

MUSICWEEK



United Business Media

Pressure mounts to free downloads from digital rights management

Midem: time's up for DRM

Digital

By Martin Talbot

The major record groups are under increasing pressure to soften their stance on digital rights management (DRM), in an effort to rev up the digital revolution.

The international music industry gathered at Midem last week, with major label sources, independent labels and digital operators indicating that a softening of the approach must come sooner rather than later.

DRM - the software or technique used by labels to restrict the free use and transfer of their digital music - continues to be supported by all four of the major record companies. But sources from several majors privately concede that its days may be numbered. Indeed, *MW* understands that at least one major will take a key step on this road over the coming weeks.

In a keynote interview moderated by *MW*, RealNetworks chief Rob Glaser - whose company sells DRM-protected digital music through its Rhapsody subscription service - told MidemNet, "There is a groundswell, and I say that on the basis of private conversations. It will happen between next year and five years from now, but it is more likely to be in one to two years."

eMusic president David Pak-

man, whose service has sold 4m DRM-free downloads in Europe since launching last September, adds, "There is great pressure on the majors to do something."

In another session, IFPI chairman & CEO John Kennedy confirmed that all the majors were "wrestling" with the issue, predicting that 2007 would be a year of experimentation.

The head of one leading mobile network operator confirmed to *MW* of his own exasperation at the issue, insisting that the continuing commitment to DRM threatens to affect the development of a mobile music business.

Delegates agreed that the first major to move out from the pack on DRM would benefit from a knock-on image boost. "Whoever takes the plunge first will appear much more progressive in the digital world," says one source.

One major label source tells *MW*, "We cannot continue the way we are. It is crazy to continue trying to restrict consumers' use of the music they buy. Those restrictions don't exist when they buy a CD, so why should it when they buy a download?"

"Besides, dropping DRM would allow us to sell it through more digital services. And we will simply sell more music digitally if we can sell it through more stores."

martin@musicweek.com

Winehouse serves up Midem corker

Hours ahead of Amy Winehouse's headline performance at Midem last week, the Universal artist was confirmed to top the bill at Live From London in New York, an annual day of activity designed to break British talent abroad.

Winehouse will take part in two live events at the Bowery Ballroom and Mercury Lounge on March 13, both of which form part of a series of events produced by British Underground, Creative London and UK Trade & Investment and designed to take advantage of a strong British presence attending the SXSW conference in Austin, Texas. This year's Live From London event will also include two invite-only sessions; a masterclass and reception in association with *NiZZ* at the British Consulate General's Residence, and an afterhours party at the Mercury Lounge.

Winehouse stole the show at the British At Midem showcase last Monday in the Martinez Hotel ballroom, performing a 15-minute set consisting predominantly of tracks from her UK number one album *Back To Black*.

Winehouse was supported by other rising stars including Mercury-signed Mr Hudson & The Library, Island's Scott Matthews and independent acts Alice Russell, Kate James and Akala. Winehouse begins a UK tour at the Corn Exchange in Cambridge on February 17. ● Midem coverage, p11-15



Corinne Bailey Rae cracks US

Bailey Rae gives Capitol Records its highest US albums chart position by a new UK act in more than 40 years p3



Kiss puckers up to digital future

Radio moves closer to selling digital music, as Emap's Kiss 100 presses launch button on downloads service p5

How to make it in America

VH1 music programmer Rick Krim is helping British artists to crack the tough US market. *MW* discovers how p8

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Bottom line

Sanctuary posts smaller loss

Sanctuary significantly reduced its operating losses for the last financial year, but still found itself more than £50m in the red, according to figures posted last Friday. For the year ending September 30 2006, the group reported an operating loss of £56.7m. This contrasts to a loss of £13.6m in the previous year.



Melua: 3.5m pan-European sales

Katie Melua's Piece By Piece album has been recognised by the independent sector's European association Impala with the award to mark 3.5m sales.

Take That's comeback has been officially recognised by the IFPI with an award for 1m sales across Europe. The band's Universal-issued album *Beautiful World* is one of 12 albums awarded IFPI Platinum Europe Awards for sales benchmarks reached last December. Four other UK-listed acts are on the list, including The Beatles' EMI release *Love*, which reached 2m pan-European sales.

EMI restricts its US operations.

The PRS Foundation charity will make up to £12.5m available in grants to support new music this year, ranging from individual scholarships to support for festival organisers. Full details are available at www.prsfoundation.co.uk.

At Home's two main music venues are in the balance. PA: The timetable for the £10m academy to train workers for the live music sector has been put in place. PA

WH Smith's high street sales took a further hit during Christmas and new year trading, but bosses claim overall profitability is continuing to improve. A trading update revealed like-for-like sales fell 6% in the 20 weeks to January 20.

International authors' rights association Cicac is to hold a summit in May to debate the future of copyright. The forum will take place in Brussels on May 30 and 31 and will aim to address key topics, including how rights will be created, produced and disseminated in the years to come and how copyright societies can meet the needs of a digital society. New research on small ISPs by Ofcom shows the market has a collective turnover of £1.15bn per year.

People

HMV appoints online tech team

HMV has made three appointments to strengthen its internet product team. Rob Edwards is made internet DVD buyer. Stewart Allan takes on the position of internet audio buyer and James Keen is appointed games and entertainment buyer. All three are newly-created roles and will report to HMV.co.uk internet product manager Graeme Davidson. Meanwhile, HMV's Jo Waddington is moving from his high street operation to the retailer's head office in London's Wandour Street to join the music department as a rock and pop buyer.

EMI Music Publishing chairman and co-CEO Marty Bandler was joined by figures from across the UK music industry last Thursday for the London launch of a music education programme carrying his name. The Bandler Program for Music & the Entertainment Industries offers students a range of learning about the music industry, including internships in the US and/or London.

MTV's vice-president of operational strategy and digital media Angel Gambino has resigned from her post after only 16 months after the broadcaster decided to split her role into three separate posts.

Steve Reich and Sonny Rollins will receive Polar Music Prizes from His Majesty King Carl XVI Gustaf of Sweden at a ceremony in Stockholm on May 21.

The first MusicTank debate of this year will focus on the pricing structure and price level of downloads. The Great Digital Debate: How Do You Drive Us A Download? takes place at Bertolini's restaurant in central London on February 6.

Greensleeves Records & A&R veteran Chris Cracknell is to leave the company at the end of March after more than 30 years with the reggae

specialist. The company was sold to public company Zest Group in March 2006, but Cracknell agreed to stay and help the handover.

