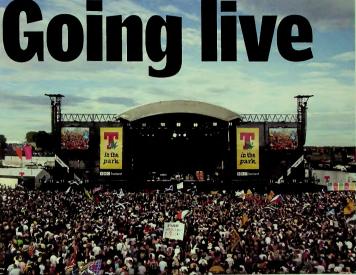
Roskilde Festival has donated £10,950 to a Massive Attack benefit concert with all profits going to the Hoping Foundation who supports Palestinian children living in refugee camps in the Middle East. Roskilde Festival is a non-profit organisation. Any profits from Roskilde Festival are donated directly to humanitarian or cultural purposes by Roskilde Festival Charity Society, benefiting people all over the world.

WWW.ROSKILDE-FESTIVAL.DK



Features are edited by Christopher Barrett

With festivals and stadium concerts regularly selling out within hours, there has never been more demand for live music - and that means business is booming, says Chas de Whalley



Many of the 70,000 people who had flocked to Scotland's T In The Park weekend festival in July ast year were still making their way home, the sounds of The Who, Red Hot Chili Peppers and Franz Ferdinand ringing in their ears, when DF Concerts CEO Geoff Ellis put half of the tickets for the 2007 event up for sale via telephone and the internet - and sold them all within an hour.

As a consequence, DF not only entered the new year with the best part of £4m sitting in its bank account, but was perfectly positioned to realise Ellis's ambition of launching a second festival, to be named Connect, which will be held in September in the grounds of Inverary Castle, on Scotland's picturesque west coast.

The T In The Park take up was a great show of public confidence in us as promoters," says Ellis. But in reality we've been in the financial position to consider another weekend camping event for the past couple of years. The important thing was to make sure everything had been properly thought out before we announced it.

Of course, DF were not the only festival pro-moters for whom business boomed in 2006. The success of market-leaders such as Reading and Leeds, V, Creamfields and Womad at one end of the spectrum to smaller, lower-profile events

uch as Bestival, Wickerman and newcomer End Of The Road at the other, indicated that the pub lic's appetite for gigs on the grass showed little sign of abating.

That appetite has not been confined to the alfresco either. From Liverpool to Bournemouth, The Isle Of Man to Inverness, new luxury 2,000-The tie of man to inventes, new nextly 2000-plus capacity venues are opening up all over the country to develop the demand among the 40 and 50-something demographic for civilised scatted concerts. In London the legendary Roundhouse is back and leading promoters Metropolis, SJM and MCD have set about expanding the circuit by putting shows into new sites, such as London's Somerset House. Finally, at grassroots level, young rock fans have been pouring into pubs and clubs in numbers which haven't been witnessed since the punk explosion of the late Seventies. Last year, for example, the 400-capacity Barfly in Birmingham drew over 60,000 to shows by such artists as The Kooks, Brakes and The Macabees while the Junction in Cambridge saw business double to make 2006 the most successful year since it first opened its doors in 1990.

"More people seem to be going to more live shows and more artists are giving better value More people seem to be going to more live shows and more artists are giving hetter value for money Neil Warnock. CEO of The

Agency Group

for money," says Neil Warnock CEO of Th Agency Group. "But the most exciting thing is that we have regained an infrastructure which allows bands to work their way up the ladder from the grassroots to the big halls and then the stadiums Among such venerable and bankable names

as Motorhead, Status Quo and Deep Purple, on Warnock's roster are relative newcomers Muse This hard-working three-piece, still largely unknown to a wider public despite a 2006 Top 10 album Black Holes And Revelations, raised eyebrows in December when they not only announced, but immediately sold, some 100,000 tickets to two inaugural shows at the new Wembley Stadium in June.

This sort of advance acceptance comes as no surprise to AEG's senior VP international Rob Hallett, who also has largely sold out shows scheduled for Justin Timberlake and the Scissor Sisters when the new 23,000-capacity 02 arena in the site of the Millennium Dome comes on stream in the summer.

"Pre-recorded music is now so cheap and easy to get hold of that it has lost a lot of its value," says Hallett. "Live shows, on the other hand, are far more precious and people are prepared to





Stadium fillers: Muse play the new Wembley this summer

pay to see them. And as long as the industry does its best to make them feel they have got their money's worth, I don't see that falling away."

But simply providing the public with a sense of occasion is outphaft the challenge facing prometers in 2007. Central to AEGs affer at 02, its indigo cabe defined and a sense week long Tower Of London festivel in June, will be total transport and entertainment packages including rivertaci trips and candlelit dimers in the Blody Tower. The days of simply herding people into a draughty old cattle shed are long gone," save Hallet.

Creating points of difference are of prime importance, specially in the open-aff sector. While its events like the Carling-sponsored Reading and Leedis Estivals remain a favourite rite of passage for the 16- to 23-year-old andidaw these expecting a more holicita experimesdaw these expecting a more holicita experimesdaw these expecting a more holicita experimesforcup (MFMG) of its new Latitude event in Saftdik vers predication an appending to a more "ultured" audience by including poetry, literature and even a kaya Court Theatre tent.

"The key is to find a niche in the market which is not already catered for," reports MFMG managing director of festival a Medvin Benn. "We drew 12,000 people to the first Latitude, which want enough to make a profit, but was better than we expected. It can take three or four years to establish a new brand with the public. Anybody who comes into the market thinking otherwise is naive with a capital N."

Inevitably there are casualties, of course, such as last year's Spafest in Bath and Lost Weekend in Cornwall. But, says Paul Fenn, joint MD of Asgard Promotions, it's not hard to see most of them coming.

"Every year we get calls from football clubs and stately homes wanning to get in on the act," he says. "But there is a limit to the number of acts who can sell those kinds of events. And I'm not going to have my artists playing for the benefit of some scaffolder who will probably be the only person to get paid if a show fails."

Fen is also concerned that possible rises in interest rates over the next 12 months might have a detrimental effect on ticket sales. MFMG's Benn, on the other hand, believes there is still capacity for growth in the sector, but warns against a false sense of confidence.

The future is difficult to predict because entertainment is not like home building where you can identify a shortfall in the market and then aim to fill it, 'he continues. 'Over the past few years business has been growing steadily by between 10 to 15% a year, although that doesn't mean it's necessarily more profitable.'

Nevertheless the big money which is there for those willing to work hard for it, has led to the sense of creeping corporatisation which has

Work permit plan: a blow for international artists

Just as the Government is considering the formation of a new academy dedicated to improving live sector service skills, the Home Office is poised to land a blow which could set the UK industry back 20 years.

²⁰ Under legislation due to come into force in April 2009, every member of the entourages of all non-EU acts entourages of all non-EU acts earry their own biometric work permit. These will only be available in person at Britsh Embassies or Consulates in the Individual's country of origin. Currently econstry of origin. Currently econstry of origin. Currently a government office in Shefridid.

According to Paul Fenn, joint MD of Asgard Promotions, who specialises in bringing US and World Music acts into the UK, the proposed changes will prove an administrative and logistical nightmare.

"The biggest acts can carry as many as 60 or more people on the road, sometimes from more than one country or at least from many different towns or cities in that country," he says. "It will only take one of them not to have got his permit together in time and a whole tour could be in jeopardy."

At present the fee for a single permit is £153. If, as Fenn suspects, the Government

defined the sector over the past five years. In only the latest development in a series of highprofile mergers and acquisitions, US-backed conglomerate Live Nation's attempt to purchase the Academy Music Group's 13 venues has been referred to the Competition Commission, prompting an announcement that London sites the Hammersmith Apollo and The Forum will be immediately sold off the merger gains govemment approval.

Elsewhere the owner of Nottingham's Rock City has expanded into nightclub premises in Bristol while plans are afoot on the south coast for a new chain of branded pub gigs modelled on Southampton's successful Joiners Arms. On every rung of the ladder it would appear that the live music sector is growing ever more businessible and professional in outlook.

Consequently, the US industry now regards the UK and European markets in a new light. The end of 2006 saw AEO buying into top UK promoter Marshall Arts while 2007 has begun with two of North America's most prestigious artist agencies William Morris and Cerative Annahon under the supervision of fine the Dira Stratt's managers the supervision of fine the Dira-Stratt's managers the Bichenell and e-Keller Shalter directors Emma Banks and Mike Greek respective).

Having made the move the other way by setting up offices in New York in 1992 - and further expanding over the past two years into Los

has come to regard the concert industry as a cash cow and so raises prices, the bill for a big act like Red Hot Chill Peppers or The Killers could run into thousands of pounds. And the promoter will be expected to pick (t up.

But, says Steve Richards, director of entertainment at industry work permit specialist TAS Immigration Services, the hardest hit will be those little bands brought into the UK by record companies for showcase gigs and promotional appearances. For them a minimal eightfold rise in costs will stretch marketing budgets to breaking point.

The new regulations were first announced in 2005 and have been designed to control migrant labour by employing an elaborate points system.² continues Richards, a former civil servant who since 1991 has processed an estimated 30,000 work permits a year and numbers all the UK's leading record companies among his clients.

"Initially there was no mention of entertainers among the eligible categories although sportsmen like footballers and boxers are exempt."

It was only as a result of pressure exerted on then Minister for Immigration Tony McNulty MP by Richards and a handful of other music industry figures including Paul Fenn and



the BPI Director of Public Affairs Richard Mollet that last-minute provisions were made for musicians.

made for musicians. Despite the high-profile entry into the debate by Sir Harvey Goldsmith in January and further planned esentations to be made by the BPI to the Department of dia, Culture and Sport over the next few months, Richards fears that there is only one thing which might prompt a government rethink. That would be a public or media outcry following the forced cancellation of a tour by an artist such as Justin Timberlake - or the banning of a headline act at a major festival like Glastonbury or Glyndebourne – due to a failure to satisfy the new requirements.

Premier US bands, such as the Red Hot Chili Peppers (above), could be hit by the Government's work permit

Angeles and Toronto - The Agency Group's Warnock is "astonished" that the Americans have waited so long to make this move.

"They've finally woken up not just to the fact that there are now so many oversass markets opening up. File the Pacific Rim, South America and the old Bastern bloc, but that UK agents and promoters have become so expert at dealing with them," asys Warnock, "When I fars started in this business a real world tour would take eight months and include two lengthy swings through the US. Now it can take two and a haf years to penetrate all the markets properly."

The trend may be towards greater consolidation in the live sector, but there is little doubt that it has been the strong relationships between artists, agents, promoters and venue owners and ever increasing levels of trust and transparency - which has helped it flourish at a time when other parts of the music industry have been seen to flounder.

But for promoters like Melvin Benn, one factor is the most crucial of all.

"Unlike the record companies who only deal with their market through intermediates, people on the live side are working at the coal face all the time."

In a sector where the public's immediate needs are absolutely paramount," he continues, "there isn't a gig in the country where the promotor isn't on the door to make sure that those needs are met."



Now so many overseas markets opening up, like the Pacific Rim, South America and the old Eastern bloc Neil Warnock, CEO, The Agency Group

There are

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The Upfront Club Top 40

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Top of the K-Klass again

by Alan Jones

in emphatic style, racing to the top of both the Upfront and Commercial Some 16 years after it was first crowned as the number one dance record, the newly-remixed K-Mass classic Ritythm-Ls A Mystery returns

Need To Know by Emma Bunton trails by 25.7% 25.1% lead over second-placed He's A Runner by Star Alliance, and massive margins, surging 4-1 on the Upfront Chart, where it has a Morrell Joining K-Klass's own reinterpretation, it leads both charts by rocketing 27-1 on the Commercial Pop Chart, where runner-up All. With new mixes by Raul Rincon, Herd & Fitz, Tall Paul and Paul

EKEND

new mixes started circulating. download, and has seen its weekly sales increase considerably since the since its original release, though the 1991 hit version is available as a occasions, this will be the first time Rhythm Is A Mystery has appeared less worthy tracks have been remixed and re-released on several be-confirmed release date. Surprisingly, while many more recent and The new mixes of the single are on All Around The World, with a yet to also a major sales hit, reaching number three on the OCC singles chart On Deconstruction in its first incarnation, Rhythm Is A Mystery was

which was a hit at the end of last year. which are currently enjoying club success, as well as Jealousy's Lucy. revived Cafe Del Mar and Audiofraud's Ride Like The Wind, both of demand as DJs and mixers, and contributed new mixes to Energy 52's Gaines climbed no higher than number 236. However, they remain in right since 2005, when their Dance With Me collaboration with Rosie Rhythm Is A Mystery, and haven't released a new single in their own K-Klass never managed to have another hit of the magnitude of

NO SUN

weeks in a row, and Nathan's growing seven consecutive weeks. improvements in support, with Akon's hit gaining charts points for 10 challenger, while the gap between the two records closes from 17% to Nathan's Do Without My Love improves 3-2 to become its closest Snoop Dogg's I Wanna Love You leads for the second week in a row 11%. Both have enjoyed unusually lengthy and uninterrupted Finally, there's no change on the Urban Chart, where Akon and

UAYS

TOP 10 UPFRONT CLUB BREAKERS

THEPLAYLIST

Powered by

4 HOOK & SLINC & KID KENOBI THE BUMP **3 TRACEY THORN IT'S ALL TRUE** 2 DA SOUZA FEAT. SHENA GUILTY I EMMA BUNTON ALL I NEED TO KNOW

COMMERCIAL POP TOP 30

2 15 2 EMMAA BUNTON ALL I NEED TO KNOW 2 KAUASS RHYTHM IS A MYSTERY ALL RELEASE AND A DISCHARGED & FILTPAL PRAYPEL MORELLY DESIGN Award The 1980 Mutaria

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As used by Radio One

The Official UK Charts 1702.07

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SINGLES

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16	12	ERIC PRYDZ VS FLOVD PROPER EDUCATION	Duta/Posiliva
11	30	TAKE THAT SHINE	Petjudar
18	28	SOPHIE ELLIS-BEXTOR CATCH YOU	Polydiar
19	37	37 NELLY FURTADO SAY IT RIGHT	Polyder
20		53 JESSICA SIMPSON A PUBLIC AFFAIR	Columbia
21		49 2PAC FEAT. TI & ASHANTI PAC'S LIFE	Interscepe
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DRTHCOMING

CHEMICAL ROMANCE I DOWT LOVE YOU *(EY SINGLES RELEASES*

INVINCIBLE HELIUM 3/WARNER MARCH 26 TASHA BEDINGFIELD | WAANA_ PHONOGEWIC

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MIKA: ALBUM DEBUTS AT NUMBER ONE



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online at musicweek.com These charts are also available

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Congratulations to... Going on to chart success in January,

Mason ft. Princess Superstar 'Perfect (Exceeder)' - Boss Fedde Le Grand 'Put Your Hands Up For Detroit' - CR2 / Data ErickE 'The Beat Is Rockin' - Gusto Gossip 'Standing In The Way Of Control' - Back-Yard Justin Timbertake "What Goes Around...Comes Around" - Jive Sophie ElUs Bextor 'Catch You' Imixes) - Fascination lo Jo 'Too Little, Too Late' (mixes) - Mercury

And getting signed onto major dance

DADA 'Lollipop' - Data Stonebridge 'SOS' - Apollo labels...

that kick in the right direction: markb@music-house.co.uk To give your tracks















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

www.musicweek.com/playlist

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Emma Bunton, Dance Nation, Faithless, Lady Sovereign, Westlife, Robbie Williams, **Girls Aloud vs Sugababes**, Alex Gaudino, HI On Life to name just a few.

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of speakersoT international stature

2007 KEYNOTE

Pete Townshend Wednesday, March 14 at 6:30pm

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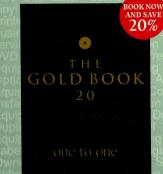
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FAST CHART

STNGLES

MIKA GRACE KELLY (Casablanca/Island) Mika's Grace Kelly emulates its immediate predecessors at number one (Leona I wis' & Moment Like This and Take That's Patience) by extending its stay at the top to four weeks. The last time three consecutive number one hits spent more than three weeks at number one was in 1991/2, when Queen's Bohemian Rhapsody, Wet Wet Wet's Goodnight Girl and Shakespears Sister's Stay turned the

ARTIST ALBUMS

MIKA LIFE IN CARTOON MOTION (Casablanca/Island) Mika's debut album Life In Cartoon Motion debuts convincingly at number one. He's the first Universal artist to simultaneously too singles and albums charts since Akon in May 2005

COMPILATIONS

VARIOUS ONE LOVE (UMTV) One Love races 5-1 on sales up 90% at 19.000, and looks set to sell a great many more than that this week as Valentine's Day gift-buying reaches its peak

RADIO AIRPLAY

MIKA GRACE KELLY (Casablanca/Island) Topping the airplay chart for the fourth week in a row, Grace Kelly soars to the best audience (74.91m) and best plays tally (2,258) of the year. Its audience is 34% more than any other record, and its plays tally is 28% superior to its nearest challenger.

The Market **Snow cools** physical sales

by Alan Jones Without a hit single or album to is name when 2007 commenced. Mika now tops both charts in emphatic style.

The Beirut-born Brit's debut album, Life In Cartoon Motion. has had mixed reviews, including a single star (poor) rating from The Guardian and one out of 10 from Drowned In Sound, but beats off strong competition from second albums by Bloc Party and Fall Out Boy to top the artist albums chart on sales of 108,000. This naturally impacts on his Grace Kelly single, which nonetheless remains far ahead of allcomers to claim a fourth week at number one on sales of 55,000. That's down 29% week-on-week and bring the single's overall sales to 222 000

Five additional tracks from Life In Cartoon Motion were made available for separate download last week. The most popular, Lollipop, makes a premature singles chart debut at number 62 on downloads of 2,000. Big Girl (You Are Beautiful) and Stuck In The Middle also have an impact debuting at number 129 and number 174, respectively, while the previously released Relax, Take It Easy rallies 102-78, to achieve its highest chart placing



since it was first made available 20 weeks ago. Next physical single Love Today (release date: tbc) is not yet available for download in its own right, and therefore does not chart.

With Mika, Bloc Party and Fall Out Boy providing the second all new top three of the still young year, Norah Jones' Not Too Late dips 1-4 on sales of 35,000, and Amy Winehouse's Back To Black has to settle for holding at nu five despite sales of 34,000

Despite these excellent tallies, widespread snow helped cool the sales climate, but downloads performed well to keep the decline to a minimum. Overall (artist and compilation) album sales slipped 1.6% week-on-week to 2,431,361, but album downloads climbed 74% to 84.509. Singles sales were

also down slightly, falling 2.2% to 932.710. although downloads improved by 3.8% to 798,069 Downloads were also entirely responsible for the fact that album sales were up 1.5% over the same week in 2006, while the ongoing singles sales 42% higher than the comparable week in 2006.

Finally, while the Dreamgirls soundtrack jumps 22-17 on the compilation chart, Diana Ross & The Supremes' 2004 compilation The No 1 Hits has been reactivated, and now bears a sticker identifying Ms Ross and her pals as "the original Dreamgirls". It's an instant cess, debuting at number 22 to beat its original number 26 peak, with sales of 11,000 lifting its cumulative total to 85,000

KEY INDICATORS

STNGLES.