Exposure

Showcase event goes to Germany

The BPI's second Germany-based British Music Week event is being expanded to include the cities of Hamburg and Cologne. All four majors plus independents Sanctuary and Domino have already vowed to put on gigs during British Music Week 2007, which will take place from April 20 to 28. It will include a core of live events being staged in Berlin, where the inaugural event was staged last year, plus other shows running in Hamburg and Cologne. Last year's inaugural event included nearly 6,000 Berliners attending events featuring 40 UK acts.

The Who have been confirmed as part of the line-up for this year's Glastonbury, playing alongside the Arctic Monkeys and Björk. Organisers behind a music festival in California say *The Jesus And Mary Chain* are reforming to play the event. The Scottish band are reportedly lined up to perform at the eighth Coachella Music Festival, which is taking place in India from April 27 to 29. The line-up already includes Rage Against The Machine, who are reforming to play the festival, as well as Crowded House, whose own reunion was confirmed last Wednesday.

Media regulator Ofcom has warned plans by the BBC to make radio programming available for free downloading could have a "serious adverse impact" on the classical music market. The Corporation is proposing the free downloads as part of a series of plans to make TV and radio programming available to consumers on demand.

Tickets have gone on sale for this

year's MMF Annual Roll of Honour event, which takes place at the Hilton Hotel in London's Park Lane on April 18. They are available from the MMF Shop at www.musicmanagers.org.uk or shop.



Mika: album launch at T-Mobile event

T-Mobile is bringing its Street Gigs series back for a third year, with the first act of 2007 to perform being the UK's current singles chart-topper Mika. Mika will play in London's Berkeley Square on February 5 in a circus-themed set, which will double as an album launch.

Commercial radio is focusing on streaming downloads.

Amp Fiddler and Ian Archer will be among a handful of acts playing at a new live music night hosted by indie group Aim. Aim Independent Sessions debuts on February 19 in association with eMusic.

Taylor Herring PR has added a new media arm to its portfolio. Force 10 aims to provide music industry clients with the resources to promote releases and tours via non-traditional new media streams, including online, mobile and hand-held devices.

Sign here

Tom Waits wins ad settlement

Tom Waits has reached a legal settlement with Adam Opel AG and advertising agency McCann Erickson Germany over TV advertisements for Opel aired in 2005. Waits issued legal proceedings last year over the agency, whose soundbites featured some mimicking Waits' singing voice.

Coca-Cola has reached an agreement with unsigned UK band 7 Seconds Of Love over the use of the band's song Nirja in an advert in Argentina. Precise terms of the settlement are not being disclosed, but Coca-Cola has agreed to make a "significant donation" to two British charities: Tommy's and Sands.

Live Nation's *Download Festival* has entered a three-year partnership with Radio One, which will see the station broadcasting sets from the event.

EMI is to release a new Van Morrison compilation to coincide with the artist being honoured in Hollywood at the end of February. Morrison is to receive the US-Ireland Alliance Honour in recognition of the role of his compositions in films.

ILR stations secure a deal with PPL for music in podcasts.



Radio One is to broadcast an exclusive concert by B-Unique/Polydor's Kaiser Chiefs among their full UK tour. The show is being recorded at the Doncaster Dome next Friday (February 9) and will be

broadcast in an extended Zane Lowe show the Monday after. It will also be available to view on BBC via the red button. Chris Moyles' breakfast show will broadcast on Doncaster on the morning of the show.

Bailey Rae becomes Capitol's highest-charting new UK act in the US since The Beatles

Oprah effect sends Rae into US top 5



by Paul Williams

The Oprah effect has helped Corinne Bailey Rae secure her place in Capitol Records history by delivering the company its highest US albums chart position by a brand new UK act in more than 40 years.

The British artist's self-titled album rocketed 32-4 on the *Billboard* 200 last week, making it the highest-placed UK debut album by a Capitol artist since The Beatles' first American set *Meet The Beatles* topped the chart for 11 weeks in 1964.

Capitol UK international vice president Kevin Brown describes the album's climb into the top five as a milestone in the campaign. Rae's huge US chart leap last week was accompanied by a 15% week-on-week spike in sales, sparked by her appearance a week earlier on Oprah Winfrey's TV show, where she performed *Your Records On and Like A Star*.

Brown believes this TV expo-

sure was instrumental in delivering Bailey Rae's chart position. "Great credit has to be taken by the Capitol US team for mounting the campaign to get Corinne in a position to get Oprah," he says. "The Capitol US publicist Ambrosia Healy has to take credit in persuading Oprah to have Corinne perform on the show."

It is the second time in 12 months Winfrey's programme has aided a UK debut album into the US top five.

Warner act James Blunt appeared on the show in March 2006, helping his *Back To Bedlam* reverse a chart decline to climb to its ultimate peak of number two on the *Billboard* 200.

The Oprah effect helped to add more than 55,000 units to Bailey Rae's album's cumulative US total which, according to Nielsen SoundScan, stood a week ago at nearly 873,000 units.

Just 10,000 sales last week behind the number one album by Sony BMG-signed *American Idol* finalist Daughtry, it is already certified platinum status for more than 1m albums shipped.

"What happened is that Corinne's performance is what really sells the music," says Brown. "Her performance is very

Capitol gains in the US

Year	Artist	Chart peak
1964	The Beatles <i>Meet The Beatles!</i>	1
1968	Pink Floyd <i>Pink Floyd</i>	131
1969	Duran Duran <i>Duran Duran</i>	10
1988	Pet Shop Boys <i>Freedom</i>	7
1993	Radiohead <i>Pablo Honey</i>	32
2000	Coldplay <i>Parachutes</i>	5
2001	Gorillaz <i>Clash On</i>	14
2002	Dirty Vegas <i>Dirty Vegas</i>	7
2007	Corinne Bailey Rae	4

THE ABOVE RECORDS WERE SET BY UK ACTS ONLY. ALL OTHERS RELEASED BY CAPITOL IN THE US. SOURCE: THE BILLBOARD 200. *NON-ALBUM RELEASES. **PEAK OF THE ALBUM'S CHART POSITION. **WEEKS ON CHART.

genuine and she has a way of getting lost in the moment when she performs and that connects with people."

EMI can expect another notable lift in sales following the Grammy Awards, taking place at the Staples Center in Los Angeles in February 11. It was last week confirmed that Rae will perform with John Legend and John Mayer at the event where *Pet Your Records On* is nominated as record of the year and song of the year, while the artist herself is nominated as best new act.

Her competition in all three categories includes James Blunt.