Sales versus last week	-2.2%
Year to date versus las	t year: +15.2%
MARKET SHARES	
Universal	60.1%
Sony BMG	13.3%
EMI	42%
Warner	38%
Other	24.6%
ARTIST A	BUMS
Color unarus lock wood	1.1.20/

Year to date versus last year: -6.3%

MARKET SHARES	
Iniversal	5
IME	1

Warner Other

COMPILATIONS

Sales versus last week -2.59

Year to date versus last year: +8.2%					
MARKET SHARES					
Universal	35.0%				
Sony BMG	23.2%				
MOS	18.2%				
EMI	9.2%				
Warner	2.8%				
Others	11.6%				

RADIO AIRPLAY

58,4%
12.5%
12.3%
11.7
5.2%

CHART SHARE

Origin of singles sales (Top 75): UK: 50.7% US: 44.0% Other: 5.3% Origin of albums sales (Top 75): UK: 72.0% US: 28.0% Other: 0.09

For fuller listings, see musicweek.com

Bros); Lil' Chris Figure It Out (RCA); McFly Transylvania (Polydor): Gwen Stefani The Great Escape (Interscope); Take That Shine (Polydor) MARCH

Christina Aguilera Candy Man (RCA); Lily Allen Shame For You (Regal): The Bees Who Cares What The Question Is? (Virgin): Lemar Tick Tock (White Rabbit/RCA); Faithless Music Matters (Columbia); Scissor Sisters Shes My Man MARCH 12

Westlife Total Eclipse Of The Heart (RCA): Pink tbc (RCA): Shavne Ward tbc

(RCA); P Diddy Last Night (Bad Boy); Air Once Upon A Time (Virgin) MARCH 19

The Good The Bad & The Queen tho (Parlophone); Mutya Real Girl (Island); The Thrills the (Virgin): Joy Division Love Will Tear Us Apart (Warner Bros): Gisli Build Ups And Breakdowns (EMI) 1702.07 MUSICWEEK 23

THE SCHEDULE

ALBUMS THIS WEEK

Jessica Simpson A Public Affair (Epic): Tokyo Police Club A Lesson In Crime Memphis Industries); The Little Ones Sing Song (EMI); Shilpa Shetty A Bollywood Dream (Saregama); The Hours Narcissus Road (Polydor) FEBRUARY 19

Findlay Brown Separated By The Sea. (Peacefrog): The Fray How To Save A Life (Epic): Lucinda Williams West (Mercury): Yoko Ono Yes, I'm A Witch (Parlophone)

FEBRUARY 26

Clara The Evolution (RCA); Bobby Conn King For A Day (Thrill Jockey): Infernal From Paris To Berlin (Island): Malcolm Middleton A Brighter Beat (Full Time Hobby): Omarion 21 (RCA): Kaiser Chiefs Yours Truly, Angry Mob (B-Unique /Polydor); Patrick Wolf The Magic

Position (Polydor)

MARCH 5 Willy Mason If The Ocean Gets Rough (Virgin): Candie Payne I Wish (Deltasonic): Tracey Thorn Out Of The Woods (Virgin): Air Pocket Symphon (Virgin): Bryan Ferry Dylanesque (Virgin); Grinderman Grinderman (Mute): The Horrors Strange House (Polydor) MARCH 12

Lucie Silvas The Same Side (Mercury); LCD Soundsystem Sound Of Silver (EMI); Raymond Quinn My Way (RCA); Corinne Bailey Rae Live In London And New York (EMI); Beverley Knight Music City Soul (Parlophone): Simply Red Stay (Simplyred.com)

MARCH 19

Aliens Astronomy For Dogs (EMI): The Bees Octoous (Virgin); Stephen Marley the (Island): Good Charlottte Good Morning Revival (Columbia)

NEW ADDITION



Relentless has scheduled Joss Stone's new album, the awaited follow-up to Mind, Body & Soul for March 12. Preceded by the single Tell Me 'Bout It on March 5 (download February 26), the alb features production by Raphael Saadiq, who has also worked with D'Angelo and Kelis,



Corinne Bailey Rae I'd Like To (Good Groove/EMI); The Feeling Rose (Island); The Thrills Nothing Changes Round Here (Virgin); Red Hot Chili Peppers Desecration Smile (Warner Bros): Akon feat. Snoop Doggy Dogg I Wanna Love You (Island): Snow Patrol Open Your Eves (Polydor)

FEBRUARY 19

The Magic Numbers This Is A Song (Heavenly): Kelis Lil' Star (Virgin): Tracey Thorn Its All True (Virgin); Robbie Williams & Pet Shop Boys She's Madonna (Chrysalis); Grinderman No Pussy Blues (Mute) FEBRUARY 26

The Killers Read My Mind (Vertigo); Justin Timberlake What Goes Around Comes Around (Jive): All Saints Chick Fit (Parlophone): CSS Off The Hook (Warner

Upfront

An alarming format choice

The Plot

Fallout rip up the rulebook once again with the first DVD/vinvl dual format

THE RUMBLE STRIPS ALARM CLOCK (FALLOLIT/ISLAND)

Fallout/Island Records will release The Rumble Strips' first commercial single on March 19 and, in keeping with its efforts to offer something different to fans, is to issue a limited number of singles in a new DVD/vinyl

Entitled Alarm Clock, the format will operate on all standard players, while a covering on one side of the disc will enable udio play on traditional record players

Fallout marketing manager Chris Scott says it was about providing something unique to the fanbase, "We've always tried to keep formatting interesting and we're keeping this trend by issuing a promo on a never

before-used form," he says. Fallout will mobilise its own database with a bespoke Rumble

Strips comic book which will be sent out this month, with similar promotions to follow in three consecutive issues of Artrocker magazine in the lead-up to

It is not the first time Fallout has used alternative models to get their music to the consumer. For the band's non-chart eligible Cardboard Coloured Dreams EP the label released it in both eightinch vinyl format and in a large cardboard case for the CD.

Scott says Fallout made a conscious decision to hold back on the band's first commercial release since signing them last October. "We want to build them up from the band that released two very limited singles last year, to serious contenders for 2007, he says. "We've been spending time building a great community focused website, getting some great artwork and servicing clubs and tastemakers with upfront material so that we could hit the ground running in January.

The Rumble Strips website has recently been relaunched to incomporate an community aspect



s members to pos content and communicate with other users. Members are also given first access to gigs and competitions. "Online is important to every campaign nowadays," says Scott, "We've spent a significant amount of time building a website that allows users to communicate freely with each other and we have the ability to reward fans that are most active in the web community. We treat the web as an integral part of building our fanbase

Alarm Clock will be released on March 19 with the as-yetuntitled album to follow in April.

CAMPATCH SIMMARY

MANAGEMEN, Duncan Ellis, Scruffy Bird A&R: Nick McEwen, Fallout MARKETING: Chris Scott, Fallout & Jon mer Island NATIONAL TV: Emily Cooper, Scruffy Bird

NATIONAL RADIO: Charley Byrnes & Steve Pitron Island REGIONAL RADIO: Phil Witts & Charity

Raker Island NATIONAL PRESS: Dan Miller, Scruffy Bird REGIONAL PRESS: Sarah Hall Island

ONLINE: Matt Brown, Hyperlaund

TASTEMAKERS TIPS

Gym Class Heroes Cupid's Chokehold (Fueled By Ramen)

JESSICA PHILLIPS, DEPUTY EDITOR, TOUCH



can't help smiling through - it's just got that happy vibe

about it. The kind that's been missing from the hip-hop scene since the gangsta rappers took ver. Hip-hop has a sense of humour again, can't wait to see the live set Islington Academy.

Tokyo Police Club Cheer It On (Memphis

Industries)

COLIN ROBERTS, EDITOR, DROWNED IN SOUND

"Next in line on Canada's seemingly infallible guitar hand conveyor belt are these four

THE INSIDER Gigwise



Starting life as a humble listings guide for Merseyside in 2001, online music webzine Gigwise has since developed into a comprehensive music website. incorporating reviews, listings. interviews, band biographies and news

The webzine will enter a new era in 2007, with plans to host nights in association with The Barfly at Brighton's The Great Escape Festival in May. It will also be collaborating with this year's Camden Crawl event by holding an 'Indie Idle'

RADIO PLAYLISTS

RADIO 1

A List Also fails a single degrad Valance loss faits in the single hard percel fails and by the single and single hard percel fails and by the single and single hard percel fails and by the single and single hard percel fails and the single fails single hard percel fails and the single fails and the single percel fails and the single fails single fails and the single fails and the single fails single fails and the single fails and the single fails single fails and the single fails and the single fails single fails and the single

B238100 () ***

B LIST 2Pao feat. Ashanti Pack Life; Camille Jones The Creez; Corline Balley Rae I'd Like Ta; James Marrikan Underswerd; Janior Jack feat. Shina Daro Me (Stupidsco), Jastin Timberlake Wilde Goes Ansura Comis Arcound Lify Allen Shame For You: Nelly Fartado Sily It

Ontario twenty-somethings with an enviable grasp of melody and off-kilter pop sensibilities; pleasingly performed with enough edge to cross the motorway from the indie set to the Top 40. Having won friends and fans across the US & Canada, the Memphis Industries-signed quartet begin their UK campaign in 2007 with support from Xfm, DrownedinSound.com and NME."

Mancini Up Country (Prophecy) FODY TEMPLE-MORRIS, DJ, XFM



"Reonted by an

are like old school Primal Scream in bed with Debbie Harry at Massive Attack's house. This comes with a very generous remix package - go with the Freshold

competition where unsigned bands will be pitted against each other for a chance to support the neadline act at the two-day London festival.

For Gigwise editor Scott Colothan, the site's goal is clear: We are striving to become an online bible for anyone with an interest in music. We're not afraid to voice our opinion on the great, the good and the abysmal, he says.

Offering its readers a unique opportunity to be interactive with bands and artists, Gigwise says it is the only online music magazine to hold webchats with bands on a weekly basis, which they dub Webchat Wednesday'. Bands that have taken part in the past include Get Cape. Wear Cape. Fly,

Right; Paulo Natlai Now Shoes; Razerlight Can't Stop This Feeling I've Got; Simon Webbe My Soli Fleads For You: Sophia Ellis-Bector Calch You; Take That Shine: The Feeling Rook; The Pratellis Soby Frankli; Wi-Fr feat. McCanle M Bc

C LIST Biffy Clyro Schurday Scperhouse; Calvin Harris Accessibile In The 80x; 'Get Cape Wear Cape Fly Lispy, My Hudson & The Library Too Late Too Late; Omaries Too Bier, 'Brief, Lever Me Alow; 'Robble Williams Sark Mascona "Supabables V. Glirk Alond Wark: The Way It Magle Numbers This Is A Song Uncle Jam

ALIST

1-UPFRONT LIST "Arcade Fire Keep The Car Running: "CSS Off The Hock; "Maximo Park Our Velocity: The Pigeon Detectives Romantic Type: The Twang



Into the mind's eye with Kasabian, a temple and a little black magic

Promo focus

Scott Lyon's latest video, for r's Me Plus One, is a surreal fantasy of skulls, magic and naked

women. Beginning with monochrome shots of the band enjoying some post-gig refreshments, the focus soon moves to the band's Serge Pizzorno looking exhausted and under-the-influence, who starts to retreat into an inner world. His from direnders into a ciultie face dissolves into a skull-comprised of the carefully arranged naked bodies of young women, before breaking down into a writhing mass of dancers mixed with performance. As Pizzorno imagines holding court in a marble hall, the other members of Kasabian flit in and out of his gothic daydream. Me Plus One has a trippy vibe

Me has the has a trippy vibe, but director yon had no desire to take the obvious route in his interpretation. "I didrit want to do Sixties-style psychedelic – it's more voodoo, renaissance, black magle-style psychedelia," he says. In tune with the track's mood, Juon short the video in the

I you shot the yideo in the



ic, boarded-up M temple in London's Great Eastern temple in London's Great Lastern Hotel. "There are weird signs and symbols everywhere," be explains. "You don't want to be there at night."

Although the female dancers were not completely naked, MTV insisted on pixellation in the terest of modesty. Lyon feels that this makes the nudity more salacious, drawing attention to things that actually aren't on

Lyon was keen for the scenes of Kasabian unwinding to be realistic, and he was not disappointed. Were the band acting? "Maybe method acting!" he laughs. "They didn't take much convincing. It was the last thing we shot, for obvious reasons - they were hammered from the word go." current edition of Promo http://www.promonews.co.uk

screen to begin with

RPI AWARDS

ALBUMS Faithless - To All New Arrivals (gold): Jamie T - Panic Jamie 1 – Partic Provention (gold); Mika – Life In Cartoon Motion (gold): Array

Winehouse - Frank (platinum); Army Winahoun - Pack To Black (2 x platinum)Jamirogua 1- High times: The Singles 1992-2008 (2 x platinum)

Alex Gaudino Destination Calabria (Data) TOM FERGUSON, GALAXY PRESENTER

"Calabria in its various guises has never left the dancefloor since its conception in 2003 by original producer Rune. Bootlegged with the Crystal Waters vocal Destination Unknown has seen this heralded as the definitive this neralized as the deninterve years. A clever move on Data's part to sort out the legals and ensure this sees its crossover notential. This is destined for very big things."

Flood Of Red Lost In The Light (Small Town) DARREN TAYLOR, EDITOR, ROCK SOUND

"With a hectic touring schedule, Scottish tykes Flood Of Red are building an amazing reputation on the live circuit. This debut EP. featuring the anthemic lead track Don't Sleep Swim, is going to coment their title as one of the

most promising new rock bands in Britain right now."

Ry Cooder My Name Is Buddy (Nonesuch) CASPAR LLEWELLYN-SMITH, EDITOR **OBSERVER MUSIC MONTHLY**



because it could be argued that he has been equally influential After Chavez Ravine, a compelling act of musical excavation, comes My Name Is Buddy, the tale of a fictional feline detailing his travels through Depression-era America. But you know what? You don't have to follow the narrative. It's enough to listen to the masterful playing (with contributions from Pete Seeger, Van Dyke Parks and Flaco Jiménez) and the luxuriant joy of a song like Farm Girl."

My Top 10

ROBYN

L DR ALBAN NO COKE GLOGICO L OR ALBAN NO COCE (LOCUC) 2 ANY WINEHOUSE BEPARS (SLAND) 3 THE NOTE SILENT SHOULD (BELLE) 4 PETER, BLORK AND JOHN YOUNG RELS (V2) 5 CASSEE LONG WAY 2 COAT ANTE) 5 CASSEE LONG WAY 2 COAT ANTE) 5 CASSEE LONG WAY 2 COAT ANTE) 6 CARRIER AMERICAN OF SILENCE NEW YORK REATERAT (200) 8 AMMELE BORNESCELU FEWIND RENX (WHITE BLORKES AND AND AND AND AND AND AND AND REATERAT (200)

8: DANEEL BUTHINGHAM AND THE ANANT CARDE LASEL) 9: STR ERIC BEYOND AND THE ANANT CARDE SEA ESSUIT (FLORA & FAUMA) 10: CHRISTIAN FALK FEAT, ROBYN AND OLA 2010, DEF BAR (NI IEDINICER ANTO)

"If you said you listened to Dr Alban in my class in sixth grade you were considered a punk. Now when I hear it I go mad: that monster bass and the fact that Di Alban declares his style of music "hip-hop reggae inna dancehall style" at the beginning of the song melts my heart. The hook in Strange Love makes me want to cry. So does the drums and the whistling in Young Folks. And Long Way 2 Go is the perfect teenage pop song."

IN-STORE NEXT WEEK

Instore - The Fray, Art Garfunkel, Johnny Cash, Natasha APPA Marsh, Life On Mars; Album of the Week - The Fray, Instore - Discover The Sound Of 2007 Folk And Beyond BORDERS Lily Allen, Brits 2007, The Fray, Johnny Cash. Instore - Little Barrie, Ruby Suns, Findlay Brown, Benjee Ferree, Pop Levi, Field Music, Kristin Hersh, Tinawering Album of the Month - The Hold Steady, Boys And Girls In America Albums - Perry Como, Catherine Howe, Billy Connolly, **©HMV** Johnny Mathis, Ginuwine; Singles – Janet Jackson, Liam Frost, Armand Van Helden, Royseven, Ludacris, Towers Of London, Simon Webbe, Windows - Brits 2007, Valentines Day, Open Season, Albums of the Week – Dance Energy, Matt Monro, Doris Day, Unforgettable Love Songs, Red Hot Chill Peppers, Corinne Bailey Rae, The Killers, Scissor Sisters; Instore Lesley Garrett, Brits Hits 2007, Oasis, Take That, Amy Winehouse, Snow Patrol, John Tucker, Attack Force Selecta - The Ataris, Goldrush, Blackfield, The Fall: Mojo - PG Six Sarah Nixey Rose Kemp Goldrush Glen PINNER'LE NETWORK Hansard & Marketa Irglova Instore – Art Garfunkel, The Fray, Natasha Marsh, Johnny Cash, Mash Uo Mix, Life On Mars OST Album Of Sainsburys The Week - The Fray. Instore - Mika, Bloc Party, Fall Out Boy, Nich Lachy. TESCO Instore - Johnny Cash, The Fray, Mash Up Mix, Natasha Marsh, Lucinda Williams; Singles - Kaiser Chiefs, Junior repite repiters Jack, Kelis, Bevonce, WHSmith Instore - Katherine Jenkins; Katie Melua: Oasis; Il Divo Album of the Week - The Fray, Instore - Muse, Red Hot Chill Peppers, Brits 2007, Amy Winehouse, Corinne Bailey Rae, Lily Allen, Art Garfunkel, Johnny Cash, Hardoore WOOLWORTHS

Nation Classics, Mash Up Mix,

Tel: +44 (0)20 7336 0616

Saperstar Perfect; Nelly Furtado All Good Things (Come To An End); Nelly Furtado All Good Things Come To An End); Nelly Furtado All Carlstina Aguilera Tol May Scarms Haji Last Night A DJ Saved My Life; Sharam PAT Xm XFM

DAYTIME LIST

The YLC HE IN THE STATE OF THE STATE AND STATE OF THE STA

This Is A Song: The Twang Wide Awake; Willy Mason Save Myselt

Amount is well with the second second

Gigwise Top 10

Foals (Transgressive) goFASTER>> (Fake DIY) 2. geFASTER>> (Sake DIY) 3. Assembly New (unsigned) 4. Fee N Wolf (Citoure) 5. Kate Nash (norsigned) 6. Danasanamaylorgyd (unsigned) 8. Ox.Eagle.Lion.Man (unsigned) 8. Ox.Eagle.Lion.Man (unsigned) 9. Coman & The Moccasalus (unsigned) 10. Hiday's Glossi (unsigned)

The View, Little Man Tate and the Guillemots. The site also osts Gigwise Moblogs, which are mobile phone blogs where bands report from tours or festivals with a photograph, text or video.

Gigwise also encourages fans to voice their opinions on the site's forums and take part in polls concerning news items and

We're not afraid to voice our opinion on the great, the good and the abysmal

other topics of interest. As well as offering its readers a wide variety of content, publishing more than 15 daily news items and covering both signed and unsigned acts, Gigwise also has regular competitions that often have a twist to them. In the past, prizes have included becoming a roadie for The Spinto Band and having an acupuncture session with The Nerdles. The site also has a dedicated

new bands section called

publications we are not afraid to be brutally honest with our opinion," says Colothan. "While we would never berate something for the sake of it, if something is not great we'll tell our readers. This honesty can be a rarity. especially amongst publicatio who strive to keep larger acts happy." With more than 75,000 pages

of content, Gigwise currently boasts around 30,000 unique users per day from Australia, the US, UK and the rest of Europe. Address 60 Tabernacle Street, London EC2A 4NB

Website: www.gigwise.com



Akon/Snoop Dogg I Warna Love You: Akon Gaudinie Destination Calabeire Asternanotip Dagg I Wanna Lové Yoo, Alex Daudiela Destination Calabria: Beyence Inreplacable: Beyence Rim The Alarm Bill Bass Vs Michelle Naties What You Do, Beo Law Boogie 2 Nile; Preenasons Rain Down Love, Jojo Too Little Too Late: Just Jack Starz In Their Eyes; Masen Vs Princess

1702.07 MUSICWEEK 25



B LIST Beyonce Libber Certine Balley Rae 19 Like %: Deis Special Frankreic Gwan Stefanl fest Alex The Sweet Essag, Juhn Legene FPA We Aust Dert Cerek Haetts Namaka After Torojik. Usetim Thebaten Will Gwan Schol Modernik. Simen Weibbe My Soul Places For Yoc Simply Red So Hill Own Tho Table Market Nambers This IS A Song

C LIST " Bady Drawn Boy A Journey from A To B: Bert's Brother Boarly Caver, 'Bryan Ferry They Times Thoy de AcCough's "Durana Jamos Ansure's Beetrie Light Orchestra Latitude Ba Ansure's Beetrie Light Orchestra Latitude Ba Neth Kean A Bad Dorary Nies Gook Kally, Bed Hot Chill Popper Discostibility "Regins Specker Faloting: "Scissor Sisters" Site's My Anas Specker Faloting: "Scissor Sisters"



Alcon feat. Smoop Degg I Wernis Law U, Amy Witchouse You Know I'm No Good; Camilla Jones Vis Rade Le Grand The Orenge: Cherkels Unaprecisite, Carline Balley Rae 14 Ular To: Fratellis Baby Fratellis

GALAXY

Say 11 Sight: Genarion Ice Box P Diddy/Neghtin Cale Las Night: Beale Nistin How Shore, Philo Cale Las Night: Beale Nistin How Shore, Philo Cale Las Night: Beages: Description Strategy: Beale Williams Shell Medicate Schwar Strategy: Simon Webber My Soul Flash For Strategy: Simon Webber My Soul Flash For Strategy: Simon Webber My Soul Flash Re-traction Cale Thirty Simon Webber My Soul Flash Rest: The Fory How To Saw A UNIT: The Hearts Base: The Fory How To Saw A UNIT: The Hearts and Writer No. Web Cook The Killers Read My Mind The Theory Web Analisi, "Thy Descrete Thirty Flash Cale Laboration Laboration Rest: The Fory How Cook The Killers Read My Mind The Theory Web Analisi, "Thy Descrete Thirty Flash Cale Laboration Laboration Rest: The Forger Laboration Laboration Laboration Rest: The Forger How Theory Cale Laboration Laboration Rest: The Forger How Theory Laboration Laboration Rest: The Forger How Theory Cale Laboration Laboration Rest: The Forger How Theory Laboration Laboration Rest: The Forger How Theory Cale Laboration Laboration Rest: The Forger How Theory Laboration Laboration Rest: The Forger How Theory Cale Laboration Laboration Laboration Rest: The Forger How Theory Cale Laboration Laboration Laboration Laboration Rest: The Forger How Theory Cale Laboration Laboration Laboration Laboration Rest: Theory Cale Laboration La

🛞 Galaxy

InDemand, which gives exposure to the most promising up-and-coming artists. "Unlike some



The Draytones

Keep Loving Me (1965 OLIVEO19)

Anglo-Argentinian trio has gained well deserved attention at

building the band's profile nicely

ahead of the forthcoming debut

pounding drums, a simple base

riffs, Keep Loving Me is feisty

output of another triumvirate

featuring Clapton, Baker and

Standing In The Way Of Control

given frontwoman Beth Ditto's

newfound iconic status, and also

because it is such a fantastic track.