Besides making it the highest-ranked UK debut for Capitol since



Bailey Rae: number four in the US

The Beatles, the number four position for Rae's album on the *Billboard* 200 is also EMI's best performance by a UK-signed female solo act since Kylie Minogue's *Fever* reached number three in 2002 and the highest by any UK act on the roster since Coldplay's *X&Y* topped the chart in June 2005. Across the whole of EMI, only the Virgin-issued Spice Girls album *Spice*, which reached number one in 1997, has ranked higher among the major UK debuts over the past decade.

Following the Grammy Awards, Rae is due to return to the US in the spring for a tour with Sony BMG's John Legend from April through to May, while Capitol has re-serviced

Pet Your Records On to Top 40 radio and is working *Like A Star* at urban stations.

Meanwhile, Capitol is also focusing on another UK-signed solo act, Lily Allen. Her debut album *Alright, Still* is released in the States tomorrow (Tuesday) and she will perform *Smile and LDN* on Saturday Night Live this coming Saturday.

She is also scheduled to support the album with an appearance on *Light Night With Conan O'Brien* and is the first artist scheduled to play MTV's inaugural *Discover and Download* tour, which comprises a seven-city club tour beginning in LA on February 6.

The plans come as *Music Week* finalises details for its new *Making It In America* conference, which takes place at London's Rich Mix venue on Tuesday, February 27. The event, which is supported by Creative London and UK Trade & Investment, will aim to demystify the US market for managers, label executives and music executives with an eye on the States.

For details of *Making It In America*, contact Imelda Bamford at imelda@musicweek.com.

www.musicweek.com

© EMI reshuffles in US, p4.

Stock dispute led to Music Zone axe, says administrator

Music Zone administrator Deloitte has blamed a dispute over suppliers over stock left in-store as one of the reasons behind its decision last week to pull the plug on the high street chain.

Around 800 members of staff lost their jobs following Deloitte's move to axe the remaining 72 stores, which came despite attempts by potential buyers - including a team led by Music Zone managing director Steve Oliver - to take over the business.

However, Deloitte says its hand was forced in the decision to shut up shop because of a dispute over stock left in-store, which suppliers were demanding to be returned. This made it impossible to order new stock and ceasing trading became the only possible option, according to the administrator.

Despite this, the news still came as a surprise, earlier in the week the administrator had been talking optimistically about "ongoing negotiations with a

buyer". The decision will mean the end of the Music Zone name and it looks unlikely that even a handful of the stores will re-merge.

"This feels like the end of the line to me," said an emotional Oliver last week, after the Music Zone managing director had seen his buyout attempt fail first.

"I'm heartbroken, as are all the employees."

Fopp was also rumoured to be in the running to buy the rival chain, but ran out of either time

or inclination. It was declining to comment last week.

Analyst Nick Gladding from Verdict says rival retailers may see a short-term uplift as a result, but the message this sends out to high street retail is a grim one.

"Music Zone was always one of our weaker players," he says. "HMV and Virgin are in a stronger position, but, nevertheless, it is worrying for them."

Administrators were called into the company on January 3,

when the Bank of Ireland withdrew credit facilities following a poor pre-Christmas trading period.

A Deloitte spokesman says the question of the remaining stock held by Music Zone is now up for discussion and an update is expected this week. The company collapsed with debts estimated at £28m to £30m, making it unlikely that creditors other than the Inland Revenue will see much of a return.

THE PLAYLIST

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

Supported by



MAXIMO PARK
Our Velocity
(Warp)
Maximo Park return in style with *Our Velocity*, the lead-off track from their anticipated second album, which drops on April 2 (single, Mar 19)



CAJUN DANCE PARTY
Colourful Life (WayOutWest)
The demo version has been a *MW* favourite for more than a year now. The band have signed to XL for their debut album. (demo)



ENTER SHIKARI
Album title (The Ambush Reality)
A triumphant debut from this Herford-to-the-forefront outfit, whose live assault continues at home before they head to the US later this year. (album, Mar 19)



PALLADIUM
The Way It's Not (unsigned)
With pop sensibility and a driving front of their fingertips, Palladium are fielding much A&R interest right now. An exciting new find. (demo, Apr 16)



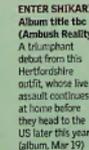
THE HOOSIERS
Worried About Ray (RCA)
This big radio song will get the ball rolling for The Hoosiers. Uplifted, memorable and sure to emerge as a live favourite for the group. (single, Apr 16)



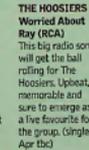
LAY LOW
Phases Don't Hate Me (Cody)
Low is an alluring Icelandic artist who won't over audiences at Midem last week. Currently available for license in the UK. (album, Apr 2)



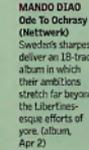
MANDO DIAO
Ods To Ochrasn (Nettwerk)
Sweden's sharpest delivered an 18-track album in which their ambitions stretch far beyond the Libertines-esque efforts of the year. (album, Apr 2)



LEANDER
Pass Fall (Kemington)
A debut full of heart-tugging songs swathed in chiming guitars and laptop-driven clicks. One of the underground successes of the year? (album, tbc)



FEAR OF MUSIC
We Are Not The Enemy (Faster)
The next EP from Fear of Music seems like a hard rocking statement of intent. Their first single proper and an album will follow this year. (EP, Feb 12)



LAYVERNE DIAMOND
You Broke My Heart (Rhino Trade)
This is glorious stuff from Becky and Andy, who made such an impression on *MW* at SXSW last year. (CD, Feb 12)

One to be sold, the other demolished – all change for Hammersmith venues

Palais fate is confirmed

Venues

by Jim Larkin

Hammersmith's two most prestigious venues are preparing for transformation, with one likely to go under the hammer and the other under the wrecker's ball.

Last week, local authorities gave developer Parkway Properties permission to demolish the Hammersmith Palais to make way for new office blocks and a restaurant. The decision last Tuesday came on the same day the Competition Commission upheld its ruling about the Live Nation/AMG takeover of Academy Music Group, which is likely to result in the sell-off of the nearby Hammersmith Apollo, together with The Forum in North London.

The Commission ruled that combining Live Nation's venue interests with those of the Academy Music Group would cause a severe loss of competition on London's live map, which would result in higher rentals and, therefore, higher ticket prices for consumers.

Its final ruling upheld preliminary findings and called for a partial divestment of venues if the takeover is to be given the go-ahead. Live Nation must choose between selling either the Hammersmith Apollo or Brixton Academy, as well as either The Forum or Shepherd's Bush Empire.

Because Brixton Academy and Shepherd's Bush Empire are AMG-owned venues, Live Nation would have to sell its own interests before it could proceed. "It's very difficult to sell what you don't own," says Live Nation CEO Paul Latham. "The Apollo and The Forum would be the more likely of the two to sell."

Latham says a number of interested parties have already come forward during the Commission's investigation, meaning there are no shortage of potential buyers. However, Latham says the deci-

sion to sell is a commercial matter and will depend on the value Live Nation can command for the venues. Those expecting a fire sale will be disappointed, he adds.

The Commission was called in after a number of promoters, including Harvey Goldsmith, objected to the takeover because of the loss of competition they said it would cause. Latham, however, believes the Commission's ruling showed a lack of understanding of the live music business, but he will not be appealing against it.

If Live Nation proceeds with a sale, the buyer must be approved by the Commission to make sure it would provide genuine competition. Latham says there have been enquiries from companies already operating in live music. One live industry source says rival US group AEG would be interested.

Live Nation teamed up with Irish promoter Denis Desmond's Gaity Investments to launch a joint bid for AMG last summer. Latham says it is not certain the company will proceed down the sale route and it will depend on shareholder opinion as to whether the AMG takeover will continue.

Whatever its future ownership, The Apollo's fate looks brighter than that of the Palais. Music fans trying to save the venue were hit by three factors: the anti-social behaviour that has plagued the venue in recent years; the fact English Heritage could find no architectural reasons for preserving it; as none of its original features remain and that permission had already been granted for its demolition in 2001.

Despite its illustrious history and its notable mention in the song by The Clash, the Palais is now most commonly known as the venue for School Disco nights. No decision has yet been taken as to when it will close or when demolition will begin.

jim@musiconline.com



Sold out: the Hammersmith Apollo is likely to be disposed of by owner Live Nation

GRV
&

THE FRAY

Epic signals The Fray are to embark on a support tour with The Feeling to mark the release of their single How To Save A Life, due for physical release on February 26.

Their debut album of the same title was the number one digital album of 2006 in the US and has outsold Coldplay's X&Y to become the highest-selling digital album to date. Although the album is not yet physically in the UK until later this year, both the single and album are already available digitally.

The single last week debuted at 29 on the Official UK Singles Chart on digital-only sales and was yesterday (Sunday) on course to move into the Top 20. Their album, meanwhile, arrived last week at number four on the iTunes chart.

The band's digital progress is coupled with strong support across media, which has included Radio One's Jo Whiley making it her record of the week and coverage in *The Sun*, *Daily Mail* and *Q*. Upcoming press will include features in the *Observer Music Monthly* and *Q*, while The Fray will undertake a UK tour from February 16 to March 3.

"This is an opportunity for the band to be properly introduced to the UK," says RCA Label Group product manager Adam Griffin. "We're confident that they'll be as successful in the UK as they are in the US. The album is full of extremely strong songs."

"How To Save A Life is a shining single, but the album's full of them."

THE FRAY
CAST LIST:
National radio:
Charlie Lyell/John
Knox, Lucia PR
Regional radio:
Steve Tard/Gavan
Hughes, Intermedia

Regional
press: Barbara
Channon/Katherine
Williams, MEC
Marketing: Adam
Griffin, RCA
Online: Justin
Dixon/Seb Weller.

RCA
TV: Jacqui
Quaff/Kenneth
Miller, RCA
Digital: James
Galeazzi, Sony BMG
Mobile: Lewis
Gellie/Andy Letting.

Sony BMG
Sales: James
Layton/Treg
Linden, Sony BMG
Publisher: Jim
Music Publishing

SNAP SHOT



EMI takes steps in US to put major back on track

EMI has taken the first step towards revitalising its US operation with the merger of its Capitol and Virgin divisions.

EMI Group chief executive officer Eric Nicoli acted quickly after flying into New York from Maiden last Tuesday, announcing that the major's Capitol and Virgin interests would come together as The Capitol Music Group.

The frontline pop, rock and urban label group will comprise the Capitol and Virgin Records interests, with Jason Flom as chairman and CEO. Flom, who joined EMI as chairman and CEO of Virgin Records America in November 2005, reports directly to Nicoli and will now oversee the combined Capitol and Virgin rosters in the US. The move sees Capitol's chairman and CEO Andy Slater step down.

The move to bring its US company back into profit forms part of Nicoli's plan to deliver £110m worth of savings to EMI worldwide and create a new "delayered" structure. In his new role, it is understood that Flom will also form part of a new global executive team – comprising Nicoli, new



Flom: chairman and CEO of new division

return to such an approach. Indeed, although EMI's US operations claim a market share of around 10%, it continues to be a loss-making operation. Its biggest international success to come from EMI US in recent years has been Norah Jones, who was launched out of its Blue Note label.

It is understood that Nicoli sees consolidation of the two front-line labels as a simple way of removing significant costs from within the loss-making American division, while retaining its A&R functions; a presence will be retained on both coasts despite the change.

In a statement issued last Thursday, Nicoli said: "The music business shows exciting growth potential, but the environment remains extremely challenging. In order to thrive and meet the demands of a rapidly-evolving and dynamic music market, we must re-think our operations, not only to make them efficient, but also more effective and focused on creative excellence. By bringing Capitol and Virgin into one label group, we will be better equipped than ever to promote and nurture artistic talent."

Commercial radio station launches digital service

Kiss downloads site points way forward

Radio

by Jim Larkin

Empac's Kiss 100 presses the button on a new downloads service this week, heralding what could be the year in which commercial radio fully turns the dream of selling digital music itself into a reality.

The service, which is being launched this Wednesday, pairs the broadcaster with specialist dance retailer trackitdown.net to allow listeners to buy all the tracks played by specialist DJs on the Kiss network.

Not only will it provide a new source of revenue for Empac Radio, but, more significantly, indicates a way forward for the commercial radio sector, which has spent the past year undertaking trials and soft launches into selling digital downloads. Strategies drawn up range from the straightforward, such as allying with a digital retail partner which is linked to a station's website, to more sophisticated technologies which allow listeners to buy music on the move.

"This year will see music radio get to grips with the new millennium version of what has always been its strength, which is its ability to sell music," says technology specialist UBC Media Group chief executive Simon Cole, whose own company has been at the forefront



Cole: tracks available for download

of such trials. "In the music industry, the most effective way to sell records has been to get radio stations playing them. Now those stations have become the natural place to buy them."

Through the Kiss launch, listeners will be able to buy tracks played by specialist DJs such as Carl Cox and John Digweed via the site www.totalkiss.com.

Trackitdown co-founder Ed Real says, "It enables fans to sort the wheat from the chaff of what's available online. What better way of finding tracks than by having the world's top DJs recommend them?"