Showcasing the band's energy, attitude and effortless cool, this

track will hopefully give their album the boost it deserves.

Gloves (Loog/Polydor LOOG19)

In The Horrors' thus far short

career, Gloves stands out as one of

the group's strongest melodic songs to date. While it is certainly

songs to date. While it is certain not going to win the group blanket day airplay just yet, it does hint at the potential of their combined talents, which bodes

well for their forthcoming debut

album. Perhaps the production

skills of Bad Seed Jim Sclavunos

Read My Mind (Vertigo 1724567)

UK arena tour, the Las Vegas

pop rocker that is typically

should easily give them yet another Top 10 hit. It's been

LCD Soundsystem

To coincide with a sold-out major

four-piece keep the heat turned

all the way up with this brilliant

elodic and anthemic This

playlisted just about everywhere.

North American Scum (DFA/EMI Records DFAEMI2165CD)

North American Scum sees LCD

LCD single since Losing My Edge,

funking groove that sound

were just what they needed.

(Back Yard BACK19)

The Horrors

The Killers

This is a sensible choi

garage rock not dissimilar to the

ook, and tight, distorted guitar

This rocking debut from the

Xfm. 6music and Radio One,

album and UK tour. With

Singles

The Aliens

Setting Sun (Pet Rock/EM] PETROCKCD003) The Aliens continue their excursions into interstellar excellence with this Sixties-styled gem, coming across like a Zombies out-take with a dash of Hendrix on guitar. Maybe Setting Sun is a little too derivative particularly considering the group's roots in the notoriously

boundary-pushing Beta Band -but it remains good clean pop fun

nonetheless All Saints

Chick Fit (Parlophone CDR6735) The third All Saints album Studio 1 has been a baffling disappointment even though first single Rock Steady was a big radio and sales hit. This second single is a slice of classy, falsettosung nu-funk penned by Shaznay Lewis and Rick Nowels that is equally as good, and if radio builds from its current support from Capital, it could yet turn fortunes of the album around.

Corinne Bailey Rae I'd Like To (Good Groove/EMI

The fifth single from Bailey Rae's eponymous double-platinum album is released to capitalise on her three Brits nominations and performance at this week's event. This rather lightweight, midtempo groover won't win her many new fans but should push the album towards tripleplatinum status. Radio supp comes from Radio One, Radio Two and Capitol.

CSS

Off The Hock (Warner Bros WEA416CD)

Last year proved successful for this Brazilian sextet. Keeping the tongue-in-cheek electro, synth and rock style that made them a cult concern in the UK, Off The Hook is a much less manic ffering than previous single Let's Make Love And Listen To Death From Above, but with Luiza Matsushita's sultry vocals and the band's pop sensibilities, this single will certainly be another dancefloor filler for CSS.

SINGLE OF THE WEEK Take That

Shine

Polydor 172429 The success of Take That's Beautiful World must have astonished Polydor as much as the band themselves. This second single from the album is a markedly different song to the mber one Patience, and could pive the whole campaign fresh gs. It features Mark Owen turning in a joyous vocal performance which amounts to no less than a jubilant vindication of the decision of one of Britain's finest ever bands to reform.



ALBUMS 30 Seconds To Mars: A Beautiful Lie (Virgin) Infernat: From Pari To Berlin (Island) Patrick Wolf: The Magic Position

although contentious - if tongu in-cheek - lyrics are likely to keep it off the radio.

ALSO OUT THIS WEEK SINGLES

SINGLES Ghosts: Stay The Night (Atlantic): Where You At

The Maccabees About Your Dress (Fiction 1724475) As 2007 starts we see The Maccabees continuing to build on their strong foundations. Their songwriting ability shines through in this tale of young love. Lyrically they operate in the same sector as the Arctic Monkeys, in that they are good, articulate and mesmeric. Clumsy love never sounded so good.

Willy Mason

Save Myself (Virgin VSCDT1928) The first single from If The Ocean Gets Rough, the follow-up to Mason's 2004 debut Where The Humans Eat is an upbeat slice of melodic folk with huge crossover potential. Superbly showcasing the singer-songwriter's uniquely gruff voice, the anthemic track marks Mason out as one to watch in 2007. He embarks on an 18date UK tour in May.

McFly

Transylvania (Island 1722872) Just ahead of their Up And Personal UK tour, this ouirky singalong retro slice of Seventies pop is different enough for the band to possibly break out from their regular fanbase, and, maybe as a taste of things to come. features the debut vocal performance from Dougie Povnter.

The Pigeon Detectives Romantic Type (Dance To The Radio

DTTR026) The Pigeon Detectives have a knack for a big hook and this latest taster from their debut album is in possession of one of their best yet. Romantic Type is an energetic, guitar-driven rock romp which arrives as the band commence a string of dates with Kaiser Chiefs this month Championed by Zane Lowe and Steve Lamacq, this has the makings of a breakthrough hit.

Gwen Stefani feat. Akon

Soundsystem supremo James Murphy get rowdy over a punk-The Sweet Escape (Interscope 1724450 effortless, but probably wasn't. The result is possibly the finest The second single and title track

from its parent album sees Stefani release the poppiest cut on there,

which should help reverse fortunes - it is already in the Top 40 based on download sales. A shuffling, flowery staccato-sung grower that features the ubiquitous Akon on vocals, it is A isted at both Radio One and Capital and C-listed at Radio Two.

ss Stone Tell Me 'Bout It (Relentless

RELCO35) The first fruits from Stone's third album continue in the vein of her soul-lite sophomore effort, which, although likely to be commercially satisfying, could disappoint fans of her low-key debut. Tell Me Bout It is a feisty oul stomper, but behind the bluster of jazz horns and walking basslines, Stone's unique voice the reason everyone made a fuss in the first place - gets somewhat lost in the mix

Tracey Thorn

It's All True (Virgin VSCDX1932) This solo single from half of Everything But The Girl is a classic Eighties-style jazz-funk throbber that uses imaginative production - courtesy of Ewan Pearson - to push the hypnotic hooks along. A taster from her album Out Of The Woods. released while EBTG continue their semi-permanent retirement.

Unkleiam

Love Ya (Virgin VSCDT1925) There is nothing as funky as Unklejam around at the moment and even though many compare them to Prince or Sly Stone, it is the incomparable Temptations that spring to mind. This drips with class and will make the stodgiest booty want to shake. Get

Albums

Bobby Conn

King For A Day (Thrill Jockey THRILL177) Bobby Conn is back with his fourth album on Thrill Jockey From the opening eight-minute epic Vanitas to the droney, melodramatic When The Money's Gone and spoken-word rant of Punch The Sky this album is a dark, witty and cynical view at fame, fortune and rock'n'roll.

Records released 26.02.07

ALBUM OF THE WEEK Kaiser Chiefs

Yours Truly, Anary Mob

B-Unique/Polydor BUN122CD The follow-up to their 1.8m-selli debut Employment is every bit as could possibly elevate them to Britain's biggest band while Coldplay are on a sabbatical. Again produced by Stephen Street, they waste no time in getting down to business with the blistering opener Ruby. The anthems keep on coming with the title track, the throbbing artoop of High Royds and the sweet balladry of Love Is Not A Competition to name but three

Tdlewild

Make Another World (Sequel Make Another World sees the hand dabbling in caustic indie pop guitar riffs and faster, darker hass lines, while lead singer Roddy Woomble takes on a quintessentially Scottish folk wocal that resembles a spoken velp. Certainly more upbeat than previous album 100 Broken Windows and less aggressive than their debut mini-album Captain, this will surprise hardened Idlewild fans.

MSTRKRFT

The Looks (Modula (GAN2009142DMI) MSTRKRFT have until now been best known for their excellent and innovative remixes of artists such as Bloc Party and Wolfmother. This full-length debut delivers a Daft Punk-inspired set of crossgenre dance bliss which shifts from kitsch disco to hard house with carefree abandon

Richard Swift

Dressed Up For The Letdown (Polydor 1715537) Hailing from Minnesota, singersongwriter Richard Swift's sardonically-titled third album is a collection of mellifluous low-fi pop gems that could just provide his breakthrough. Comparable to fellow countryman Sufjan Stevens, Swift's warm melodies are coupled with wry lyrics inspired by his troubled musical carcer. One to watch.

DIY: The Rise Of Independent Music After Punk (Soul Jazz SJRCD153) With interest in DIY and postpunk at a particular high, this compilation could hardly be better timed. As to be expected from Soul Jazz, it's a dazzling round-up of sounds from one British music's most fertile time Anyone expecting wall-to-wall punk thrashing will be pleasantly surprised – the album contains everything from APB's elastic funk to Throbbing Gristle's elegant assault alongside The Buzzocks and Fire Engines.

This week's reviewers: Adam Benzine, Jimmy Brown, Ben Cardew, Steart Clarke, Ash Dosanja, Jim Larkin, Nick Tesco and Simon

Airplay



Nielsen Music Control

ON THE BOX

Wagner's Ring

BC1

TV Airplay Chart 1 1/2

12	3	/\$	Ĵ	and the second	
1	30	TAKE THAT SHINE	PHILIP	355	0
2	2	KAISER CHIEFS RUBY	BUMUE POUTOR	341	
3	3	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RAN	CE MURCURY	335	1 2 -
4	9	NELLY FURTADO SAY IT RIGHT	GEFFEN	307	
5	3	MIKA GRACE KELLY	CASAELANCA/ISLAND	306	9. Girls Aloud/ Sugababes
6	5	KELIS FEAT. CEE-LO LIL STAR	VIRSIN	298	Ahead of its
7	34	THE FRAY HOW TO SAVE A LIFE	ERIC	275	release as this year's official
8	1	BEYONCE LISTEN	COLEMELA	271	Comic Relief single, girl group
9	165	GIRLS ALOUD & SUGABABES WALK THIS WAY	POUTOR	270	doyens Girls Aloue and Sugababes'
10	8	SNOW PATROL OPEN YOUR EYES	PULYDOR	268	Walk This Way
11	1	JUST JACK STARZ IN THEIR EYES	MERCURY	263	collaboration slips 78-95 on the radio
12	в	GWEN STEFANI THE SWEET ESCAPE	GUFFEN	259	airplay chart but scorches 186-9 or
13	в	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	EPIC/DAYLIGHT	246	the TV airplay chart. The
14	u	SOPHIE ELLIS-BEXTOR CATCH YOU	BASCINATION	239	promotional clip
14	19	CASCADA MIRACLE	DICENTITIE	239	for the song apes the one serviced
16	816	LILY ALLEN ALFIE	REGAL	237	for the hit 1986 version which
17	105	RED HOT CHILI PEPPERS DESECRATION SMILE	WARNER BROS	235	paired Run-DMC
18	6	2PAC FEAT. ASHANTI & TI PAC'S LIFE	INTERSCOPE	230	and Aerosmith, and earned 270
19	17	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL	221	plays from the Music Control
20	в	CORINNE BAILEY RAE I'D LIKE TO	DISCOD CRCONE/E10	216	panel last week.
20	щ	ROBBIE WILLIAMS SHE'S MADONNA	OWYSALIS	216	
22	21	ALL SAINTS CHICK FIT	MARLOPHONE	215	Y
23	20	MASON EXCEEDER	DATA/BOSS	208	1 **
24	12	THE VIEW SAME JEANS	1965	199	16. Lity Allen
25	23	OMARION ICE BOX	RCA	197	Some judicious
26	æ	JOJO TOO LITTLE TOO LATE	MERCURY	195	editing, including - black box over her
27	88	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	DAZA	191	mouth to disguise swearing, helped
28	14	BOOTY LUV BOOGIE 2NITE	HED KANOL	190	Allen's malden hit Smile to top the
29	R	BLOC PARTY THE PRAYER	ATIFOIN	172	TV airplay chart.
30	5	WI-FI FEAT. MELANIE M BE WITHOUT YOU A	ALL AROUND THE WORLD	167	New single Alfie looks like being
31	n	SHARAM PATT (PARTY ALL THE TIME)	DATA	165	her biggest success since the
31	38	KLAXONS GOLDEN SKANS	RINSE	165	and debuts at 16 with a first-week
33	29	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPRESE	157	tally of 237
34	18	ERIC PRYDZ VS FLOYD PROPER EDUCATION	ONTA/POSITZ/M	155	airings. Some 60 plays from 84
35	28	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	840 877	150	provide the main thrust for Alfie.
36	22	SIMON WEBBE MY SOUL PLEADS FOR YOU	ANCEL	149	whose video
36	43	+44 WHEN YOUR HEART STOPS BEATING	UNIERSCOPE	149	features a puppet in the starring
38	33	CHERISH UNAPPRECIATED	PARLOPHONE	M8	role, as the song's subject - Allen's
39	41	THE FEELING ROSE	ISLAND	143	brother Alfie - refused to take
39	50	DANCE NATION MOVE YOUR LOVE	DATA	143	nart.
Kaper	1 Top-00 1 Top-00	Dilion Estry Dilionary Dilionary Alexandresis Control Compiles International From 00	00 on Son Feb 4 to 24 00 o Diart Show TV, Fannt, Kee Bills TV, The Birs, The Hola	on Sut Feb 10 3 mang! TV: Kits , THIF, Yauh, V	007 The TV angloy chart is TK Magic TK MTV Base, MTV HE and WR2



Take That get off to a very strong start, climbing to the top spot with the second single off their new album

MTV MOST PLAYED

This	Lat	ANTISTTICLE	Lib.
1	2	THE FRAY HOW TO SAVE A LIFE	92
1	1	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS	RACE MERCIR
3	4	KLAXONS COLDEN SKANS	PODIOG
4	13	TAKE THAT SHINE	PCCHOC
4	4	KAISER CHIEFS RUBY	B-UNDERFORME
6	4	MIKA GRACE KELLY	SAELANCAVISIAN
7	8	SNOW PATROL OPEN YOUR EYES	PCCNDC
8	21	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	LADVESS
9	4	JUST JACK STARZ IN THEIR EYES	MERCUR
9	2	THE VIEW SAME JEANS	194
© K	ieista	Masic Contest	
E	Н	E BOX MOST PLAYED	

A STORE THE 1 1 TAKE THAT SHIME 2 2 GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIR 4 51 GIRLS ALOUD & SUGABABES WALK THIS WAY 5 3 NELLY FURTADO SAY IT RIGHT 6 57 ROBBLE WILLIAMS SHE'S MADONNA 7 5 KELIS FEAT. CEE-LO LIL STAR 8 6 BEYONCE LISTEN 9 4 MIKA GRADE KELLY 10 8 FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE VEROID KERRANCI MOST RI AVED

N		AMAND: MOST FLATED		
65	Lat	ARTIST TIME		Uch
	3	BOWLING FOR SOUP HIGH SCHOOL NEVER END	16	ALG
	2	+44 WHEN YOUR HEART STOPS BEATING	BG	ERSCOPE
	1	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GE	RL EPICA	HUDAT
1	3	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS	SRACE I	USCONV
1	5	MY CHEMICAL ROMANCE WELCOME TO THE BLACK	PARACE	REPRISE
	5	LOSTPROPHETS CAN'T CATCH TOMORROW	VISIB	ENCISE
	5	MY CHEMICAL ROMANCE FAMOUS LAST WOR	505	REPRISE
1	8	30 SECONDS TO MARS ATTACK		VORSER
9	30	LINKIN PARK IN THE END	WARS	ER 8805
9	35	MUSE KNIGHTS OF CYDONIA HEL	DAM S/ HURS	ER (10.25
No	nean I	Masic Control		

MTV2 MOST PLAYED

		V BASE MOST PLAYED	
8		BIFFY CLYRO SEMI-MENTAL	MINEROS
8	8	SNOW PATROL OPEN YOUR EYES	FRID
8	12		R.E.PONO
6	15	THE HORRORS GLOVES	POINTO
6	6	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RAC	E NERCES
5	10	COLD WAR KIDS HANG ME UP TO DRY	V.
4	3	KLAXONS GOLDEN SKARS	RSIS
3	18	+44 WHEN YOUR HEART STOPS BEATING	INTERSCORE
2	2	BLOC PARTY THE PRAYER	MICHIO
	1		IQLEPOLYCCA
		ANISTIME	Like

1 AKON FEAT. SNOOP DOGG I WANNA LOVE YOU 2 9 OMARION ICE BOX 3 2 LUDACRIS FEAT. MARY J RUNAWAY LOVE 3 2 2PAC FEAT ASHANTI & T.L. PACSLIFE 5 6 P DIDOY FEAT CHRISTINA AGUILERA TELL ME 5 10 BEYONCE LISTEN 7 5 SNOOP DOGG THAT'S THAT 8 8 MARY J. BLIGE MJB DA MVP 8 7 KELIS FEAT. CEE-LO LIL STAR 8 12 CHERISH UNAPPRECIATED

oose W The Feating (Set) CHANNEL 4 oad - The B Granis Barkiny: The Oliers (Mon) Download Fest - Guns N' Roses Juneral For A Fri acuna Coll /P **Inuck Festival** stery Jets: Set Spektor (Mori) Let The Music Play - The Barry White Story (Thur) The Album Chart e Album Cha ign, Richard Music with Howing Bels (Fri) 4Play with Jenenty Warmsely (Fri) 4Music: The Killers 4Masle: Magic Numbers (Sard

T4 Madonna: Kaiser Chiefs: Sophie Ellis Bestor: Barby Door

POPWORLD Justin Timberlake Seissor Sisters, Kaiser Chiefs, Good Feeling, Unde Jan LIT Chris.