Such a partnership is not a new idea, however, as GCap's Classic FM launched a similar venture with eMusic last year and has been trialing a partnership with retailer Hear It, Buy It, Burn It for the stations in its One Network, which includes Capital Radio. A decision

on a permanent One Network partner is expected in the next few months, when the group will really begin to push downloads.

GCap head of interactive Paul Sigaloff says downloads will not rival advertising as a means of income in the short term, but he believes they are a vital part of its listener service.

"Downloads are a key element in improving user experiences," he adds. "People who visit our websites will want more than just information about music. They'll want to buy it and should be able to."

But perhaps the most forward-thinking alliance is that between Chrysalis's Heart and UBC Media. In Birmingham last year, the two trialed a system whereby listeners could buy tracks through a button on a Virgin Lifestar mobile phone and have that track delivered to their home computer.

UBCs Cole says the plan now is for a soft launch in London in March, which will involve Heart and one other station, followed by a full-scale launch in May. "Just by the end of the year there will be at least two mobile devices through which users can buy tracks."

Cole says that in its trials the consumers that bought most tracks were those who had never bought downloads before, making this a huge opportunity for the industry. jim@msiweek.com

Live music training academy a step closer

The launch of a new £10m academy to train workers for the live music sector has moved a step closer with the drawing up of a timetable of action.

The National Skills Academy for the Creative and Cultural Industries now has until mid-March to finish a consultation exercise about the academy before preparing its business plan to deliver to the Education Secretary Alan Johnson in April.

The National Skills Academy project steering group, which is co-chaired by Royal Opera House chief executive Tony Hall and Live Music Forum chairman Feargal Sharkey, would expect to be given the decision on its bid in September, with the new school primed to open in 2009.

It is hoped the new training academy could help school around 2,000 people each year in skills ranging from rigging to lighting - skills that are presently in very short supply in the live music sector and have prevented some acts from mounting tours.

Sharkey says, "The industry is telling us it could be out there worldwide doing a lot more and

can't for lack of people with the right skills. The National Skills Academy is all about creating the structured way of getting into the industry that we've always lacked and helping everyone to achieve their full international potential."

Currently, 50 leading music industry employers are being "grilled in focus groups and one-to-one interviews in the consultation process, which will ask questions such as where the the academy should be sited (a site in the Thames Gateway has been earmarked), which courses and colleges should be involved and what the academy should be called. Interested parties can also contribute through the website www.ccskills.org.uk.

The project has support from trade and representative bodies including Big Life Management, Live Nation, EMI Group, MU, Live Music Forum and the Production Services Association. A spokesman for the project team says it is also ramping up its efforts to raise the necessary £3m needed from the industry to ensure the Government provides funds of around £7m towards the project.

Radio in podcast music deal

Commercial radio is on the verge of signing what is being hailed as a "breakthrough deal", which will give it a blanket licence to use music in podcasts.

A verbal agreement between RadioCentre, the new trade body for commercial radio, and PPL, means RadioCentre members will be able to make podcasts featuring music clips lasting up to 30 seconds, excluding voiceovers.

RadioCentre chief executive Andrew Harrison calls it a "breakthrough deal", citing it as an important agreement which "will enable us to compete in a digital world".

A PPL spokesman says, "We are happy to work with the RadioCentre and accommodate licences for the developing models of radio broadcasting. This will be a short-term, non-precedential deal covering the download of programmes which could incorporate 30-second music clips."



Journal: confirmed and to analogue radio

The licensing of music for podcasts has been a contentious issue, essentially because of disagreement between record companies and radio stations as to whether such music should be licensed as a download or a broadcast. No details on the pricing policy underlying the new deal are yet available.

Last week saw the RadioCentre's first member conference since it was formed through the amalga-

amation of the Commercial Radio Companies Association and the Radio Advertising Bureau.

The event at The Playroom in London's Soho drew an appearance from Culture Secretary, says Jonwell, who confirmed that there would be a "television-style switch-off" of analogue radio to support the long-term growth of commercial radio.

She told members that the Government would do all it could to remove restrictions on commercial radio's growth. She said, "It is radio's challenge to make sure it is at the heart of an ever-changing landscape and the challenge for government is to keep that landscape fit for purpose."

Meanwhile, River managing director Ninya Han revealed the company would be supporting Channel 4 in its bid for the new national digital multiplex licence, which regulator Ofcom formally advertised last December.

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IT'S GAGA: the mysteries of American radio

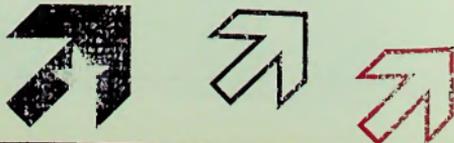
Radio has historically been the single most important way of getting potential fans to hear your music. This session will provide an overview of the changes that have been sweeping the US radio sector over the past two years - and their impact on anyone looking to raise their profile in the US. How important is radio for new acts today? What is the current shape of radio since Elliott Spitzer's assault on the sector? Which formats are on the rise/in decline? How have satellite and internet stations changed the landscape? And, fundamentally, who are the programmers that UK artists need to know?

TAKING THE SCENIC ROUTE: alternative pathways into the media

There is more to US exposure than just radio today, with primetime TV shows such as *Gray's Anatomy* and the OC becoming increasingly important for new UK acts looking to expose their music to a mainstream audience. In turn, while tastemaker blogs and websites are helping acts to build buzz and find an audience. How do you get your artists featured on these new channels long before radio picks you up? How do you capitalise on the buzz? And how do you get to these powerful channels without the help of major label muscle?

HITTING THE ROAD: taking it live

The importance of beating the US live trail for any ambitious British act is well documented. But, does it remain as important as it has always been in the past? This session will examine how healthy the US live market is, asking how younger UK acts (or even heritage acts) get on 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 support?



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In a spin on the traditional demo jury, a series of informed US-based executives will bring the curtain down on the day by running the rule over a handful of new British hopefuls. This session will see a selection of our American guests listen to a string of tracks by British acts with big hopes in the US and offer some genuinely practical suggestions for their campaign. How will radio respond to their sound? Would alternative media be more appropriate? Are some markets more appropriate than others?

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they made it in America

Making It in America will bring together some of the key players in the US and International market to talk through the stories behind their own successes. Using a series of case studies of projects, big and small, it will provide an insight into the tactics and approaches which have helped their artists gain a foothold and secure genuine success Stateside.