F4 E4 Music (Mon-Fri)

THE HITS THE HITS ADDS Take That - Shine Good Churlotte -Keep Your Hands Off My Girl Nelly Furtado - Sa It Right Lill Chris - Figure 1 Con

Omarico – Ice Box Juck Savoretti –

1702:07 MUSICWEEK 27



While Mika holds at the top, Sophie Ellis Bextor climbs the Top 10 and Take That skyrocket from 74 to 9. Increased spins also see The Killers move from 35 to 14

E	A	DIO ONE	-	-	-
12		ACTER INCLUDE Par	Let	153	Acting
ĩ	1	MASON EXCEEDER DATABOSS	27	27	20544
2	2	JUST JACK STARZ IN THEIR EVES WEALIRY	23	26	2324
3	17	KELIS FEAT CEE-LO LIL STAR WALL	35	25	27994
3	5	MIKA GRACE KELLY CASABLANDATRIAND	28	25	22245
3	2	KLAXONS GOLDEN SKANS RINSE	23	25	23430
6	7	THE VIEW SAME JEANS 1965	19	24	23269
7	11	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE MORCHY	18	22	18836
8	17	KASABIAN ME PLUS ONE COLUMBIA	35	20	10060
8	0	GWEN STEFANI FEAT AKON THE SWEET ESCAPE INTERSCOPE	8	20	18344
8	2	KAISER CHIEFS RUBY BUNDLEPOLYDOR	23	20	15823
11	B	AKON FEAT, SNOOP DOCC I WANNA LOVE YOU UNIVERSAL	I	19	15236
12	6	BLOC PARTY THE PRAYER WOODA	20	18	36345
12	21	THE KILLERS READ MY MIND VERTICE	14	18	12805
14	7	THE FRAY HOW TO SAVE A LIFE EMD	19	17	IALIM
14	13	SNOW PATROL OPEN YOUR EVES FORDOR	U	17	15463
16	0	COSSIP STANDING IN THE WAY OF CONTROL BADISARD	6	15	12344
16	13	JAMIE Y CAUM DOWN DEAREST VIRGH	17	15	11302
16	22	JUSTIN TIMBERLAKE WHAT GOES AROUND., COMES AROUND JAVE	D	15	10977
19	20	RED HOT CHILL PEPPERS DESECRATION SMILE WARMER BROS	в	13	12264
19	13	KEANE A BAD DREAM ISLAID	17	13	10080
21	0	SCISSOR SISTERS SHE'S MY MAN POLYDOR	7	12	10792
21	0	NAS HIP HOP IS DEAD VERCERY	8	12	10556
21	0	JOSS STOME TELL ME BOUT IT RELEMBERS	8	12	10535
21	0	JUNIOR JACK DARE ME (STUPIDISCO) DEFECTED	8	12	9459
21	23	ERICKE THE BEAT IS ROCKIN GUSTO	12	12	6879
26	27	WI-FI FEAT, MELANIE M BE WITHOUT YOU RECOMPTION	30	11	9081
26	0	SOPHIE ELLIS-BEXTOR CATCH YOU POUNDOR	7	11	8424
28	7	SHARAM PAIT (PARTY ALL THE TIME) DATA	19	10	835
28	0	CAMILLE JONES VS FEDDE LE CRAND THE CREEPS DATA	6	10	8051
30	0	TAKE THAT SHINE FOUDUR	4	9	7502
30	0	NELLY FURTADO SAY IT RIGHT GEFEN	3	9	6945
G. No	ohen I	Asic Control. Compiled from data gathered from 0000 an Sun Feb 4 to 24 00 on Sat Feb 10 2007			

INDEPENDENT LOCAL RADIO

		The property poons to bio			
		ARTIST TITLE Labo	Let	1.he	Aderce
1	1	MIKA GRADE KELLY CASABLANCA/ISLAND	1846	2097	37415
2	1	TAKE THAT PATIENCE POLYDOR	1846	1723	29003
3	3	SNOW PATROL CHASING CARS FICTION	1582	3583	27907
4	9	JUST JACK STARZ IN THEIR EYES MERCURY	1263	1387	19750
5	7	THE FRATELLIS WHISTLE FOR THE CHOIR FALLOUT	1278	1500	20431
6	5	BOOTY LUV BOOGLE 2NITE HED KANDE	1298	1250	20266
6	4	THE FEELING LOVE IT WHEN YOU CALL ISOMD	1385	1251	19770
8	8	THE KOOKS SHE MOVES IN HER OWN WAY VIRGIN	1274	1219	20082
9	6	RAZORLIGHT AMERICA VERTICO	1290	105	20687
10	10	JOJO TOO LITTLE FOO LATE MERCURY	1135	1001	14677
	11	JAMES MORRISON WONDERFUL WORLD POLYDOR	1061	1235	25090
	12		1060	999	15600
	17		780	900	14004
14	14	PINK U & UR HAND WHAT	1050	890	13672
	13		1052	881	36001
		THE VIEW SAME JEANS 1965	828	817	12958
IJ	21	KELIS FEAT. CEE-LO LIL STAR VIRCIN	653	215	1054
18	16	NELLY FURTADO ALL GOOD THINGS (COME TO AN END) GETEN	EU	735	12614
		THE ORDINARY BOYS I LUV YOU BEINDOLPOLYDOR	628	738	7534
		MASON EXCEEDER DATA-BOSS	689	7.5	11038
	0	JUSTIN TIMBERLAKE WHAT COES AROUND_ COMES AROUND .IVE	457	719	10555
22	19	KEANE A BAD DREAM ISLAND	715	695	13099
23	23	PINK WHO KNEW Datas	639	663	12250
24	18	BEYONCE IRREPLACEABLE COLIVELA	721	641	1622
		RED HOT CHILI PEPPERS DESECRATION SMILE WARNER BROS	518	627	76%
26	0	TAKE THAT SHENE POLYDOR	27	623	8875
27	22	THE FEELING NEVER BE LONELY ISLAND	622	581	1056
	0	SOPHIE ELLIS-BEXTOR CATCH YOU INCOMPTON	368	550	387
		AMY WINEHOUSE YOU KNOW I'M NO GOOD ISLAND	493	540	62
		ALL SAINTS ROCK STEADY PRALOWING	578	529	804
d his orel	2400	Nexe Control Takes ranked by total number of plays on 40-maint/seam independent local stations fr on Sat Feb 10 2007	sn 600	Dian Sur	iday Feb 4

The UK Radio Air

/	/		3	MIKA GRACE KELLY		and	and a start	6	
Teles Films	Car Real	N STORE	1	s la state s	AN A	all a	2	Sec. Sec.	
1	3	9	42	MIKA GRACE KELLY	2258	13	74.90	9	
2	3	5	B	KELIS FEAT. CEE-LO LIL' STAR VINCIN	939		55.92	28	
3	2	5	2	KAISER CHIEFS RUBY	1100	16	50.39	-14	
4	5	6	3	JUST JACK STARZ IN THEIR EYES	1538	-	43.32	2	
5	4	1	63	KEANE A BAD DREAM	747		42.21	-3	
6	6	1	8	THE VIEW SAME JEANS 1945	1027	3	38.46	0	
7	10	2	18	SOPHIE ELLIS-BEXTOR CATCH YOU BASCINATION	633	43	31.98	3	
8	9	9	5	MASON EXCEEDER DATABASS	906	1	3L73	-3	
9	74	1	17	TAKE THAT SHINE POLYDOR	652	144	31.57	271	
10	7	U	22	TAKE THAT PATIENCE POINTOR	1760	-7	30.23	·B	
11	15	33	28	SNOW PATROL CHASING CARS RETIRE	1704	6	29.57	10	
12	12	5	12	KLAXONS GOLDEN SKANS RIVER	650	-16	29.39	-5	
13	13	15	15	BOOTY LUV BOOGIE 2NITE HEDRAND	1280	-5	27.85	-11	
14	35	3	0	THE KILLERS READ MY MIND VERTICO	484	26	27.80	50	
15	17	4	9	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU ONDERL	511	23	26.60	9	
16	48	2	10	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE DATERSCOPE	566	49	25.07	92	
17	22	38	69	THE KOOKS SHE MOVES IN HER OWN WAY	1246	4	24.94	11	
18	24	3	56	SNOW PATROL OPEN YOUR EYES PROTOR	399	18	24.94	12	
19	n	и	43	THE FRATELLIS WHISTLE FOR THE CHOIR MILLION	1358	ł	24.89	10	
20	20	4	4	THE FRAY HOW TO SAVE A LIFE #04	529	68	24.67	2	
21	23	4	4	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACEVEROWY	472	12	24,53	10	
22	26	3	0	RED HOT CHILI PEPPERS DESECRATION SMILE VIMAGER BODS	678	18	23.96	n	
23	22	4	29	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	791	51	22.12	11	
24	39	3	0	JOSH GROBAN FEBRUARY SONG REPRISE	58	7	22.07	34	
25	14	24	Ð	RAZORLIGHT AMERICA VIRTICO	1193	-20	21.89	-28	
Mighes	🗰 Klajest Teo 50 Entry 🔠 Klajest inzense in audiente 🧱 Audiente Inzensie 🎆 Highest Kop 50 Clamber 🕌 Bayest Incense in plays 🗰 Audiente inzense el 50% primer								



it tops the list. It is 12th mostplayed (11 spins) on Radio Two and third (25 plays) on audience by 6m and adding 256 the audience it earns from these BBC powerhouses provide 48.4% of Mika's Grace Kelly easily tops the airplay chart for the fourth week in its overall total. 9. Take That a row. Some 45 plays propel it 4-1 on the Virgin sales and airplay most-played list, while 41 plays send it 5-1 on Capital 95.8 FM charts this week by follow-up Shine. Both are in the Top 10 of the

the biggest station on which





airplay chart, where Patience slips 7-10, as Shine jumps 74-9. The latter track was aired 652

times last week, and earned an audience of more than 31.57m. Shine jumps 56-30 on Radio

One's mostplayed list (nine plays), and 64-10 on Radio Two (13 plays).

MASTER

CAPITAL

Tas	Lat	ARTIST ITTLE	Lab
	3	MEKA GRACE KELLY C	ASAHAWAVIRAN
2	4	SNOW PATROL CHASING CARS	FICTIO
3	4	JUST JACK STARZ IN THEIR EVES	MERCLE
4	1	RAZORLIGHT BEFORE I FALL TO PIECES	VERITS
5	2	TAKE THAT PATIENCE	POINTO
6	6	THE FRATELLIS WHISTLE FOR THE CHOIR	FALLEU
7	8	THE KOOKS SHE MOVES IN HER OWN WAY	VIECE
8	17	RED HOT CHILL PEPPERS DESECRATION SMILE	WARNER BRO
9	13	KAISER CHIEFS RUBY	BHAMRE/POLYDO
10	9	RAZORLIGHT AMERICA	VIRIO
1.80	abien.	Most Orelas	

C	HI	RYSALIS
The	Ln!	ARTIST TITLE
	3	BEVONCE IRREPLACEABLE
2	4	BIG BASS VS MICHELLE NARINE WHAT YOU DO
3	1	MASON EXCEEDER
4	2	BOOTY LUV BOOGIE 2NITE
5	6	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU
6	1	P DIDBY FEAT. CHRISTINA AGUILERA TELL ME
7	5	CAMILLE JONES VS FEDDE LE GRAND THE CREE
8	9	SHARAM PAIT (PARTY ALL THE TIME)
9	15	NELLY FURTADO SAY IT RIGHT

10 8 ALEX GAUDINO DESTINATION CALABRIA

N Nielsen Music Control

ON THE RADIO

RADIO ONE Zane Lowe - Kar Chiefs Inc (Mos)

Scott Mills

irplay Chart

AN INCOMENT	- mar	Į,	A NO	CORINNE BATLEY RAE I'D LIKE TO	A LAND	8	and all and	and a star
			4	CORINNE BAILEY RAE I'D LIKE TO	° I	4	r st	and the second
26	21	3			543	25	21.64	6
27	-8	4	8	KASABIAN ME PLUS ONE COUNERA	329	4	21.62	35
28	19	4	0	DUKE SPECIAL FREEWHEEL V2	241	15	20.66	-18
29	15	7	7	JOJO TOO LITTLE TOO LATE NERCORY	1150	-6	20.55	-23
30	27	21	0	JAMES MORRISON WONDERFUL WORLD POLYDOR	1063	3	19.93	-7
31	æ	15	-43	THE FEELING LOVE IT WHEN YOU CALL 150400	1283	-11	19.89	я
32	34	5	п	BLOC PARTY THE PRAYER WICHTLE	228	-18	19.19	2
33	28	19	36	BEYONCE IRREPLACEABLE COUNSIA	677	-12	19.03	-10
34	B	7	14	THE ORDINARY BOYS I LUV YOU BUILDING TO THE ORDINARY BOYS I LUV YOU	820	22	18.77	-64
35	40	2	D	GHOSTS STAY THE NIGHT KIDANTE	197	56	18.43	14
36.	92	1	D	JUSTIN NOZUKA AFTER TONIGHT DURLASTE	16	900	18.25	163
37	44	3	70	SIMON WEBBE MY SOUL PLEADS FOR YOU MICEL	439	35	17.82	26
38	36	3	0	JACK SAVORETTI DREAMERS DE ANGELIS	78	90	17.67	-1
39	38	n	35	SHARAM PATT (PARTY ALL THE TIME)	412	4	17.23	-41
40	3	12	54	RAZORLIGHT BEFORE I FALL TO PIECES WERTING	1031	-10	17.23	-95
41	30	29	39	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDDR	895	-19	16.66	-22
42	64	1	0	SCISSOR SISTERS SHE'S MY MAN PRODOR	302	119	16.32	68
43	49	2	0	JUNIOR JACK DARE ME (STUPIDISCO) DEFECTED	341	24	15.94	24
44	33	17	0	PINK U & UR HAND LIBRE	919	-17	15.32	-25
45	59	1	0	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	300	18	14.97	42
46	79	1	0	JOSS STONE TELL ME BOUT IT REJUMES	373	183	14.83	93
47	46	43	0	PINK WHO KNEW	672	8	14.6	7
48	UJ	1	27	GOSSIP STANDING IN THE WAY OF CONTROL OCCUMBIA	156	133	14.17	347
49	43	15	38	NELLY FURTADO ALL GOOD THINGS (COME TO AN END) GUINES	822	-9	13.73	-6
50	51	1	21	2PAC FEAT. ASHANTI & TI PAC'S LIFE DITERSCOPE	259	38	13.64	12
100		nel D		inter data quilleved from 00,00 as 00100 en Sunday Reb 4 until 24,00 an Sut Feb 10 2002. Stations named by audience figures on take	that four F	bijer det.		

FEEE

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XFM

S LAS ARTIST TITLE

9 KAISER CHIEFS RUBY

THE KILLERS BONES 6 SNOW PATROL/M. WAINWRIGHT SET THE FIRE 6 2 RAZORLIGHT BEFORE I FALL TO PLECES

6 1 BLOC PARTY THE PRAYER

9 10 KLAXONS GOLDEN SKANS

9 30 RED HOT CHILL PEPPERS DESECRATION SMILE

NG (INC. 7") VIDEO STREAMING - WEB AND MOBILE PHONE UDIO RESTORATION DVD-R/CD-R DUPUICATION VID - FCP AUDIO EDITING IN-HOUSE DESIGN TEAM OF DIGITAL ARCHIVING (AUDIO AND VIDEO)

16. Gwen Stefani programmers were less than impressed by Gwen Stefani's

three on sales hut last single Wind It at a lowly num the Resed on the 39 on airplay They are being track Lonely much kinder to follow-up The Goatherd, it peaked at number

EMAP BIG CITY In Last ARTIST TITLE

1	1	THE FEELING LOVE IT WHEN YOU CALL	BLAD
2	6	MIKA GRACE KELLY DASABLAN	CARSUND
3	s	THE FRATELLIS WHISTLE FOR THE CHOIR	FALLOUT
4	3	SNOW PATROL CHASING CARS	FIGTION
5	2	TAKE THAT PATIENCE	POLYDOR
6	7	BOOTY LUV BOOGIE 2NITE	HED KANOL
6	8	THE KOOKS SHE MOVES IN HER OWN WAY	VIRGIN
8	4	PINK U & UR HAND	LAFACE
9	12	NELLY FURTADO ALL GOOD THINGS (DOME TO AN END	GEFFEN
10	9	JAMES MORRESON THE PIECES DON'T FET ANYMORE	POLYDOR

after earning an andience of 25m from 566 plays from Radio One and 14 from Capital 95.8 FM make the biggest contributions to its audience 18. Snow Patrol While enjoying an extended stint on the sales chart, Snow Patrol's Chasing Cars has shown comarkable resilience on radio,

14 FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE MISCURY

Sweet Esca which melote 48. 16 this week weeks in the Top 50 of the airplay pearly finished yet. 11 in the last

rebounding 17-15forthight. It was aired 1704 times et from 81 on the Music

of the 115 stations Diseber Unie Costrol 8 JUST JACK STARZ IN THEIR EVES MERCURY 3 3 MUSE KNICHTS OF CYDONIA

PRE-RELEASE THE ARTIST FILL LOW RED HOT CHILL PEPPERS DESECRATION SMILE WATER BROS 3 CORINNE BALLEY RAE ID LIKE TO SOOD SHOWER WI 4 DUKE SPECIAL FREEWHEEL VI 5 CHOSTS STAY THE NICHT ATLA

N

Nielsen

æ

6 JUSTIN NOZUKA AFTER TONIGHT COTLASTE 7 JACK SAVORETTI DREAMERS DE ANGELIS 8 SCISSOR SISTERS SHE'S MY MAN PONDOR 9 JUNIOR JACK DARE ME ISTUPIDISCO Infection 10 CAMILLE JONES VS FEDDE LE GRAND THE OREFPS torta 12 JOSS STONE TELL ME BOUT IT BUTATITES 12 WI-FT FEAT, MELANIE M BE WITHOUT YOU ALL ARCING THE WORLD 13 THE TWANG WIDE AWAKE POLYDOR 14 THE REVELATIONS IF I CALLED YOU ON THE TELEPHONE CONTYLINGUE 845 15 ANNA KRANTZ SWEETER DEVOTION GAD 14 UNVERTICAL LEVEL STREET 17 BIFFY CLYRD SATL ROMY SUPERHOUSE HONDON 18 FLECTRIC LIGHT ORCHESTRA LATUTURE 28 NORTH (PRO 708 10 ALEY CANDING DESTINATION CALADERA DATA 20 SEAMUS HAJI LAST NIGHT A DJ SAVED MY LIFE APOLD

RADIO GROWERS

Dis	ARTIST TITLE Plays	i Titli	lux.
	TAKE THAT SHINE	652	385
2	JUSTIN TIMBERLAKE WHAT GOES AROUND	791	268
3	MIKA GRACE KELLY	2258	256
4	JOSS STONE TELL ME BOUT IT	373	241
5	JUST JACK STARZ IN THEIR EYES	1538	223
6	THE FRAY HOW TO SAVE A LIFE	529	215
7	KELIS FEAT. CEE-LO LIL STAR	939	208
8	SOPHIE ELLIS-BEXTOR CATCH YOU	633	204
9	GWEN STEFANI THE SWEET ESCAPE	566	185
10	SCISSOR SISTERS SHE'S MY MAN	302	164
2015	elsen Masic Control		

RADIO TWO

1	1	KAISER CHIEFS RUBY	BUNIQUE/POLYDO
2	3	KEANE A BAD DREAM	ISLAN
2	6	JACK SAVORETTI DREAMERS	CE ANCEL
4	6	KELIS FEAT. CEE-LO LIL STAR	VIRGI
4	2	DUKE SPECIAL FREEWHEEL	1
6	8	JOSH GROBAN FEBRUARY SONG	REPRES
7	24	JUSTIN NOZUKA AFTER TONIGHT	OUTERST
7	5	SOPHIE ELLIS-BEXTOR CATCH YOU	FASCINATIO
7	9	CHOSTS STAY THE NIGHT	ALLANT
10	61	TAKE THAT SHINE	PCOOR
11	29	THE KILLERS READ MY MIND	MRUS
12	3	MEKA GRACE KELLY	CASABLANCA/ISUN
12	24	THE REVELATIONS IF I CALLED YOU ON THE TELEPHONE	CRAZYCRONIA
14	15	CORINNE BAILEY RAE I'D LIKE TO	COCO GROOVEAU
15	19	ELECTRIC LIGHT ORCHESTRA LATITUDE 88 M	YORTH EPI
16	15	JOHN LEGEND PD.A (WE JUST DON'T CARE)	SONY BU
16	15	JAMIE PEARCE MORE THAN ENOUGH	CEN
18	15	THE MAGIC NUMBERS THIS IS A SONG	HEARDIG
18	12	SIMON WEBBE MY SOUL PLEADS FOR YOU	ANDE
20	18	THE ORDINARY BOYS I LUV YOU	80400JE/P0Li00

Newcools, BOT Kall RRC Radio Scatture, Under, BDC Radio AV Data Zhoffston, Data Capita Golf, Deven Data: CAP, Devenues PM, Care, Devenues March Marca Fix, 1999 Mire 1214, March P.M. 19 Nethers Re. North-Law North-Lond 2, Can 1970 Thread Fix, CAR 2400

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isic Week are also available online eve nday evening at www.minsicweek.com

Jo Whiley Record Of The Week - Th Tecarg Wilde Avail Edith Bowman Record Of The Week - LCD Soundaystem: North Scott Mills R nd Ar - Uncle Jam Loss Ya Zane Lowe Record Of The Week – Enter Shkari Anything Can Happen In The Not Half Hour Collin Miarray Record Of The Week – Takyo Police Club: Cheer II RADIO TWO The Story Of Securit Healing (ilue) The Joe Moek Story (file) Mike Harding Eddi Reader ga

Backstage At Th Brits (Wed) Bob Harris - Juli The Small Faces Story (Sat) Record Of The Week - Paolo Nutin: New Shoes Album Of The Week - Natalie Dole: Leavin RADIO THREE

The Tchailcovsky Experience (Wed

6MUSIC Phill Jupitus - The Hot Pupples guest (Web) COE - Vit Vice gassa (Wvd) Bob Harris - Old Grey Writise Test TaxWed/Thur) Iran Sorger 4th M Gideon Coe - Mar n Dicklason Marc Riley - Sy IXTRA Twin B - N-Duby quests

XFM

KPW Lauren Loverne Record Of The Week - CSS: Off The Hock Richard Bacon Record Of The Week - The Rur

New releases



MAG Ruck Y R

Various

Brits Hits - The DVD Of The Year (UMTV 9846052)



A listed playing time of 90 minutes suggests this celebration of the year's Brits nominees might include abbreviated

include abbreviated clips of the 30 promotional videos and three live performances herein. Happily this is not the case. The actual running time is a more generous 126 minutes. By its very nature an eclectic selection, it is also one of excellence, with returning heroes excellence, with returning heroes such as Keane, Snow Patrol and Embrace showing they have lost none of their flair or appeal. Meanwhile, breakthrough acts such as Gnarls Barkley, Ray Lamontagne and Lily Allen more than justify their inclusion. The DVD richthe concentrates DVD rightly concentrates primarily on the domestic awards and even tilts its hat at Oasis (winners of the Outstanding Contribution Award) via the inclusion of the classic Wonderwall promo. It is strictly one track apiece on the promotional videos though promotional videos though Razorlight, The Feeling and Snow Patrol all chalk up a second appearance via impressive live (TV studio) performance footage.

The Beatles The Unseen Beatles (Liberation



Beatles DVDs are legion. This reviewer is aware of at least 30 aware or as such releases, most of them being little

more than poorly conceived and executed clip compilations. However, this is in a different league. It features an expanded (100 minute) version of a documentary screened on BBC2's Timewatch history series, which uses as its focal point the Beatles' last ever live performance at San Francisco's Candlestick Park on 29 August 1966. Rare and previously unseen footage help to illustrate the event, which is set in the context of the Beatles overall career by informative interviews with roadies, press officers, support bands and the like. DVD support bands and the like. DVD extras not included on the TV screening include interviews with first manager Allan Williams and journalist Larry Kane, plus footage of The Beatles in Jersey. A useful and interesting addition to the Beatles' canon.

ROOTS

ANTHONY & HIGHER MEDITATION GREENINGS ICD CRELCO 2% UP GREL 2%

Albums

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Lofi Lofield	AMEN CORNER AMEN CORNER Music Sessions (CD MS 02:0)	MAD	Pick/Pop
Anort Garde Loffi	ANTHONY, RICHARD JENTENDS SIFTLER LE TRAIN Magic ICD MAGIC (975802)	MAG MAG	French Pop
Lofi	BATFINKS WAZZED/YELAS/ED Cherry Red ICD COMPSYGRD 540	P	Psychobilly Rock/Pop
Leftfield Leftfield	BEACH BOYS, THE LIVE AT KNEEWORTH Support (CD SMDCD 590)	MAG	Rock/Rop
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Avant Gardy	COCHRAN, EDGLE UNERLEASED Magic ICD MAGIC 3990580	MAG	Rock in Roll
Leftfield Leftfield	CRUZ, CELLA CELLA CRUZ KAON (CO 850X 3546)	MAG	Lain American Pop
	DRUFTERS, THE THE DRIFTERS Forever Gold ICD FG 2440	MAG	Soul SOS Pro
Rock/Pop Rock/Pop	C TORY, BELLY RAAL LES VOL 8 OF (CD 021 CD 88)	P	RxX
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RockPap	LEVEL 42 LEVEL 42 Music Sessions (CD MS Q21)	MIG	Pto
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Back/Pap Rack/Pap	MANHATTANS, THE GREATEST HITS CATHELINES (CD COL 9350-2)	MAG MAG	Soul Soul
	MEDICINE HEAD NEW BUTTLES AND OLD MEDICINE Cherry Rod (CD COMPED 304)	P	Prog Rock
Fack	MORRISON, WAN TT'S ALRIGHT Falcon (CD UN 3436)	MAG	603 Pop Rock Php
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Hard Rock Indie	NROD ALL TOMORROW'S PARTIES. NICO LIVE Cherry Red ICD COMGOTH 25)	P	Pop
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Rock	PRESEX, EXVIS UNCHAINED MELEOV Follow That Dream ICD FTD 424	E MAG	Anbiett 603 Pap
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TWARDOLS HOT STEAMY LOWERS VOL 1 Collector (CD CLCD 4504)	MIG	Pop	WILSON
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WARLOUS BIRD SONGS FROM THE AMAZEN RAIW FOREST Delectables ED COL 0880-27	MAG	World	
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LINCS OF TOMORROW SET MY SPIRIT FREE Suictly Rhytim (12" SR 1252500 12" SR 1252570	WIH:	Hone	BRISK & WALABOND ELROLOVE/WARDCORE VIRUS Nort Generation (12" W2 (67)	1
MIGHT, MARK I LIKE THAT Pap Pop Music (12" POPPOP CO6)	200	Dator	CARLE STREET SPY CLIB USEN THIS CREET LIFT SHELL SW THE OUT THIS THERE STREET SPY CLIB USEN THIS CREET LIFT SHELL SW THE OUT THIS THE STREET SPY CLIB USEN THIS CREET SPY CLIB USEN THE CREET SPY	5
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E CRAME, FELSE FASE NO SEMEATING IN DRIVER DELECTO ESCENTE 22 OFTO ISLAN DETO ISLA	WTHE	Dance	CATA SELECT PARTY THIS CHARM IS CHARMLESS Alcopop (CD ALCOPOP OCC)	S
INE A TIM ANGST EP Like (12" LIKE 10)	c	House	DEAF STERED YOUTH IN MOVEMENT 17 Deady (DN 17DEADLYDB 1 CD)	4
INK LIVK EP Evolution (12" EVOLUTION 005)	č	Techno	DRVID & STORMTROOPER PLMP THES PLRTVBCOV ROCK THIS (2" THOUTD COS)	
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ONE CHUCK, FEAT, FOURSTE BEAUTIFUL THANG On (12" OM 24551)	P	Dance	FERRY, BRYAN THE TIMES THEY ARE A CHANGEN Wron CO VSCOT1930	E
UCKYSTARS SWIMMING UNDER THE ICE Lost My Dog (12" UMD 013)	ALO	House	CHOSTS OF A KALLEN AGE RUNOFS OF THE SECRET WAR Trajk New (12" TRG 036-2) CRUNDERMAIN NO PUSSY RUES Note (CD COMUTER73)	V
A40 MIKE HI TECH DRAVA EP Underground Risistance (12" UR (07))	¢	Tichno	KAISER CHIEFS HUEY B Unique (CD BUN 19CD 7 BUN 1977)	- ñ
ARSTER KEY & DITOBOH HYSTERIA Code Red (12" 000E 09)	ALCO	House Dance	NIFE THE MARKE HOUSE BRIN CO BRILSIO	ě
ADMIGHT OPERATOR MIDNIGHT OPERATOR Wagon Repair (12" WAG 021)	c c	Electronica	FILDST SOUL OUTTA MY ERAIN No Every (12" NUNEC Ob)	÷,
AMULOGUE ELEPHANTS PARAGE Wagon Ropair (12" WAG 022)		Techno	MACCABEES, THE ABOUT YOUR DRESS Fiction (DA tbc)	- B
ACHISTEEUR BLACK HURT U Mothematics (12" MATH COA)	WTHE	Dance	HAGIC MUMBERS. THE THIS IS A SCALE Heavenly (CD HANDSSCE)	Ε
MOREL GEORGE MOREL'S GROOME PART 4 Strictly Rhythm (12" SR 12200R)	WTHE	Dance	MOLSTBOYZ SECOND HAND SMOKER SCHULM (7" SRSN 1255231	ş
NATE, LETRA FREE Strety Rightin (DN SR 125120) 12" SR (2512R) NEMROD NIT LIFE Maxistion (12" MAELT 050 12" MAELTX 050)	ADD	Farr	HUTTINI, PAOLO NEW SHOES Adamic (CD ATUROS7CD)	П
REMARKS AN LIFE MARSHOW UP MARLINGS IN MARLINGS IN THE AND A LIFE MARSHOW AND A LIFE MARS	WTHE	Dance	AARADOSE WAANA BE FREE Turbulence Hardcore (12" THC 0021	٨
"IMPS OF JOYTTIME THE PLMPS OF JOYTTIME Wonder (12" WONDER 15)		Dance	VALENT, BILLY FALLEN LEAVES Aflantic (CD AT(2E)(CD)	n
GNZIO, JUMMY 1 COT SCINETHING FOR YOU Subirmul (12" SUB 1801	WTHE	Dunce	WAGADOND FEAT. TAIS DANCE FOR ME Blitant Beats (32" BB 069)	As
KINK SEAKANDY PAGE SONP Therapy Music (12" THE 00-0	100	House	VOLLETS FOREO Angular (CO ARC 02000 7" ARC 020	S
WITERO LUIST TO FEAT, BLAZE LOVE REMAINS THE SAME DOULE VEGA MED VIGA (22 VEGA 195)	C	Dunce	X IS LEADEN/I AM THE NOOR MOMENTUM FALLS/OUR OWN RADIO Sugar Shack (7 FOD 073)	S
AMESES ITT HONEY ROSE Important (CD IMPREC 12)(CD)	C	Ashert		
	P	Dunce	URBAN	
UVER OCEAN/THICLA LOVE & HAPPINESS (VEMENA Y OCHUN) Fingerickin (32" FUR (772)	WTHE	Dance	TAMP FIDDLER RID(N/FAITH Genuine (UZ' GEN 0631 DN GEN 063E)	A
LIQ2 YOU NEW R HAD IT SO 6000 X1 (7" XLS 260	WINE	Base	BASHTON 100 MANY QUESTIONS EP Machine Carp (12" MC 0000)	- i
REGENTICES, ALEXANDER PROBLEMES BANCUR Material Spron (02" MASD 9990/40	C WTHE	Dance	CTOFFARI WE'VE REEN DOIN THIS ARE U? ARRIVAL	i c
KIK & MILIK JACK YOUR ASS International DJ Gligola (12" 6100L0 205)	ADD	Horse	TOU C & GUALITY GLAMOND LET IT BILLIE LIUNCLE MED Scandulars (7" 58 7002)	C
NEGMAN, ILLIA UMMA Infant (12" (NEAKT COS)	A00	Prog-House	HYDROPONDC SOUND SYSTEM HARD WORK EP Saper &ex (27:58 06012)	4
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PLONI ABER CROPOLISTER Revaisance (12" REIG(043)	VINE	Dunce	KILLIS FEAT. CEE-LO LU. STAR Wrgin (CD VSCOT1922)	E
IR JAMES SPECIAL Stridy Rightm (12" SR 1200R)	2	Dance	TARS ONE FEAT, NC LYTE MOVEY Echo Vista (12" ECHO 511)	C
SECOND STYLISTICS, THE SCOLE AND HEP DROP Kodes (7" FSR 7026) STARCHILDUNMABELLE BRAND NEW DAY Southards (12" SMR 003)	A00	House	KYAAL/NEATWAVE JAMAICAN JUDGEMENT/THE APPLICATION Parchice (7 PL 7005)	4
SAAR HELEANNAMELLE BRAND NEW DAY Southage (12 SAM 000) STAR200M ETLIE JEAN DIA (12" 12005 45)	P	Dance	MAC SHAN JAVE STOP THIS CRAZY THING CAIL ONLY 02" TELECTION MARION ICE FOX NCA ICO REFERIOSSAN	C
HALLOW BULLE JEAN OF UP 12005 451 RUK, JAMES PASS THE SUNTAN LOTION PLEASE Spoken (12" SPOKEN 0051	ADD	House	COMMERCIAN ICE BOX NOA KOD BERERIXISHI COMMERCIAN ICE BOX NOA KOD BERERIXISHI BERERIXISHI BERERIXISHI BERERIXISHI BERERIXISHI	C
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TRENTEMON LEP MOWN Prior Flat (12" PER \$3 12" PERW 00)	C	Elictro Dance		
UNDERGROUND SOLUTION LUV DAVICIN: Strictly Phythm (12" SR 12202/10	WTHE	Techno		
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AV20905 HOLLERTRONEX #6 Money Studies (127)	VINE	Dance		
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WARDOUS FOCUS JAZZ Sonar Kolectiv (12° SK 110) VIMPL THE WEASEL Constants Robels (12° REBELDINE (16) WEICHNED, RAIMER VS. DANDI & UGO INFINITE TEINIFARTE Grant Sum ⁶ (12° GSR (1406)	A00 A00	Techno		

VMCNUES VOLIS JAZZ Sook Kolector (12: SK.10) VINYT, THE WEASEL Creations Robels (12: PEEELDNE 08) WEICHOLD, RAIMER VS. DANDI & UGO INFINITE TEINFATE Creat Stuff (12: OSR 0406) VANSER CONVISEE Four Many Productions (12: 8869/021/86)

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Rock Inde Inde Rockow

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Hardcore Indie Rock

Pack, Pag Prog Pock Jazz Jazz Jazz

Roadrage 2006 (Roadrunner RR The title suggests this has been available for a Contra to

Various

year. But this is a new compilation of clips (the fifth in the annual HardRock series) and should match the

nt sales of its essors. Featuring 29 from acts on the inner roster in a two hour f metal mayhem, age 2006 includes both tional video clips and live nances and is priced to ust £7.99. There are utions from all of the major acts, including back, Soulfly, Slipknot, he Head, Fear Factory and n. Despite the existence of list channels such as g! and Scuzz, metal is not ell served by TV, so this ffers a rare and welcome sposure and a shop window for ands such as Khoma, Bleeding Through and 36 Crazyfists.

Emerson Lake & Palmer Live At The Royal Albert Hall

(Sanctuary SVEM 0351)



Prog. rock heroes Prog. rock neroes Emerson Lake & Palmer's return to active service in 1992 naturally

added somewhat to the opening cadenzas of Welcome Back My Friends, To The Show That Never Ends. The whole performance, filmed at the historic Royal Albert Hall, is one of great power and superb artistry. While new, previously unperformed tracks such as Paper Blood were greeted warmly, the crowd's more rapturous receptions were reserved for classic performances of ELP favourites. such as Fanfare For The Common Man, Tarkus and Lucky Man.

Various

The Best Of The Jammys Volume 1 (Relix/Image 88697006729)

Founded in 2000 1 as an alternative to mainstream music awards shows, The Jammy celebrate the best in live, improvisational music. Among the leading

attractions on the bill are Peter Frampton, who reprises his Comes Alive classic Do You Feel Like We Do with an excellent assist from Guster; The Blue Oyster Cult, sounding a little ragged, but clearly enjoying themselves as they relive Don't themselves as they relive Don't Fear The Reaper with Moe; and the intriguing all star cast of Buddy Guy, Phil Leth, John Mayer and Questlove, who place their own stamp on Muddy Waters' blues classic Hoochie Coochie Man.

Soul Hip Hop Hip Hop Ragga Hip Hop Soul Soul

why environed in Marsie Week

Singles



2. Kaiser Chiefs While Mika number one with Grace Kelly, the debut at num tuna mith a tribute to their favourite giri, Ruby. The introductory single from the Leeds band's second album Yours Truly, Angry Mob sold 26.000 downloads last week and provides the band's third and biggest Top 10 hit. Their debut album Employment, which spawned the number six hit Oh My God and the number nine success I Predict A Riot/Sink That Ship, moves 108-80 this week on sales of 2,500 taking its cumulative tally

6. The Fray Colorado band The Fray's metodie rock single How To Save A Life reached muni

Strong radio play propels Kaiser Chiefs to the number two spot with Ruby, the first single from their forthcoming second album. The single is the only new entry to the Top 20

2 2	MBKA GRADE KELLY	CASASLAVICATS: AND
		and a second second
	JUST JACK STARZ IN THEIR EYES	MERCURY
	FALL OUT BOY THIS AIN T A SCENE, IT'S AN ARM'S RACE	HERCOR
Ŧ	MASON VS PRINCESS SUPERSTAR EXCEEDER	045
13	THE VIEW SAME JEANS	196
	JOJO TOO LITTLE TOO LATE	MERCER
	THE ORDINARY BOYS I LUV U	BUNDUE/ROCYDO
10	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	UNIVERSA
	BLOC PARTY THE PRAYER	WICHEL
0.3	THE FRAY HOW TO SAVE A LIFE	591
1 8	KLAXONS GOLDEN SKAMS	F216
2 6	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DAT
3 9	TAKE THAT PATIENCE	POUNDO
4 12	BOOTY LUV BOOGIE TONICHT	HED KAND
5.14	AKON FEAT, EMINEM SMACK THAT	UNICASA
6 16	AMY WINEHOUSE REHAB	ISLAV
7 22	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	8,10 80
B 27	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	P00/00
9 19	AMY WINEHOUSE YOU KNOW I'M NO GOOD	IS(AV
	SNOW PATROL CHASING CARS	FICTIO
	al UK Chartz Company 2007. Covers period from Feb 4 to Feb 30, 2007	
	20 REALTONES	
	MIKA GRADE KELLY	ISLAN
	JUST JACK STARZ IN THEIR FYFS	MIRCIR
	AKON FEAT, SNOOP DOGG I WANNA LOVE YOU	INTERA
	AKON FEAT FMINEM SMOCK THAT	LAINERSAL

5	4	BOOTY LUV BOOGIE 2NITE	YED KAND
6	2	ERIC PRYDZ VS FLOYD PROPER EDUCATION	CAD:
7	12	JOJO TOO LITTLE TOO LATE	MERCER
8	7	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	PORTO
9	5	LEONA LEWIS A MOMENT LIKE THIS	SICO MUSI
10	8	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	¢.D
n	0	MASON VS PRINCESS SUPERSTAR PERFECT EXCEEDER	¢0
12	п	SHARAM PATT (PARTY ALL THE TIME)	04D
13	9	SNOW PATROL CHASING CARS	FICTIO
14	10	P. DIDOY FEAT. CHRISTINA AGUILERA TELL ME	BAD SO
15	B	TAKE THAT PATIENCE	PECIDO
16	0	BILL CONTLROCKY (MOVIE THEME)	SILVASCREE
17	14	BEYONCE IRREPLACEABLE	OCUVEL
18	в	AMY WINEHOUSE REHAB	ISLAM
19	O	THE ORDINARY BOYS I LUV U	BUNDOL/POLYDO
20	15	RAZORLIGHT AMERICA	VERTICA
	WU9	Entired Deduce Dest Consists To Office 19 Oasts Comment 2007 Commented for	m Las 19 la 64 3 2002

	TOP 2	O EUR	OPEAN	DOWNLO	ADS
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200		ARTIST UNE	Grouper	Hot 100, selling
Π	1	MIKA GRACE KELLY	LIEVERSU	more than a
2	2	FALL OUT BOY THIS AIN'T A SCENE, IT'S AN ARM'S RACE	UNIVERSAL	million copies on
2	1	JUST JACK STARZ IN THEIR EVES	UNITIEFSAL	downloads. It has
1	5	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	UNITIENSAL	advanced 120-29-
5	-	THE VIEW SAME JEANS		16-10-6 in the UK
	9			weeks and is also
		THE FRAY HOW TO SAVE A LIFE	State Band	drawing attention
7	6	MASON VS PRINCESS SUPERSTAR PERFECT (EXCEEDER)	DIALE	to the album of
	B	KLAXONS GOLDEN SKANS	UNITERSAL	the same name.
9	Я	SNOW PATROL CHASING CARS	UNDERSAL	which has moved
10	ø	GWEN STEFANI FEAT, AKON THE SWEET ESCAPE	UAIN(REAL	188-124-107-72
IJ	8	JOJO TOO LITTLE, TOO LATE	UNIVERSAL	in the last three
12	15	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	UNIVERSAL	weeks - not bad
B	12	TAKE THAT PATIENCE	UNIVERSAL	for an album that isn't released here
14	21	RAZORLIGHT AMERICA	LHEVERSAL	offysically initil
15	7	BLOC PARTY THE PRAYER	3Cv3	February 19. Its
		RED HOT CHILL PEPPERS SNOW [HEY OH]	KINGHER MUSIC	sales last week
17	13	ERIC PRYDZ VS FLOYD PROPER EDUCATION	100%	of 2,700 were
18	8	THE ORDINARY BOYS I LUV U	NURRER MUSIC	made up of digital downloads
19	18	BEYONCE IRREPLACEABLE	SOWY ELIG	(38%) and
20	22	AMY WINEHOUSE REHAB	UNIVERSAL	US imports
UN	elup	Searchisen 2007		62%)