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Rick Krim is helping UK artists crack the notoriously tough US market. *MW* discovers how

VH1 talent chief is an English fan in New York

Profile



by Ben Carlew

"You know one band I really like?" ponders VH1 executive talent and music programming vice president Rick Krim as he leans back in his chair, high above New York's Times Square. There's a broad smile on his face.

Who indeed? At a guess, Krim could maybe be talking about Keane, James Blunt or Snow Patrol. These are all acts that he has played a big part in breaking in the United States, thanks to his patronage at VH1, which has become a key champion of British acts in the US under his guidance.

Or maybe he means Go Go Dolls, Good Charlotte or Train - bands he helped to sign and develop during his six years as senior vice president of talent acquisitions and marketing at EMI Music Publishing.

The answer, however, is more unexpected. "18 Wheeler," Krim says, referencing an obscure Creation Records band, perhaps best known for being introduced by Tony Blair as "Wheeler 18" at the 1996 Labour Party Conference. "Which never even came out here."

You don't expect to be discussing little-known indie bands with one of VH1's senior executives. And even less so in the US, where for many years British acts have struggled to find success.

And yet, the fact that this situation is now changing - with Snow Patrol, Keane, Coldplay, Corinne Bailey Rae, James Blunt, Joss Stone, KT Tunstall and even Aquilina enjoying recent Stateside success - is thanks, in part, to Krim.

Since taking up his current position in February 2001 - a return to MTV Networks, which he first joined as a business manager in 1992, climbing vice president of talent and artist relations in 1992 - the VH1 exec has championed a remarkable range of new



Krim has championed a remarkable range of UK talent, such as Joss Stone

acts, many of them British, and in many cases where radio and the press weren't interested.

What's more, his love of 18 Wheeler is no anomaly - Krim is both a dedicated music fan and, by his own admission, a committed Anglophile. "I have always been a big fan of UK music," he says. "I am a pop fan and I love great songs. There is a great history of British bands and that sticks with you. We

I love the Arctic Monkeys, but I would have been surprised if they had sold millions of records

always had the big three at college - The Smiths, The Cure and Depeche Mode."

These three bands were, of course, active in the mid-1980s, when British music was enjoying one of its most fertile periods in the US. That UK acts are now returning to prominence, Krim believes, down to a wave of new artists with a more universal appeal.

"There are some things out of the UK that are a bit quirky," he says. "For example Pulp. It is too British. Or Arctic Monkeys - they

do OK, but they don't really sell that much. Whereas Snow Patrol, with Chasing Cars, it doesn't matter where they are from. Or KT Tunstall with Black Horse - it's just catchy.

"It's not a UK sound; it is a sound that works well here, especially if the audience is more adult. They have brought great songs, but it is not too British or music with a very heavy accent."

Another important factor, Krim says, is that none of the acts he has championed have been press darlings - something he feels may have hobbled the Arctic Monkeys in the US.

"They haven't really had the big breakthrough. The bar was set very high for them: the next big thing, that is a tough moniker to carry around," he says. "I love the Arctic Monkeys, but I would have been surprised if they had sold millions of records. There is some press optimism."

Yet if Krim remains upbeat about the prospects for British bands in the US, it is partially in acknowledgement of the power that his own station can wield, particularly among the 25- to 34-year-old demographic.

"VH1 can break bands ourselves," he explains. "That wasn't the case a few years ago. We have



UK in the US: Snow Patrol (top) and Keane

grown a lot over the past three or four years."

Much of this is down to the station's You Oughta Know initiative, launched in May 2005, which allows the station to break new artists by giving them exposure, both on air and online, over a period of 20 weeks.

"We know for our audience that it takes time," Krim says. "We have to hit our audience over the

TV networks use music, running the name of the artist and the song instead of paying

head. They have to see it every day. That has been really effective. And there is no other channel that can do that."

If time is important for the audience, it is equally so for labels. Krim explains that a label will typically be given two months' notice before a track becomes a You Oughta Know and they should use this to formulate a marketing plan that will run concurrently with the exposure. If the label is not able to match VH1's commitment - as was apparently the case with Embrace's

US label Lava - then the station will scale back its involvement.

"We loved it [Embrace's *Alphas*] and then at some point decided that the label wasn't going to match the commitment and we pulled it back. We figured it wasn't going to work," Krim says.

Equally important for the labels is to ensure that the video will appeal to a VH1 audience - a good example being the promo for James Blunt's *You're Beautiful*, which Krim says managed to really sell the artist.

Then, if an artist is really committed to breaking America, the hard work starts. "You have to work the room," Krim says. "Get copies of the CD to everyone in the office. Get the band into the office [as has happened with James Blunt and KT Tunstall] or rent out a bar and get the VH1 staff down. Then we feel like we are on to something early on.

"If there are acts that we can own, it is selfishly great for us to brand someone as a VH1 act."

To co-ordinate all of this needs a concerted effort from the labels, but not necessarily the traditional major label structure, Krim explains. "The majors, when they get behind an artist there is nothing more powerful, but there are opportunities out there more so than before. You don't need a label. People have ways of finding their music," he says. "The new big thing here is music licensing. TV networks use music, running the name of the artist and the song instead of paying."

Looking to the future, Krim believes that both Lily Allen and The Feeling, whose debut albums come out tomorrow (Tuesday) and February 27 respectively in the US, have a good chance of replicating their UK success in the States.

"I hope that The Feeling will do well. The video is great, musically they are great," he says, while indicating big support for Allen from the broadcaster.

"But it's not just personal tastes," he concludes, with a smile. "There are plenty of things that I am passionate about that wouldn't work for VH1," he says. "But where there is something that we love it gives us more incentive to stick with it. We will go that further yard to get it to the next stage."

ben@musicweek.com

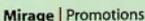
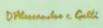
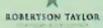
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New business models, free music and the future of DRM top 41-year-old event's agenda

Midem addresses new world order

Mergers

by Martin Talbot

Anyone who has been to Midem over the years will tell you that Cannes in January boasts weather that can change with the tide.

But if the weather is changeable, Midem has also seen a wide range of industry moods too. Battered by the addition of MideNet eight years ago, this 41-year-old conference has become perhaps the most reliable barometer of music business health.

And, after several years of stragling into the music business crystal ball, this year's event reflected an industry that is realigning itself with a world built on new models.

The future of DRM, the potential for ad-driven "free music" services and the fate that awaits both Indies and majors were the key topics of debate in Cannes. Typifying the mood of change, perhaps, was EMI, the first major to grasp the nettle and make some tough decisions in 2007. The company's new chief executive officer Eric Nicolli arrived in town during MideNet, using the presence of executives from around the world to speak for the first time to his national chiefs, along with his newly-promoted chairman and CEO of EMI Music International Jean Francois Ceccillon.