The Official UK 1 + to lea

8.00

No.	The second	in the	1888 30	and the second
1	1	5	MIKA GRACE KELLY	
2	1		KAISER CHIEFS RUBY @ StringerTojeter (1)	
3	3	5	JUST JACK STARZ IN THEIR EYES	
4	2	3	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	
5	5	4	MASON EXCEEDER Base 0413 50000 (Annual States) (Senter Toront)	
6	10	4	THE FRAY HOW TO SAVE A LIFE	
7	6	6	JOJO TOO LITTLE TOO LATE House Memory 2005 and Another Memory 2005 and Memory 2005 and Memory 2005 and	
8	7	5	THE VIEW SAME JEANS	
9	9	6	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	
10	23	3	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	
11	4	3	BLOC PARTY THE PRAYER Works WEREINSCHU	
12	8	5	Dates for Million Party Control Party Contro	
13	19	3	Invest denorsal Beyond Wellaw (Egen Cones) KELLIS FT CEEL LO LIL STAR Evaluations for them Evaluation of the start denorship of the star	
14	n	5	THE ORDINARY BOYS I LUV U BUILDON BUILDON BUILDON	1
15	13	12	BOOTY LUV BOOGLE 2NITE	
16	12	6	International Construction Construction of the International Internationa Internationa Internationa International International	1
17	30	2	Investigation Control DecaProvided DecaProvi	
18	28	2	Objects V2EVLINEGOry XV (Met ThatRobot) Polytor 63 SOPHIE ELLIS-BEXTOR CATCH YOU	
19	37	2	Instatute Universitie Project III NELLY FURTADO SAY IT RIGHT	
20	53	2	(TeleblandTaig Hard) DEUManer Ougget Factabalies/Hild Petron II JESSICA SIMPSON A PUBLIC AFFAIR	
21	49	4	Intended Sany ATV Under Company Automation Walking Visional Columna BS5070-00112 (AV)	
22	15	13	OxO Universiditating BURGGreen Output/apalititioner Output/18bc) Intercore 172553 51 TAKE THAT PATIENCE	2
23	24	23	District Sey #TeleStiftmene-Deepel@MI.United-TendeDeepel@versitionage.OversTouries Physics 171482211 SNOW PATROL CHASING CARS	2
24	v	34	Choose Level Be Link Standberg Connect Strengon Watern Weisert Fectors (204357 D) AKON FEAT. EMINEM SMACK THAT	2
25	65	2	Invest INCODENTS (Multer/ThanStrengtlets) Drives (71412.1) ERICKE THE BEAT IS ROCKIN	1
26	16	8	Id Informative Control	2
27	25	6	CONVENTION DESCRIPTION OF CONTROL BILLIONALBECTS IS BILLIONALBECTS	2
28	20	10	Orabids/Proteint Data Laws (Except) Back Keel Processing (BACKDCSCI In THE CASCADA TRULY MADLY DEEPLY	
29	44	3	CONSERVICED TO A CONSERVICE Product Party Product Prod	1
30	14	5	Minered Ministration Ministration Control of	1
31	39	3	(Could Wy Chemical Researce) EMI (My Chemical Researce) Reprine RATS4CD (TD) BEYONCE LISTEN	2
32	21	10	Che Bandwidey Klowiert & Futymen Color Start Star	
33	18	8	LEONA LEWIS A MOMENT LIKE THIS .	-
34	7	7	Intel BASE Conv. ATV Elektroniking Syna Marie BBANY CORT2 (ARV) FHM HIGH STREET HONEYS I TOUCH MYSELF	2
35	26	4	Ground The World Challenge Control of Contro	2
36	29	17	DUP Call this bit with indexest Ponto Many Harman Set Head 1722646.03 BEYONCE IRREPLACEABLE	2
37	7	7	THE LONG BLONDES GIDDY STRATOSPHERES	2
38	33	12	NELLY FURTADO ALL COOD THINCS (COME TO AN END)	
A				2
TITLES A 2 A BAD OF SA A BAD OF SA A BAD OF SA A PUBLIC A	AI M UKE (H	533	BOOL TATELS DEVY TEREDONDS TO INFORMATION DEVY TEREDONDS TO INFORMATION DEVY TEREDONDS INFORMATION DEVY TEREDONDS INFORMATION DEVY TEREDOND INFORMATION INFOR	-
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Singles Chart 1 * 5 / Es.

	L			yies Gliart	Chart compiled from actual sales last Sunday to Saturday
	,			× 18	ACTUST & SATUPLE OF HOWE BLAN 4,000 BM STATUS & The Official DX Charlts
1	-	The second second	y .;	1/11/1 1/	Company 2007 Produced with BPT and ERA cooperation
39		38	20	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN	
	-	4		FEDDE LE CRANDE PUT YOUR HANDS UP FOR DETROIT	Human Contraction
40		1	16	RAZORLIGHT AMERICA	E
41		-		(Rupright) Sony ATV (Bends Terraws)	CAN
42		-	6	AMY WINEHOUSE YOU KNOW I'M NO GOOD Hourd DATA AND A THE	10. Gwen Stefani Gwen Stefani
43	1	¢]	7	THE FRATELLIS WHISTLE FOR THE CHOIR FINE OF	scored seven Top 20 hits with No
44		Į,	Z	LILY ALLEN ALFIE @	Doubt, and makes it eight without
45	1	36	6	FREEMASONS FT SIEDHA GARRETT RAIN DOWN LOVE Involved Start Song Affred and Charles Researching Stratil Watching Garret County	them as The Sweet Escape, her
46	1	35	3	NAS FT WILL I AM HIP HOP IS DEAD (1612) Annual Catalys/Damy Law/Yorkina (Identification Protection) (1920) Def Law 1770223 30	collaboration with Akon, jumps 23-
47		43	υ	THE FRATELLIS CHELSEA DAGGER Includ Data State State Data State Da	10 on sales of 9,000 downloads.
48	1	54	B	THE FEELING LOVE IT WHEN YOU CALL Intervel EVII (The Fering) Based 172855940	Still a fortnight away from
49	1	27	v	AMY WINEHOUSE REHAB	physical release, it's the second
50	1		7	DAMIEN RICE ROOTLESS TREE Reg manufacture Dealer Rect Helia (2015) (2015)	single from Stefani's second
51	ĺ,	1	7	OMARION ICE BOX @	solo afourn, also
52	Í.	34	5	Telefort OperStern) Vision (Mee) (regestern/Weeklandern/MeesStern/ JAMIE T CALM DOWN DEAREST	called The Sweet Escape. The album
53		0	3	Lans (Coginal Jonis (Janis D Wyn WSD1923)D BOWLING FOR SOUP HIGH SCHOOL NEVER ENDS	debuted and peaked at number
54	-	46	9	Iter-Infected Interviewers Section CONCONTRANSIO RAZORLIGHT BEFORE I FALL TO PIECES	28 in November but climbs 61-50
55	ł,	18	16	Internal Sary ATV (Berny Meany Meany Meany (Menay 171077-10) BODYROX FEAT. LUCIANA YEAH YEAH	this week on sales of 4,500.
56	+-	1	2	Planetic doid UniversiteD Nation HVDMI (Planetic development Terrar CarocaseTow) Epi Infertification (V172993.00 SNOW PATROL OPEN YOUR EYES	
57	1			Liconer teel Big Lik Galender, Concel/Sergerg Barrel/Sergerg Barrel/Se Barrel/Sergerg Barrel/Sergerg Barrel/Ser	and the second
58	Ξ.	į,	_	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	·)/
59	-	_	14		20. Jessica
_		-	19	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE Exercitly Demcal forance DI My Demcal forance	Simpson Jessica Simpson
60	1	58	26	CASCADA EVERYTIME WE TOUCH Restard Petrol Mando discary Weigh Maching Manual Control of Control Contro	and former husband Nick
61	1	22	z	KASABIAN ME PLUS ONE Columbia PRAMETERS & GARAGE	Lachey simultaneously
62		and the second	7	MIKA LOLLIPOP	placed new singles on the Top
63		45	4	KEANE A BAD DREAM	75 last week, but while Lachey's
64	1	59	36	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	What's Left Of Me reverses 47-
65	1	51	30	CHRIS CORNELL YOU KNOW MY NAME	81, Simpson takes the initiative.
66	t	6	7	LUDACRIS FEAT. MARY J BLIGE RUNAWAY LOVE @	surging 53-20 with A Public
67	Í.	×.	4	SURVIVOR EYE OF THE TIGER	Affair: Simpson's eighth hit single,
68	1	62	10	Guery Next Direct Assistant Generation of Research Water Weath Control (Control (Contro) (Control (Control (Control (Con	it is taken from the album of the
69	1	Q	32	THE MODILE STATES TO HER OWNER THE AND A STATES AND A STA	same name, which is released
70	t	7	7	SIMON WEBBE MY SOUL PLEADS FOR YOU	next week. Despite her
71	ľ		33	LONG 2 PAYWORK BARGO CONSUMMENT	singles success, two of Simpson's
72		0		INVICE FULL TANKS AND	albums peaked at number 36, the
73	-		-		other at number
74	4	-	-		103. Simpson's kid sister Ashlee has had three hit
75	+-		25	Telebook Telebook Informational Works Developed and the second and the second second and the second se	singles, the
-	+	0	29	Schort Warrer Okappel John Dunid Berkrold	last of which, Boyfriend,
Sole	ince	82.+3		Highest New Entry State (600,000) Shier (000,000) Shier (000,000) Highest Gimer (000,000) Shier (000,000) Shie	reached number 12 a year ago.
PRIMERE PRIMERE PRIMERE CONCEL SAIN DOV PONDERE	TYA	THE	1942	The REMANNANTING AN START IN THE REVESS INCOME TO THE REVESS VOLVATION OF A VOLVA	The Official UK Singles Chart is produced in co-operation with the BP1
PET VOUS DETROIT SAIN DOD	13	SUP1 SUP1	R	Set Exact 31 Eli (el 1 MORE 2) MORE 2	and DRA, hased on a sample of more from 4 000 moved
ROKAB 73 ROCILISE ROSE 73	THE	50		AMOTORY BERNARD I AMOTORY MARKARD AMOTORY AMOT	outlets. Incorporating Finds. 12-rich, capacity and CD

HIT	140 UK	808
	ARTIST LINE	LINGERSTER
1 1	MIKA GRACE KELLY	Casabiance/Bla
0	KAISER CHIEFS RUEY	BinqueToly
3 3	JUST JACK STARZ IN THEIR EYES	Not
4 2	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	Ling
5 5	MASON EXCEEDER	¢
6 10	THE FRAY HOW TO SAVE A LIFE	E
7 6	JOJO TOO LITTLE TOO LATE	Mett
8 7	THE VIEW SAME JEANS	15
99	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Vint
10 31	GWEN STEFANI FEAT, AKON THE SWEET ESCAPE	Interso
пп	TAKE THAT PATIENCE	Poly
12 13	SNOW PATROL CHASING CARS	fr:
13 12	BOOTY LUV BODGIE 2NITE	FedXa
	KELIS FEAT CEF-IOLIN'STAR	W
15 8	KLAXONS GOLDEN SKANS	B
16 14	THE ORDINARY BOYS I LUV YOU	BUrious Poly
17 16	RAZORLIGHT AMERICA	Contraction of the
18 39	TAKE THAT SHINE	Poly
19 17	THE FRATELLIS WHISTLE FOR THE CHOIR	E.
20 4	BLOC PARTY THE PRAYER	Wd
	SOPHIE ELLIS-BEXTOR CATCH YOU	Figure
	THE FEELING LOWE IT WHEN YOU CALL	- PEUT
23 15	ERIC PRYDZ VS FLOYD PROPER EDUCATION	Ceta/Poel
24 18	BEYONCE IRREPLACEARLE	Colar
	2PAC FEAT ASHANTI & TI PACS LIFE	
	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Ideiso
27 22	SHARAM PATT (PARTY ALL THE TIME)	Roh
	NELLY FURTADO SAY IT RICHT	
29 25	THE KOOKS SHE MOVES IN HER OWN WAY	Ge
30 38	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	¥1
	NELLY FURTADD ALL GOOD THINGS (COME TO AN END)	
	RAZORLIGHT REFORE I FALL TO PIECES	Ge
		Ver
33 27	AKON FEAT. EMINEM SMACK THAT	Unive
34 🔘	ERICKE THE BEAT IS ROCKIN	C.
	P DIDOY FEAT. CHRISTINA AGUILERA TELL ME	Rud
	JESSICA SIMPSON A PUBLIC AFFAIR	
	JAMES MORRISON WONDERFUL WORLD	P0)
	GOSSIP STANDING IN THE WAY OF CONTROL	Back
	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ß
40' 32	KEANE A BAD DREAM	5

As used by Radio One

TOP 30 PHYSICAL SINGLES

	wrist nite	Liniartus
	MIKA GRADE KELLY	CASABLANCA/ISLA
2 2	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCU
3 4	JUST JACK STARZ IN THEIR EYES	MERCOR
4 6	JOJO TOO LITTLE TOO LATE	MERCUR
5 5	MASON EXCEEDER	9055,047
6 🔞 .	JESSICA SIMPSON A PUBLIC AFFAIR	EPI
77	ERIC PRYDZ VS FLOYD PROPER EDUCATION	DATA FOST
8 0	THE LONG BLONDES GIDDY STRATOSPHERES	ROUGH TRUE
93	BLOC PARTY THE PRAYER	WICHILL RECORDERS
10 0	ERICKE THE BEAT IS ROCKIN	0.151
1 O	ZPAC FEAT ASHANTI & TI PAC'S LIFE	DUTERSCOP
12 0	FHM HIGH STREET HONEYS I TOUCH MYSELF	ALL AROUND THE WORL
	BOOTY LUV BODGIE 2NITE	HED KAN
14 10	LEONA LEWIS A MOMENT LIKE THIS	SYCO MUS
	CASCADA TRULY MACLY DEEPLY	ALL AROUND THE WORL
	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	40%(5
17 14	SHARAM PATT (PARTY ALL THE TIME)	
	THE ORDINARY BOYS I LUV U	BUNDLE/POLYDO
19 16	TAKE THAT PATIENCE	POLYDO
	THE VIEW SAME JEANS	195
21 18	AKON FEAT. EMINEM SMACK THAT	URINERSA
	KLAXONS GOLDEN SKANS	F35
	P DIDDY FEAT, CHRISTINA AGUILERA TELL ME	840 80
	DAMIEN RICE ROOTLESS TREE	HUMPLOORGEN
	NICK LACHEY WHAT'S LEFT OF ME	JIV
	NAS FEAT WILLLAM HIP HOP IS DEAD	COLUMBIA OFF JA
	KASABIAN ME PLUS ONE	COLLWRI
	FRISCO V ICE MC THINK ABOUT THE WAY	ALL ARCHING THE WORE
	FREEMASONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	
30 28	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	QAI.
O The Officia	LUK Ditaria Company 2007	

All the sales and airplay charts published in Music Week are als available online every Sunday evening at www.musicweek.com

Albums



A week after introductory single The Prayer peaked at number four, Jobo Partys second ablum, A Weekend In The Oity debuts at number two on sales of 72,002, ways at 6the week after their introductory atloun, Silent Alarm, was relasted. It debuted and peaked at number first-week soles of 62,000, and ins

since gone on to sell 367,000 copies. A Weekend In The City was also released last week in America, where introductory single 1 Still Remember is bubbling under the Hot 100.

3. Fall Out Boy Emerging from the Chicago hardcore scene, Fall Out Boy have gone on to mainstream success and their debut album, From Under The

Provide Transaction of the classet at Lamber 65 last January and peaked at number 12 in May, It has sold 290,000 copies here, and laid the foundations for follow-up lativich debuts at number three this week on sales of 64,000. Airt A Scene, 185 An Arms race, 108 Airt A Scene, 185 An Arms race, 108 Airt A Scene, and the Assess solito at redease last month, selling 66,500

In a healthy week for new entries, Mika, Bloc Party and Fall Out Boy make their chart debuts at numbers one, two and three respectively

TOP 20 MUSIC DVD

in.	La	ARTIST JILE	Label isist-butor.
1	1	JEFF WAYNE/UK ARENA TOUR OF THE WAR OF THE WORLDS - LIVE	ON STAGE triversal Video fa
2	4	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection (DK
η	0	VARIOUS BRITS HITS 2007	Universal TY A
4	7	IL DIVO LIVE AT THE GREEK THEATRE	Syco Masic (ASV
5	3	TAKE THAT THE ULTIMATE YOUR	Pulydox (U
6	10	THE BEATLES THE UNSEEN BEATLES	Liberation Ent (P
7	12	METALLICA THE VIDEOS 1989-2004	Virtigo (J
8	6	DUSTY SPRINGFIELD PEOPLE GET READY	Delta (D)7
9	11	PINK FLOYD PULSE - 2010.94	Philip
10	8	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers CHEN
n	O	BON JOVI LIVE RARITIES	Rayrovsck IV/2017
12	13	ROBBLE WILLIAMS AND THROUGH IT ALL - LIVE 1997-2006	Chrysais (E
B	27	ERIC CLAPTON & FRIENDS LIVE 1986	EV Classics (P
14	17	KATHERINE JENKINS LIVE AT LLANGOLLEN	0010
15	5	VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ 2	EMD/Vegit/Gaineral (E
16	2	NICK CAVE & THE BAD SEEDS THE ABATTOIR BLUES TOUR	Mute DE
17	9	EVANESCENCE ANYWHERE BUT HOME	Epic (TEN
18	O	DORIS DAY THE DORIS DAY SPECIAL	Sony BWG (487
19	15	WESTLIFE LIVE AT WEMBLEY	\$ 1287
20	0	JOE STRUMMER CLASH - THE JOE STRUMMER STORY	THE CITE
b B	etti	sal UK Oharts Company 2007	

TOP 20 COMPILATIONS

Les ARDSTITUE 5 VARIOUS OVE LOVE	Laber (Richalweise) Unversal TV (IN
2 2 VARIOUS THE VERY BEST OF EUPHORIC DANCE	Mentry Of Sound 12
3 4 WARLOUS R&B LOVESONGS 2007	Sony BWG THREATV (ARX)
4 1 VARIOUS RADIO 1'S LIVE LOUNCE	Sory EVE TV (ARX)
WARIOUS RAB CLUEMIX	Sony BMG TIEUMITY OF
6 3 VARIOUS ELECTRO HOUSE SESSIONS	Ministry Of Sound ED
7 10 WARLOUS I'M IN THE MOOD FOR LOVE	Sanctuary TV (P)
8 🔘 WARIOUS BRITS HITS - THE ALBUM OF THE YEAR	Underso) TV (si
17 WARIOUS MY LOVE	Sony BMG (ARM
0 6 OST HIGH SCHOOL MUSICAL	Watt Disnop (E
11 12 VARIOUS ESSENTIAL SONGS	Universal TV (2)
2 7 VARIOUS NOW THAT'S WHAT I CALL MUSICI 65	EN Wrgin Universal (E
13 () WARHOUS THE SOUND OF LOVE	YOMTY (TEN
A 8 VARIOUS HARDCORE ADRENALINE	GIV OP
15 9 VARIOUS 12 INCH 80'S POP	Universal TV (E
IS VARIOUS UNFORCETTABLE LOVESONGS	EN/Wepix/E
17 O OST DREAMGLALS	Columbia (ASN)
18 11 VARIOUS 100 HUGE HITS OF THE 60S & 70S	Sanchory TV (P)
19 13 VARIOUS CLUBBERS GUIDE 2007	Ministry Of Saved (L3
20 15 VARIOUS CLUBMIX 2007	UMPHAARWOO
D The Official UK Charls Company 2007	

THE YEAR SO FAR: TOP 20 ALBUMS

No Let	ANTISTINUL	Liber (ds hauser)
1 1	AMY WINEHOUSE BACK TO BLACK	istad
2 2	THE VIEW HATS OFF TO THE BUSKERS	1765
3 3	SNOW PATROL EYES OPEN	Fictor
4 4	JAMES MORRISON UND(SCOVERED	Poylor
5 O	MIKA LIFE IN CARTOON MOTION	Carabhmealldard
5 5	RAZORLIGHT RAZORLIGHT	Vertigo
16	THE FRATELLIS COSTELLO MUSIC	Fallout
3 7	TAKE THAT BEAUTIFUL WORLD	Rolyda
9 10	NORAH JONES NOT TOO LATE	Blue exte
0,8	LILY ALLEN ALRIGHT, STILL	Taga
	KLAXONS MYTHS OF THE NEAR FUTURE	Resi
2:9	PAOLO NUTINI THESE STREETS	Atlantia
BO	BLOC PARTY A WEEKEND IN THE CITY	Wichts
ип	THE BEATLES LOVE	Apph
15 12	KASABLAN EMPLRE	Columbia
16 14	OASIS STOP THE CLOCKS	Sig Brathe
0 0	FALL OUT BOY INFINITY ON HIGH	Mertag
18 15	GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	Honest Jan
19 16	PINK FM NOT DEAD	Lifac
20 23	JAMIE T BANIC PREVENTION	Vest