As Nicolli held meetings upstairs, the talk of the Cartron was the inevitable actions that will be taken by many of their major rivals over the coming weeks and months. None will be immune was the verdict.

Indeed, many of the more senior major label players at Cannes privately admitted that the traditional record company model simply does not work in an age when physical sales are unlikely to do anything but decline – and with no guarantee of an offset by the rise of digital. Some were looking at

TVT's boss suggested the industry's younger customers will never shake the belief that music should be free

broader participation in other revenue streams, notably live.

Inevitably, perhaps, at an event which is dominated by independent and digital players, the consensus was that DRM's days must be numbered.

TVT president Steve Gottlieb took the debate one step further. The industry's younger target customers, he suggested, will never shake the belief that music should be free. For that reason, labels – in



Midem: the big hall was buzzing with delegates last week

Focus of attention on independents, as initiatives bear fruit

One striking example of the changes within the business, as illustrated by Midem, was the string of initiatives designed to improve the chances of independent labels making an impact commercially.

Indies – who dominated a Midem event that attracts around 1,400 labels from all over the world – refuse to be cut out of the industry's future and took key steps to ensure this is not the case in Cannes.

Yet it is not just the indie establishment who believe independents are the future. The retail model that has turned eMusic into the second biggest digital retailer in Europe – after iTunes, naturally – is founded on indie repertoire, and not just because they are the only companies who will sell DRM-free downloads. President David Pakman says the service will continue to be alternative in spirit even after major deals are struck, to help differentiate itself from the rest of the retail market.

Midem also witnessed a key major label executive describing independent labels as "the lifeblood of the industry". Universal slabs president Larry Krenn said the future would see it increasingly "fall to the Indies to find new talent", as the effect of the "long tail", along with declining unit sales in the US, would make it increasingly tough for artists to get signed to majors.

In turn, former Island Def Jam artist Shaggy – now out of a deal – is a new member of the independent community and is clearly enjoying the experience.

"Take it from somebody who has been through three or four different majors, the game has changed," he told a press conference on Tuesday. "[Being independent] is liberation in many ways. When you are signed to a major, they will have you tied up lock stock and barrel, and they will make a deal with a download, with an iTunes or ringtones and then give you a percentage.

"Now you can make the deal and give them a percentage. This is what the game is right now."

Undoubtedly the key initiative on behalf of Indies at Midem was the launch of Merlin, the world's first global media licensing agency for independent labels. Speaking in Cannes, former Shink CEO Charles Caldas, who is heading the new non-profit agency, based in The Netherlands and London, said Merlin was a one-stop licensing shop, promising "equitable deals for all independents".

"The challenge for the independent sector, and one that it will meet by forming this organization, is that as new revenue streams and paths to market emerge we have to be there," said Caldas. "We are 80% of the market, we are the king tall, we are the youth market, we are the product and the music that these new services that are building their businesses on."

Within 24 hours of its

launch, Merlin had secured its first deal – a global agreement with digital music service provider Spotify to help smaller labels remunerate their catalogue online.

"The Indies are not going to be left out of new revenue streams," declared defunct AIM chief executive and WIN president Alison Wenham. "Rather than sitting on the outside of the tent looking inwards, we intend to be inside the tent getting the value for the music."

Midem also saw the UK's Music Publishers' Association announce a one-stop digital licensing solution for independent music publishers, who make up around 30% of the UK's business.

The new service means publishing companies will be able to sign up to an agreement, which has been secured by the MPPI with the MCPS-PRS alliance, allowing their repertoire to be accessed collectively in online and mobile music services throughout Europe.

Having used Midem to unveil figures that reinforce his DRM-free service's claim to be the biggest download service in the world after iTunes, eMusic president David Pakman is certainly reveling in a DRM-free world.

The service, which operates only an English language service in Europe, has sold 4.5m downloads in Europe since its launch last September. Around 3.2m, or 70%, of that came from the UK, with 16% from France and Germany and 12% from France, says Pakman.

If the DRM issue is shuffling slowly towards resolution, licensing of publishing rights – a relatively dry, but crucial issue to all digital music services – saw massive steps forward.

EMI Music Publishing announced the launch of a pan-European digital licensing deal with a new agency called Celas which has been created in Geneva and the MCPS-PRS Alliance – albeit a service which has been active since January 1 this year. Under the initiative, Celas (Central European Licensing Administration Society) will offer a single point of contact which digital retailers will be able to licence tracks for online or mobile distribution across Europe.

Warner Chappell also took a step forward with its own initiative, which – after meeting with opposition to 20 collection societies from across Europe and offering them a deal – will give digital retailers across web or mobile the opportunity to license from the society of their choice.

The societies were told they can start licensing WCI's Anglo-US repertoire on a non-exclusive basis, as soon as they sign up to the principles. Warner Chappell senior VP international legal and business affairs Jane Dyball expects the system to be operational within the first six months of this year, with a first deal in

If the DRM issue is shuffling towards resolution, licensing of publishing rights saw massive steps forward

place within the first quarter. Both moves enable the industry to remove one of the biggest complaints from digital retailers at past MideNet events, namely the nightmare of licensing publishing rights across Europe.

No doubt, new problems will arise by next January. And then, as ever, Midem will provide the opportunity to take the industry's temperature once again. martin@musicweek.com

particular – have to start moving towards a new model whereby they create advertising inventory around their catalogues and extract value that way.

Leo Ottagliani, CEO of Intent Media works – which provides technology for distributing licensed digital content and advertising online – believes such offerings provide a significant opportunity for the business.

"The ad-supported model is not

an absolute change," he says. "It is a bit of a shift, a re-balancing of how we get revenues. We are opening up new channels. I can see the model improving, there being more opportunities."

In turn, in his keynote interview, RealNetworks chief Rob Glaser outlined a clear worldview in which there are three options for digital music: the closed platform/device solutions offered by Apple and now Microsoft via its recent launch of

the Zune player; a zero DRM MP3-based approach (his most preferred); and a third way that involves subscription services governed by DRM and download purchases governed by transactional watermarking. The challenge, he said, was for major labels to take the plunge and abandon their current loyalty to existing DRM models. Until they did, he insisted, a decline in physical sales outstripping the uptake of digital is inevitable.

Minister hints at u-turn over Gowers

MP urges Euro assault

Government

by Martin Talbot

Music minister Siann Woodward used last week's Midem conference to urge the British music industry to take its term extension campaign to Europe.

And he appeared to open the door to a change of position in the UK, which could see an agreement to extend term of copyright on sound recordings – against the recommendation of the Gowers Report.