The Official UK

	12	3	* .	a les	0.4
	A HIN	Carline .		MIKA LIFE IN CARTOON MOTION	Se Se
	1	4			Constitution of Lighted of
L	2	j.	Z	BLOC PARTY A WEEKEND IN THE CITY	Wichita WEBBLZOCDL (L)
L	3	j.		FALL OUT BOY INFINITY ON HIGH	Mercury 1723785-0.0
	4	1	2	NORAH JONES NOT TOO LATE	Blue Rote 3878442 (E)
	5	5	25	AMY WINEHOUSE BACK TO BLACK @ 2	March 1713041 (U)
L	6	3	3	THE VIEW HATS OFF TO THE BUSKERS	1965 OLIVELCOOLB (ARV)
L	7	2	2	KLAXONS MYTHS OF THE NEAR FUTURE	Einse SIMSELF1 (1)
8 8 41 SNOW PATROL EYES OPEN @ 5 @ 1			41	SNOW PATROL EYES OPEN @ 5 @ 1	Folion 9953363 (JI)
	9 4 2 JAMIE T PANIC PREVENTION				Virgin CD/05003 (E)
	10 A THE MORRISON LINDISCOVERED @ 1			Polyder 1978240 121	
L	11	7	7	LESLEY GARRETT WHEN I FALL IN LOVE	UCJ 1720309 (s)
	12	12	30	RAZORLIGHT RAZORLIGHT @ «	
	13	14	30	LILY ALLEN ALRIGHT, STILL O	Werlige (200) 009 Kit
	14	6	2	JUST JACK OVERTONES	Resul 3670882.00
	15	24	36	THE FEELING TWELVE STOPS AND HOME @ 2	Mercury 9059723 03
1	16	15	11	TAKE THAT BEAUTIFUL WORLD @ 4	[slind 9057885 03
	17	13	22	THE FRATELLIS COSTELLO MUSIC @ 2	Polydor 1715551 621
	18	10	35	KEANE UNDER THE TRON SEA @2@1	Falout UNITING OR
1	19	52	21	PHIL COLLINS OVE SONGS @ 2	Bland \$2008067.00
	20	19	15	NELLY FURTADO LOOSE	Vigo PHELCOV2-(E)
	21	17	12	TendaudturgturgeOrevert/Wender/Wender/Wender/	Getten 9853939 (08
	22	10	4	DIANA ROSS AND THE SUPREMES THE NO 1'S	Universal UNIVECCO/266022.03
		w		Breas	
	22			DODIS DAY THE MACIC OF	Mictory 9618029 (UI
	23	20	2	DORIS DAY THE MAGIC OF	Microver 9618029 (LA Sony 6903 88697055312 (ARV)
	24	22	30	PAOLO NUTINI THESE STREETS @ 2 Nation	
	24 25	22	30 2	Namas PAOLO NUTINI THESE STREETS ⊕ 2 Moran JOSH GROBAN AWAKE Hardsfordam Ferbridga frei HersGara	Sony 6103 88697055312 (ARV)
	24 25 26	22 17 7	30 2 2	THE STREETS OF 2 MOTION ON UTINI THESE STREETS OF 2 JOSH GROBAN AWAKE MADONNA THE CONFESSIONS TOUR MADONNA THE CONFESSIONS TOUR	Sony Bhits 886470555312 (ARM Aliantic Status 61/2 (TEN)
	24 25 26 27	22 17 7 32	30 2 2 12	ARADON NUTINI THESE STREETS © 2 DISH GROBAN AWAKE MADONNA THE CONFESSIONS TOUR THE BEATLES LOVE © 2 © 1 Weindown	Sony END 884470255322 (ARM) Adurtic STALSOT2 (TEM Rearise \$9262799991 (TEM
	24 25 26 27 28	22 17 7 32 21	30 2 2 12 24	AND	Sony Binto BBARTCOSSU2 (ARM) Adurtic SU2USCU2 (PBH) Reprise SU2USCU2 (PBH) Reprise SU2USCU2 (PBH) Namer Beathers SU2U24992 (PDH)
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	24 25 26 27 28 29 30 31	22 17 7 32 21 29	30 2 2 12 24 12	ADDO NUTINI THESE STREETS ⊕ 2 JOSH GROBAN AVAAKE MADOINA THE CONFESSIONS TOUR THE PEATLES DUVE ⊕ 1 • 0 KASABTAN EMPIRE ⊕ GASIES STOP THE CLOCKS ⊕ 1 THE KILLERS STOP THE CLOCKS ⊕ 1 THE KILLERS STAMS TOWN ⊕ 2 SCISSOR SISTERS TA-DAH ⊕ 4	Servy BND BRANDOUSSEE (BAN) Adamics SERLISHITY (TUB) Burner BRANDWI (TUB) Burner BRANDWI (TUB) Adets BRANDWI (TUB) Beg Branter BRANDWI (TUB) Beg Branter BRANDWI (TUB) Beg Branter BRUTCONK (BAR) Denker STORED 31
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Chart completed from actual sales lant. Sanday to Saturday, across a Sample of more than 4000 UK stores. © The Official IN Charts Company 2022 Produced with BPL and URA composition.

Albums Chart

14	W. B.	10	MATT MONRO FROM MATT WITH LOVE	ş
39	Ž	7	MATT MONRO FROM MATT WITH LOVE	
40	4]	55	THE KOOKS INSIDE IN/INSIDE OUT O 4 O 1	
41	59	40	CORINNE BAILEY RAE CORINNE BAILEY RAE @ 2 @ 1	KT 1
42	34	12	U2 U218 SINGLES @ 2 @ 1	geren geren
43	7	7	BOWLING FOR SOUP THE GREAT BURRITO EXTORTION CASE	11. Lesley Garrett
44	36	2	A& S Productions ACCOM COMPANY THE SHINS WINCING THE NIGHT AWAY	Lesley Garrett ditches her classical
45	38	14	PAUL WELLER HIT PARADE	repertoire for latest album
46	42	124	Mitrol, n. 3. Wilan Concernit Reservity Include QUEEN GREATEST HITS III & III @ 3 @ 3	When I Fall In Love and is
47	7	2/	Diver Richard Red Varios Partonee Strotter (C)	rewarded with her first Top 20
48	67	13	THE SUGABABES OVERLOADED - THE SINGLES COLLECTION	placing. The 51- year-old sopraino
49	30	8	THE ORDINARY BOYS HOW TO GET EVERYTHING YOU EVER WANTED	from Yorkshire
50	61	8	Reserve The Destange Bases Bas	King Cole title track, The Way
51	48	-	Scharthe Instructionary Social Information Informatio Information Information Information	We Were (Barhra Streisand), Moon
52	76	-	Internet States Backboot State	River (Andy Williams) and
53	30		AN A SERVICE AND A SERVICES AND A SE	nine other MOR songs on the
54	37		MUSE BLACK HOLES & REVELATIONS © 2	albom which debuts at
55	_		AMY WINEHOUSE FRANK	muniber 11 on sales of 15,000.
56	56	- 1	Control of Gold North Windows Negatives Control of Con	Garrett has charted eight
57	54	_	BEYONCE B'DAY	other albums since her
58	-		LADY SOVEREIGN PUBLIC WARNING	1994 breakthrough
59	L		LIONEL RICHIE/THE COMMODORES THE DEFINITIVE COLLECTION	but none has climbed higher
60	-	_	RED HOT CHILI PEPPERS STADIUM ARCADIUM @ 2	than number 28.
61	69	35	Rea FALL OUT BOY FROM UNDER THE CORK TREE	State - 1
62	60	28	GIRLS ALOUD THE SOUND OF - THE GREATEST HITS @2	Lose Songs
63	43	15	Koping/Kenomania Papanition/HASCUDULE	19. Phil Collins
64	53	31	BLOC PARTY SILENT ALARM Knowly big forty	Wednesday is Valentine's Day.
65	49	43	MADONNA CONFESSIONS ON A DANCE FLOOR © 4 Material Provident and the full of the property water balance statement water balance statement water balance statement water the property of the pro	and will precipitate a big
66	44	9	MADELEINE PEYROUX HALF THE PERFECT WORLD .	increase in sales, particularly of
67	46		NORAH JONES COME AWAY WITH ME @ 7 @ 6 Norde Partyphone \$146070 €	themed compilations.
-	55	16	CUILLEMOTS THROUGH THE WINDOWPANE	Ahead of that, a new Matt Monro
68	57	D.		compilation From Matt With Love
69	51	14	JAMIROQUAL HIGH TIMES SINGLES 1992-2006 • 2 Jakas - In Manual Chartine Read Formation	debuts at number 39 on
70	63	15	EVANESCENCE THE OPEN DOOR Wind Dy #20%860022 687%	sales of 5,000, while the
71	65	34	DAMIEN RICE 9 Rentaryout and D Scientifications Rentaryout and R	reactivated Phil Collins
72	L		THE FRAY HOW TO SAVE A LIFE Edit Shirt 99072 dimension	compilation Love Songs, which
73	70		THE KILLERS HOT FUSS @ 4 Tector LITABOOT 0.5 Saturau/The follow/Fisters	returned to the chart last week
74	6	85	SNOW PATROL FINAL STRAW @ + @ 1 From 1865438.00	at number 52, now jumps to
75	1	Z	NOISETTES WHAT'S THE TIME MR WOLF Verty 48450048 Meret wWile and Toront Conference Confe	number 19 with sales up 221% to
Sales in Sales in	norease	+50%	Highest New Ecity OF Falmen (SOLLOCE OF State Processor Conference Solid) contend ont sale of contend on table o	12,000. Released in time for
				Christmas 2004. its number nine peak coincided
NELLY FUEL NELLY FUEL NORIER JON NORIER JON			Pix 3 S20105 0 444 000 0 0 0 0 0 0 0 0 0 0 0 0 0 0	with Valentine's Day 2005, and it
RASES 29 RECEDENTS RECEIPTION	10.10		Not Devolution at the REALES 20 TEX COMMANY MIDS IN the sub-sub-tylected READER LIGHT (FYRE IG IN FYRE IG INFO IN FYRE IG IN FYRE IG IN FYRE IG INFO INFO INFO INFO INFO INFO INFO INFO	has sold 623,000 copies to date.

Specialist

TOP 10 INDIE SINGLES

Ibp	test	ARTISTICLE	(44) (505400)
1	O	THE LONG BLONDES GIDDY STRATOSPHERES	Rough Barle-DV
2	0	ERICKE THE BEAT IS ROCKIN'	Gusto (P)
3	1	FREEMASONS FEAT. SLEDAH RAIN DOWN LOVE	Louded (STRE)
4	0	TOKYO POLICE CLUB CHEER IT ON	Memphic Indicaties (#776)
5	3	JAKAZID FEAT. BARRY SCOTT CILLIT BANG	Neklear (AQC)
6	0	CLINIC IF YOU COULD READ YOUR MIND	Comuno Californi
7	0	XEROX TEENS ONKAWARA 854	Eq.Elly (Switchoo), Pr.
8	0	ERROR SALUT FRANCE	Root Action (SRD)
9	9	FISH CO DEEP FEAT. TRACEY & THE CURE & THE CAUSE	Defected for TKE
10	6	VARIOUS HARDCORE ADRENALINE SAMPLER	National (A20)
81	ie Of F	cial UK Drarts Company 2007	

TOP 10 INDIE ALBUMS

TRISLASI	ARTIST TITLE	EASIL CONTONN
1 1	GOSSIP STANDING IN THE WAY OF CONTROL	Backyard For THES
0	TINARIWEN A MAN/MAN - WATER IS LIFE	Independiente (V/THE)
30	4 HERO PLAY WITH THE CHANGES	Raw Carvas (1/Thé)
4 5	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM. THAT'S WHAT I'M N	Demino (UTHO
50	THE ALMIGHTY ANTH F*** IN OLOGY - COSPEL ACCORDING TO	Castle Music (7)
6 2	ALKALINE TRIO REMAINS	Vagrant CoTHE
7 3	PENDULUM HOLD YOUR COLOUR	Brokbeak Koos (SR2)
8 6	THE DECEMBERISTS THE CRANE WIFE	Rough Trade (P1
90	CAPDOWN WIND UP TOYS	Eerce Panda (P)
10 8	JARVIS DOCKER JARVIS	Rough Trade (1)
© lhe Of	icul LK Dtarts Company 2007	

TOP TO ROCK AL BUIMS

43	145	ARTIST LITLE	LAR ASTERIOR
1	1	MY CHEMICAL ROMANCE THE BLACK PARADE	Warter Beathers (TEM
2	2	MUSE BLACK HOLES & REVELATIONS	Relian SWarter Bros (TD)
3	4	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Warrer Brothers (TEX)
4	3	EVANESCENCE THE OPEN DOOR	10 million (10 mil
5	5	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENCE	WEA (TEN
5	0	THE ALMICHTY ANTHF***INOLOGY - COSPEL ACCORDING TO	Carlie Mark (P
7	0	THE USED BERTH	Reprise C
8	9	WOLFMOTHER WOLFMOTHER	Aludular (B
9	8	PARAMORE ALL WE KNOW IS FALLING	Field By Ranco (TEN
10	6	LOSTPROPHETS LIBERATION TRANSMISSION	Visible Some P

TOP 10 JAZZ ALBUMS

This:	i as	ANISTTIRE	LARE STSTERUSS
1	1	NORAH JONES NOT TOO LATE	Blue Note E
2	4	AMY WINEHOUSE FRANK	Extend (1)
3	2	MADELEINE PEYROUX HALF THE PERFECT WORLD	Rounder/UCJ (Jeport)
4	3	NORAH JONES COME AWAY WITH ME	Pur lephone dE
5	5	NORAH JONES FEELS LIKE HOME	Elice Note (E)
6	6	ERIC CLAPTON THE BLUES ROOTS OF	Dista (DP)
7	9	NINA SIMONE THE VERY BEST OF	RCA (ARX)
8	8	NINA SIMONE SONGS TO SENG - THE BEST OF	Music Dub Debar (DA)
9	10	SEASICK STEVE DOGHOUSE MUSIC	Brownal (SHQP)
10	7	MADELEINE PEYROUX CARELESS LOVE	Roander/UCJ (2)
OP	100	cial UK Charts Company 2007	

TOP 10 CLASSICAL ALBUMS

D):		ANTISTICIAL	LANCE CONSTRUCTION
1	2	KATHERINE JENKINS SERENADE	0040
2	1	FRON MALE VOICE CHOIR VOICES OF THE VALLEY	964-07
3	3	KATHERINE JENKINS LIVING A DREAM	UGHS
4	4	SARAH BRIGHTMAN CLASSICS - THE BEST OF	Angel (1)
5	5	KATHERINE JENKINS PREMIERE	001400
6	7	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION	Texa ().
7	6	JUAN DIEGO FLOREZ THE TENOR	Secta 4.0
8	8	MARIO LANZA THE ESSENTIAL COLLECTION	The Red Box CTAE
9	10	KATHERINE JENKINS SECOND NATURE	UGPAC
10	9	ALL ANGELS ALL ANGELS	UGIAL
	CON.	out 18 Charle Contract 2007	

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WINTER 2007

Music Week's fourth in-depth report on the Rajar radio audience listening figures for London's listeners, the current state of commercial radio and the continuing rit

THE NATIONAL PICTURE FAC

KEY POINTS

Overall radio listening is at its highest level in Rajar history, with more than 45m adults (90%) tuning in at least once a week. However, average hours per listener have fallen slightly, from 23.9 one year ago to

 Compared to Q4 of 2005, the commercial sector has improved its share of listening hours against the BBC. The BBC has a 54.4% share of total listening, compared to 43.2% by commercial radio.

In the key 15-44 demographic which commercial audience. Commercial radio also has a 53% share of all listening within London.

It may be pure coincidence, but radio's best set of results in Bajar's 15-year history is notable for the fact that it finds station heads taiking about one thing above all: the music

the past, Rajar analysis has been clouded in issues such as technology, advertising strategy or presenter personality, Now, however, it is clear that stations have been focusing on getting the music right, and this backto-basics approach appears to have paid dividends

Both Radios One and Two put in strong performances on a national level, Emap and GMG Radio claimed their best-yet group-wide results, Chrysalis saw its fagship station Heart tighten its grip on the London market and GCap finally experienced Capital Radio's performance not, for once, lurching from bad to worse

For Capital, whose meagre 2,000 quarter-on-guarter increase in listeners was received with hupe relish after years of consistent decline, the lesson appears to have been learned that music is king. This, says GCap Media ns director Steve Orchard, is one what the company found through its eveneriment with reduced ad slots

8

Orchard says, "We needed to do something that would restore value to adverts because the station had lost value through audience decline and this was a way of retaining it. We know this is good news for listeners, so we'll keep the policy, but it wasn't the commercials that were the problem with Canital's Our breakfast show ratings - it was the

plays a broader

music, It tried to cover too many bases to protect itself from Kiss and Heart. Now we know what's hest -

it's about the best contemporary music claved with verve."

Orchard's comments are echoed by 106.2 Heart programme director Marcus Browning. He says, "It's nice to hear they have a different musical proposition to offer. They tried to move into Heart territory and the audience didn't accept it. They've got a hit music policy and they applied that,"

Indeed, Browning believes it is his station's musical approach, backed up by two former BBC presenters Jamie heakston and Emma B, which is heloing the station to prosper. He says

"Heart has a restrictive playlist, but the breakfast show plays a broade selection than any other. We play lots of songs just once, and they're never on rotation. We've gone more off-piste than when we launched the show, because listeners needed to get used to the new presenter and keeping the same music policy was the only way of giving them that sense of continuity. Browning suggests that if Capital is

about contemporary pop and Heart about more rhythmic R&B, then Magic would have been helped by the presence of softer acoustic music in the charts. However, Emap Radio managing director Mark Story says its format restraints mean it has to compete with its hand behind its back "We're a top three London station. In terms of the format, Heart or Capital should have a bigger audience but that doesn't always prove to be the case.

All three men, however, were filed with a mutual admiration for the way the commercial sector had competed against the BBC in London. "From a commercial radio perspective it's really positive," says RadioCentre head of strategy and operations Michael O'Brien, "Emap had record share and

reach, and commercial radio had a fantastic result in London. selection than anyone with the lead in share increasing Marcus Browning, 106.2 Heart

from 5-9% against the BBC. Our share of the 15-44 market is still holding up

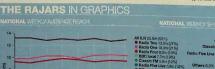
very well," However, this is not to say the BBC's big two music stations took a beating on a national scale. Radio One is stable against the fourth quarter of 2005 in reach and up 0.5 percentage points in share, while Radio Two is down by 0.2 percentage points in share on the year but up in reach. In each case, they were helped by increases in listeners for their respective breakfast shows.

Radio One controller Andy Parfitt says a seasonal dip between quarters three and four is typical due to listening patterns changing when children return to school and because there are fewer five events. Nevertheless, he says it remained a notable quarter for the station. He says, "We've had some creat creative stuff like the Chart Show Live, Electric Proms and Sigur Ros INB

Meanwhile, Radio Two controller Lesley Douglas cited a strong Children In Need as well as Chris Evans' series of outside broadcasts from around the country as particular highlights. She adds, "The number of concerts was up to the level we always do. Our live music is exceptional.

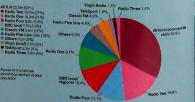
Virgin Radio, the only other national AM pop and rock station, saw an Increase against the previous quarter but was down on the year. The station's chief executive Paul Jackson was content with the increase, saying, "We've got steady growth, which succests it's real. I don't like to see too much of a fluctuation. But it's already old news and we're now onto the part

Chris Evans: his series of outside broad



Q105 Q205 Q305 Q405 Q108 Q206 Q308 Q406

Source: Rajar/Ipsos Mori. Survey period ending Dec 17, 2006



es examines the battle rise of digital radio

CE THE MUSIC

book and making things better." Nevertheless, there are those who think Virgin should be doing better, given the high profile of acts like Snow

Patrol Keane and Bazorlicht, all staples of the station's playlist. 'If ever there was a time they should be thriving it's now," says

Browning. "They can play chart music and mix it with great historic stuff but they haven't pulled it together."

GMG Radio is also coming up fast behind Heart owner Chrysalis as the nation's third biggest radio group, following recent acquisitions of Saga Radio and two Century stations from GCap, It was the first Raiar performance from the two Century stations under the new ownership, but group programme director John Simons says new musical policies are already paying off. "With Century we



adcasts helped Radio Two's figures

ALL RADIO m (90%) m (total); 21.2% (per

SHARE IN TSA) 465.63m (total). regional - Reach: 10.26m tours: 109.96m (total). sach: 32.81m (66%). 575.59m (total): 11.6 (ave

MMERCIAL SECTOR .2%, SHARE IN TSA) lonal - Reach: 13.32m (27%) 10.63m (total). ch: 31.35m (63%). 57.10m (total): 9.2 (ave 57.10m (total): 9.2 (ave : 457

OTHER (2.3%)

refocused the music policy to broaden out the demographic to include songs from the Seventies and Sixties as well as newer stuff," he says. Along with well as the individual

stations' performances, this was also a notable Bajars for

It wasn't commercials what the figures that were the told us about the ways radio is being problem with consumed. The reach of 45.05m is Capital's ratings the highest it has Steve Orchard, GCap Media

been in terms of gross numbers in Raiar's history, and this has been helped by increases in both digital radio listening and new habits of listening to analogue radio via

mobile phones. In the past year, DAB reach has grown from 3.9m to 4.5m, as the percentage of adults who own a DAB set has increased from 11.1% to 16.0%. Likewise, an extra 1.8% of people are now listening to radio online at least once a week, while 7.8% of adults are now listening to radio via their mobiles (the figure is 25% among the 15-24-year-old audience) compared to 6.3% a year ago.

The winners among the digital expansion appear, for now, to be from the commercial sector. The BBC's 6Music and 1Xtra are up, but Emap's The Hits has put on almost 250,000 extra listeners while Planet Rock and Mojo Radio have also seen growth. In all, commercial digital radio has a 62% share of total hours against the BBC.

It has been a hugely positive quarter for racio, and one that proves its ability to compete against the huge number of other entertainment options. RadioCantre's O'Brien suggests this is because radio can be consumed as a partner to other media in a way that television cannot, and it is also a simple enough medium that it can be integrated easily into new technologies However, all players will need to stay on the ball if these results are to be the start of a new golden age for radio, and one which will see ad spend return to

AN PRO SA ASS

the medium

Others 2 395

THE RAJARS IN FIGURES









Source: Rajar/Ipsos Mori. Survey period ending Dec 17, 2006

MW'S BAJARS GLOSSARY

Weekly reach - the number of adults who listen to a station for at least five per week

15

Reach % - the percentage of adults within a station's broadcast area

Reach % — The procentage of calcular within a classion broadward wes licening to more than the minutes per works of classing hours per head. Average hours per head. — The average number of lossing hours per head Average hours per listener — the sensity number of lossing hours average those autors with a classical sense actually lossing to a strong those tanks with a classical sense actually lossing to a station for more than the minutes active work. Share in TSA % — The percentage of total lossing hours a station has among all lossing work hours.

RADIO REPOF

3 WUSIC WEEK RADIO REPORT

4

VIUSIC

In the commercial radio sector, Emap's share strengthens while digitally leading increasing competition, Chrysalis celebrates the success of Heart and GMG pro-COMMERCIAL RADIO HOV

GCAP

Capital Radio's new boss Fru Hazlitt has noted, with some justification, that people in the industry are obsessed with the station's nerformance. And, as the one-time golden child of commercial radio. Capital does indeed come under close scrutiny, but due to its unique history in which it started without any real competition, it is unfair to think of it as a barometer either for commercial radio or even for GCap itself

What is emerging is that, following the group's creation less than two years ago, GCap is looking like a stable proposition in audience terms and this time around managed one or two notable success

Excluding the two Century stations hich were sold off shortly before Q4 of last year, group-wide hours are up on a like-for-like basis at 143m, with more than 15m listeners tuning in each week, giving it a comfortably larger audience than Emag or even Radio Two

Highlights for the group included a very strong performance from London's Choice, which saw hours increase on the year from 4.6m to 6.7m and had an extra 70 000 isteners tuning in. The One Network. too, had reason to celebrate, with listening hours up for the third consecutive quarter

There was a mixed performance throughout the Xfm network. It was down slightly in London, which GCap operations director Steve Orchard called "disappointing", but its

Manchester station, reporting for only the second time, saw its audience shoot up to 113,000 from a underwhelming 85,000 in the previous quarter. "The first book was a rogue, says Orchard. "We knew we had substantially more than it said. We've done some street-level marketing for it and know that, if ever there's a city whore Y should work it's Manchester.*

Xfm will now turn its attention to South Wales, where it hopes to win a new licence this

year. Elsewhere, GCap's only national analogue station, Classic FM, lost more than 400,000 listeners on the year. However, this side of the business will be bolstered later this year in the Rajars through new digital sister station TheJazz, which went live on Christmas Day

Elsewhere in the digital spectrum, Planet Rock is going from strength to strength, putting on almost 100,000 listeners on the year.

All of which means that with Capital finally not losing any more listeners which is all it could realistically have hoped for - the group starts the year in a solid position. In Hazlitt, Capital has a respected taisman who could also do much to holster the wider group's online pedomance. As Orchard claims, a sense of confidence has at last returned to the organisation and 2007 could well be the year it fights back.

EMAP

It is proving hard to dampen the

spirits at Emap HQ, where the media empire's radio interests have just recorded their best performance to date. The station now attracts 11.9m prople to its stations each week - up 4.3% on the year - who listen to a combined 108m hours.

There has been a strengthening of the group's performance in London where not

only has

consolidated

its position in

Magic

record

Since its creation two years ago, GCap is a stable proposition in audience terms

place, but where Kiss in fourth spot is now nipping at the heels of Capital. GCap would doubtless think otherwise, but there is a belief in Emap that Kiss could even push Capital into fourth

nlana *Kiss is 18,000 behind Capital and we think that's do-able," says Emap Radio managing director Mark Story. In fact, all three Kiss stations in the network, which include two former Vibe stations, have done well, with a combined 2.92m listeners tuning in a 1.2% increase on the quarter.

Kerrang! is also performing impressively, after the brand was extended beyond its home on the digital spectrum and out into the analogue world. In the West Miclands the station has seen a 14.4% rise in listeners on the year, meaning 405,000 adults are now tuning in Across the UK as a whole, which includes digital listening, that figure stands at 1.37m

In the digital space Emap leads the way, controlling five of the 10 most popular digital stations in the country

(the BBC controls a further four of the top 10, and GCap owns one). In this area, Emap has had an advantage in that its stations have been available to access on Freeview but, as Story points out, the likes of Heart and virgin are now also available through Freeview

Indeed, Emap's strongest digital brands are showing impressive yearon-year increases in reach, with the nation's biggest digital-only station, The Hits, up by 27.4% and Mojo Radio up by 26.8%

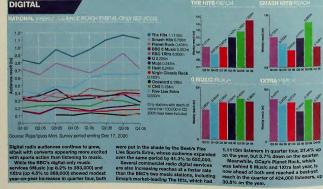
Story is looking ahead optimistically to 2007, believing that new ways of delivering radio, whether by podcast or mobile or online, mean there is room for further growth. "This whole segmentation thing is happening and it provides tremendous opportunities for people to listen to radio however they want," he says

CHRYSALIS

It has been an encouraging few days for Chrysalis, after Heart strengthened its position as London's biogest commercial station and its sister station in the Midlands held onto its number one position

The news was followed last week by a trading update revealing revenues were up 5% in the early stages of the year, prompting at least one broker to upgrade his Chrysals stock rating from "hold" to "buy"

The interest also sparked renewed rumours of a sell-off of the group's radio interests. The reasons are understandable because, as the Rajars highlight, the group does



Digital radio audiences continue to grow, albeit with converts appearing more excited with sports action than listening to music. While the BBC's digital-only music services 6Music (up 8.2% to 383,000) and 1Xtra (up 4.5% to 363,000) showed modest

n-year increases in quarter four, both

were put in the shade by the Beeb's Five Live Sports Extra, whose audience expande over the same period by 41.3% to 650,000. Several commoncial radio digital services are also increasing reaches at a faster rate than the BBC's two music stations, includin Emap's market-leading The Hits, which had

ling the way, GCap remains steady amid prepares to fight for a place in the top three HE BIG FOUR PERFORMED

exceptionally well in the markets it operates in, pulling in large listener numbers from a handful of stations hut its portfolio is very concentrated in its Heart and Galaxy brands compared to radio groups above and helow it in the rankings. This would succest that the group is having difficulties finding new stations to drive expansion, as has been its stated aim.

the performance of flagship London

Browning suggests, the commercial

Chrysalis's recovery is part of a wider

creative and economic comeback for

automatically puts more pressure on

the BBC, When (Chris) Moyles took

over, (Chris) Tarrant was on the wane and Jone (Coleman) was on and we

were bracing ourselves for disaster.

But now commercial radio has got a much better proposition."

However, with GMG Radio closing

the gap behind it, Chrysalis may need to start expanding soon if it is to

hang onto to its number three

In the past six months GMG Radio

GMG RADIO

nosition

the sector. He says, "Commercial

station Heart. As the station's

sector has upped its game and

programme director Marcus

radio has got better, and it

Nevertheless, all the interest is evidence of a company in a healthy situation, and that is being principally driven by

We'll be in third place later this year John Simons, GMG Radio

and, thanks to acquisitions of firstly two Century stations and then the Saga Radio stations, has become one of the big boys.

It is different to the other three players in that a significant part of its business is not concerned with the 15-44 demographic so sought after by the rest of commercial radio. Rather, it has Real Radio and

Century, through which it targets over 25s, and Smooth and Saga furbich will be rebranded as

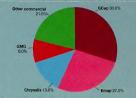
Smooth next month) aiming for the over-55s.

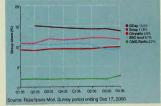
Group programme director John Simons says that, even without the new acquisitions, the latest Baiara would have been its best to date, for which he credits music policy. He says, "From our group's perspective we're very pleased about Smooth in the north and Real in Scotland. They're both very in touch with their audience and we play a much broader variety of music than our rivolo 1

Nationally, Total Smooth FM saw a 12.3% increase in reach to 1.54m, although its performance in London was down by 8.3% to 496,000.

Nevertheless, the company is in buoyant mood as it prepares to relaunch the Saga stations and, according to Simons, there is one key priority for the year ahead. He says, "We're two to three million hours off that third place but we've still got another 'Saga' station to launch in London, and we'll be in third place later this year.

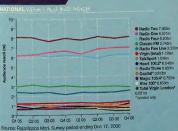
THE RAJARS IN GRAPHICS





has snuck out of the chasing pack

BREAKFAST



If being overtaken at breakfast in London by Heart's Jamie Theakston wasn't bad enough. Capital's Johnny Vaughan has also suffered the indignity of being beaten by Redio Three for the first time. Vaughan, the subject of a new three-year contract, saw his audience all pyear-on-year

by 17.6% to 813,000 as the BBC classical by 17.6% to 813,000 as the BUC classical station moved the other way, with Morning On 3 claiming 833,000 listeners in total. The fact Vaughan's figures nose marginally quarter-on-quarter will be of some comfort, although he is now 135,000 listeners behind Theakston and is the first DJ in Capital's





history not to rule breakfast. Nationally, Radio Two's Terry Wogan edge close to 8m after adding 332,000 listeners over the quarter, Radio One's Chris Moyles enjoyed a modest 11,000 increase to 8.82r and Christian O'Connell produced his best numbers yet (1.23m) sin

The "tectonic plates of radio" finally shift, with Capital's three-decade breakfast dominance coming to an end

LONDON CAPTURING THE CITY'S HEART

It has been some years since the Simon Park Orchestra's theme to the BBC TV detective series Van Der Valk was last heard on Capital Radio, but Eye Level was sitting at number one back in early October 1973, the last time the station did not rule London breakfast listening

Since the station's launch on the 16th of that month with David Symonds initially in the slot, Capital has dominated the ILR breakfast market in the city through a succession of presenters, including Kenny Everett, Graham Dene, Mike Smith and, most notably, Chris Tarrant

At least, that was the case until little more than a week app when what Heart 106.2 programme director Marcus Browning described as the tectonic plates of radio" shifting as his station's presenter Jamie Theakston relegated a Capital breakfast jock into second place for the first time ever. Admittedly, when Capital started

broadcasting its only commercial rival was talk station LBC, which launched just eight days before the music station, but it is also true to say no new analogue frequencies have been added in London since Tarrant vacated breakfast in April 2004. Since then Capital has lost more than half a million listeners in the slot.

In this latest Rajars sweep Theakston claimed a best-vet reach of 948,000, 180,000 more than the last quarter and 135,000 ahead of Vaughan, who actually managed to improve his own audience quarter-onquarter, although on a yearly basis he was 17.6% in the red.

For Browning, Theakston's strength is that he presents a less laddish tive to Vaughan and Radio alterna One's Chris Moyles, who Heart is also eclipsing in London. He says, "There's a battle for female listeners. Johnny isn't inclusive in a way that females want, and Moyles definitely isn't."

Like Vaughan's own slight quarterly improvement, Capital's own marginal rice in reach over the three months was not good enough to combat a ilient Heart, which added another 139,000 listeners in the period and claimed its second highest share (7.1%) of London listening to date Meanwhile, Emap's Magic in second place improved its own share, moving from 5.3% to 5.5%

Capital remained in third place on the commercial radio league table with a 4.7% share for the second successive quarter, but Emap's Kiss 100 in fourth spot is moving closer to the GCap station. Its share has climbed 0.1 percentage points for two quarters in a row and now claims 3.9% of the market

But GCap Media operations director Steve Orchard was pleased with Capital's performance which, for him, was all about getting the music right. "Scott Muller has come in as programme director and has made a special difference and it's sounding very good at the moment. We haven't



Johnny Vaughan: second place

marketed it yet and we'll start doing it this quarter, with outdoor ads across London followed by television adverts. We'll be competing for the number one slot this year. 2007 is our year," he save

There were mixed fortunes for GCap's two specialist London stations, with Xfm's share slipping to 1.3% and reach at 479,000, some 13.1% below where it was at the same time a year earlier, but Choice FM is reaching heights it has never previously experienced. Its share of London listening is now more than double that of Xfm, sharply rising from 2.1% to 2.8% in the guarter, while it added 121,000 listeners over the same timeframe. Choice's reach is now 595,000, 25.5% higher than it was 12 months earlier.

GMG Radio's Smooth FM will be subject to a format change in the spring in a bid to turn around its performance, but ahead of that the station actually managed to enjoy an improvement in fortunes in both reach and share in guarter four, but was down on the year

It was a case of steady as she goes for SMG-owned Virgin whose combined AM and FM operations in London experienced marginal lifts in reach in both quarterly and yearly terms, now claiming 1.16m listeners in

Against year-on-year rises in reach for four of the five top commercial players in London, the BBC's national stations Radio One and Radio Two both lost around 10% of their respective audiences over the 12 month period. Radio One's reach also fell over the quarter, losing 136,000 listeners to take it to 1.29m, although Radio Two won 10,000 new takers to give it a London reach of 1.97m. Slight national declines for GCap's ssic FM are contrasted by bigger falls in London. The classical station has lost 135,000 listeners in the city in 12 months, taking it to 1.28m



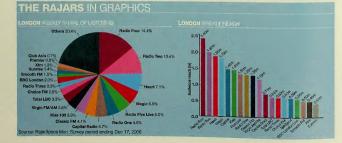
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THE PARK VIEW ICHARD PARK



What a fascinating set of Rajar suits this quarter, with the devil affilitely in the detail. For definitely in the oterall. For instance, have you noticed that London's four big stations are clustered within a share point as they chase Magic and Heart? Those stations all play upfront

and suggests a battle for audience and listening hours in the year ahead. Radio One and Capital will be trying to stem losses and Virgin and Kiss will want to carry on growing. Which channel would tempt you most

when you want to hear new tunes? Perhaps, ultimately, the station that makes you most aware of their offerings. Radio One and Capital will both be

must be some disappointment that 1Xtra and 6Music have not their audience to new height

Digital radio should be setting every card published as this is perceived to be a great period for its development, but the BBC the benefits of digital radio to the public. Their cross

promotional radio advertising remains primarily targeted towards keeping Radios One to Five at the top of our minds. n't remember many, if any, trailers for specific digital

The BBC does not appear to be pushing the benefits of digital radio

channels. The future looks further off than it did six months ago and, although new sets are being purchased, probably not nearly enough music lovers are aware of the benefits availabl

Not all stations are down. The rock trio of Kerrang! Virgin Classic Rock and Planet Rock have all continued to do well

Of these stations, only Kerrangl is terrestrially available

West Midlands, where it superbly mops up legions of rock fans in an area which gave.

brand with high awareness driven from their magazine. Nobody will be unaware of what it sets out to achieve and the last Rajar report of 2006 suggests that brands are the way ahead for much of radio in the future. Heart, Magic and Xfm have all developed to the national acceptance throug DAB, Sky and their own online

Finally, I must congratulate Heart for clinging on to the number one spot in London They beat Magic by a few thousand listeners thanks to the arrival of a sizeable crowd listeners to their breakfast show

Birmingham the station saw a

60% year-on-year increase in listeners in the 15-24-year-old

Intenses in the 15-24-year-old audience, holping drive its total audience is more than 400,000, and a see 0.000 Reals. Enable still a relatively anall player in the region. But, given the elastively anall player in the region. But, given the elastively anall player in the organization of the country, coupled with anotholous plans at GMG and with GGap in fighting model his year. Objective to relative the fighting hard to relative this year, which is yet anothor way market is wery winker to

market is very similar to

WEST MIDLANDS

The West Midlands radio market is, in many ways, just as complex and difficult to operate in as the London market. Like London, there is intense competition, with many local commercial stations as well as larger national brands such as Galaxy and Kerrang! offering specialist music. But there is also a much greater variety in the audience within the area, meaning stations in the West Midlands could find emselves simultaneously casting to urban music fans in inner city Birmingham oping to hear the latest Kano release as well as farmers in Shropshire more interested in the weather forecast.

The answer most stations have adopted is to find a particular niche and target it as effectively as possible, rather than attempt a one-size-fits-all approach. And, although direct comparison is difficult because broadcasters in the region have TSAs of varying sizes, the commercial player that has done this most effectively is 100.7 Heart FM.

Heart targets 30-39-year-old

Virgin AM 1.1%

BBC Asian Network 1,4% TalkSport 2.4% Galaxy 3.4% Classic FM 3.6% Kerrangt 3.8%

Others 25.5%

96.4 BRMB 4.3%

Five Live 4.9%

women, and its music policy mixes contemporary acts like Scissor Sisters, Take That, James Blunt and The Feeling with older tracks from the Eighties and Nineties, Station manager Luis Clark says the station's success comes in making everything about it relevant to its target audience

He says, "We're very focused in the music we play and very aware of the audience w talking to. We're here to ence we're entertain, not to educate, s we're not interested in playing tracks upfront unless it's something we know will work with our audience, like Take That. Similarly, the content we talk about reflects their concerns, so when we talk about bird flu we'll discuss whether it's till safe for a mum in the

additisate for a mum in the Midlands to buy chicken." The biggest TSAs among the regional commercial players are held by Heart and sister Chrysalis station Galax Birmingham, which has a younger and more urban audience. However, GCap's 96.4

Radio Two 13.4%

Radio One 10.5%

Radio Four 9.6%

urt FM 9.5% 107 7 H

Saga 105.7 FM 6.6%

BRMB is broadcast just to the Birmingham area, rather than the entire West Midlands, and is the third biggest commercial operator in the area, behind Saga 105.7

auga 1057. In line with the national picture, Radio Two is the biggest station within the region. However, commercial players like Heart say they see Radio One as providing more direct competition because of the age range of the listeners the two etations attract.

Given the region's musical heritage, it is no surprise to find that Kerrangi and its heavy rock offering are proving popular with listeners. Emap Radio managing director Mark Story says that in







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TOP 10 RAJAR FACTS

Radio listening reached its highest level in quarter four since the opening three months of 1992 when Rajar research began, with 45.05m tuning in at same point over the period.

The BBC lifted its share of overall listening by just 0.1 percentage points quarter-on-quarter to 54.4% as commercial radio narrowly slipped back, from 43.6% to 43.2%.

B Radio Two moved above the 13m mark as the nation's most-listened-to station after adding 530,000 listeners quarter-on-quarter, although in London its reach falls nearly 10% year-on-year.



Radio One remains safely above 10m listeners, although it suffered a 3.0% setback over the three months and is 0.3% down on the year after claiming a 10.26m reach in quarter four.

5 For the first time in its history Capital Radio cannot claim London's most-listened-to ILR breakfast show. Johnny Vaughan is now 135,000 listeners behind Heart's Jamie Theakston, who can claim a reach of 948,000.

Chrysalis Radio's Heart 106.2 added 139,000 listeners over the quarter and increased its share by one percentage point to remain London's biggest commercial radio station in both share and reach for a second successive quarter.

The Hits remains the most-listened-to digital-only service with a reach of 1.115m, some 27.4% up over the year. But GCap's Planet Rock is growing at a faster rate, improving by 30.5% over the same period to take its reach up to a best-yet of 424,000 listeners.

B GCap's two specialist London music stations Choice and Xfm are enjoying mixed fortunes. While Xfm's audience has dipped to 479,000, Choice is claiming record numbers with 595,000 tuning in during Q4.

9 Radio Two's Terry Wogan reclaims a lead of more than 1m people as the UK's biggest breakfast show host with 7.98m listeners in quarter four, 10,000 more than a year earlier. His opposite number at Radio One, Chris Moyles, is also on the rise, winning an extra 163,000 listeners over the same period to take his reach to 6.82m.

10 Classic FM's Simon Bates is shedding listeners at a faster rate than any other national analogue breakfast presenter. He has lost 10.1% of his audience over the year with his reach dropping to 2.75m in quarter four.