Woodward, who spent two days at Midem, spent time to meet members of the UK's Music Business Forum on the Sunday to discuss a range of issues – including Gowers' verdict on term extension.

He emphasised the importance of music to the economy. "We have a music business that sits within the creative industries which is now 8% of the economy and growing," he said. "Now, agriculture is less than 1% of the economy; the music business is bigger than the agricultural industry – and we used to have an agriculture minister!"

"What we in the Government



Woodward said, "If you want to change the argument, you have got to get into Europe and understand that the importance is to change the attitudes of the Governments in Spain, Italy, France, Germany..."

"But the music industry needed to understand the weight that it has and use that, at the right level, he said. "In some ways, it looks like a young industry in its response to Government. It didn't get its own way on term extension."

"But the industry needs to conduct quite a sophisticated campaign on this and fight its corner not only with the British Government, but at a European level, too."

Woodward even promised that the UK Government would consider changing its position if a clear message emerged from Europe.

"If the consensus in Europe were to change – if the EU were to say, in six to nine months' time, due to overwhelming pressure from member state countries, that it should change the current position on this – and if the consensus in the British industry was that there should be change, then there would be one."

Woodward said he was using the trip to gather information for his creative industries Green Paper, which he is preparing for publication later this year. The report will aim to highlight where Government can help and support creativity and talent on a grass-roots level, adding that he wanted to learn where chance can be taken out of the process of developing talent.

"Take Corinne Bailey Rae," he said. "Here is someone who comes from Leeds, who happens to get the opportunity to play classical violin, who happens to end up singing in her church choir, who happens to have a youth worker, that there are more youth workers and more centres of creativity."

"If we want to make sure there are more stories like this, we need to make sure there is access for children to play classical violin, that there are more youth workers and more centres of creativity,"

martin@musicweek.com

SHINY TOY GUNS

Mercury act Shiny Toy Guns took to the stage at the Martineer Hotel in Cannes last Sunday night as part of the Midem opening night party, in association with EMI Music Publishing.

The Los Angeles-based band was part of a notably cosmopolitan line-up to mark the opening of the 41st Midem, alongside Canada's Justin Rutledge, Sweden's Mando Diao, New York septet Naturally 7 and German DJ duo the Beatsteaks.

"We went to most of our international offices to select the line-up," says EMI Publishing managing director Guy Moot. "These are groups that we are tipping for the future."

Moot explains the event was a fantastic opportunity to showcase his acts to an audience that

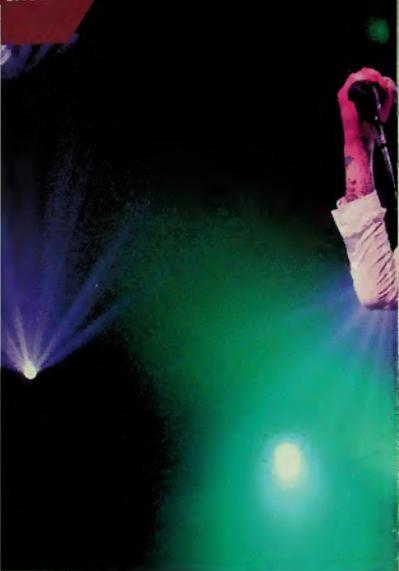
was wider than that of a typical music industry showcase. "It was a unique chance," he says. "There were record companies, journalists, people from film companies, brands. It really was great."

"Things are going to come out of this, no question," he adds. "Fox [Film] absolutely loved the bands. That is typical Midem. You might not do deals on the day, but over the next three to six months things always develop."

Shiny Toy Guns returns to Europe in February and March for a UK and Ireland tour, including an NME Awards show with The Rapture on February 28 and dates with Fall Out Boy.

Mercury releases the band's new album *We Are Aliens* on March 19 and a single, *You Are The One*, on April 2.

SNAP SHOT



What we in the Government have to do is recognise the value of this industry

Siann Woodward

have to do is recognise the value of this industry and address the changes and opportunities to that industry."

But Woodward fell short of promising support for the industry on term extension post-Gowers, indicating that the industry now needs to take its argument to Europe.

"You can't fail to be impressed by the strength of the argument which has been made by the music industry, but that is a debate which needs to be conducted at a European level," he said.

Woodward said he was absolutely aware of the UK industry's view on the topic, but suggested that other cultural ministers around Europe were less certain about the view in their markets. Woodward added he sensed ambivalence on the continent about the issue.

Warning the UK industry against "hammering on about Gowers," he sidestepped the suggestion that the UK Government should support the UK industry in any international lobbying effort.

Launches

New songwriter alliance formed

Representatives from some of Europe's biggest composer organisations announced the formation of a new pan-European songwriter association. The **Alliance Of Popular Composer Organisations In Europe (Apcoe)** initially comprises songwriter associations from the UK (the British Academy of Composers and Songwriters), Austria, Denmark, Finland, France, Germany, Iceland, Latvia, Lithuania, Norway, Spain and Sweden.

DRM specialist SDC unveiled plans to power a full track, DRM-protected mobile music download service in China. The service will be China's first DRM-protected mobile service and will be offered by Beijing Digital Telecom – the country's top mobile handset retailer partnership with Siemens.

AT&T MusicShop announced a new service that it says will make it the first digital service provider

offering dual delivery for music videos. The company said the announcement will mean that its customers will be able to offer the delivery of music videos simultaneously to online and mobile accounts.

Sedona Media launched its new Digital Disc media, which combines a player device with the album itself. Austrian label **Preiser Records** has launched what it says is the world's first classical music web store, www.preiserrecords.at/suche, which can be searched without knowing the title, composer or performer. Instead customers search by criteria such as mood, tempo, style and preferred instruments.

Digital

Warner links up with Dailymotion

Warner Music Group signed an agreement with **Dailymotion** to distribute the majors' content via the service, the world's second largest global video-sharing website. The deal means that music videos from Warner Music's roster will be made

News highlights from



Midem 2007: Attendance down but variety of content

available, as well as artist interviews, programming and behind-the-scenes footage.

UK company Adstream, which provides digital asset management and distribution services for the worldwide advertising market, has reinforced its service to include digital music distribution. As a result of a deal with **Muscrypt**, Adstream-DMS (Digital Media DistributionSystem) will launch in the

► Which BPI bod sleepwalks into the Martinez bar, dressed only in his boxers?
- Midem Diary, p14-15



Delegates are down, but diversity is up, say organisers

Attendance may have been down, but the diversity of participants at Midem 2007 illustrates the event's continuing importance to the wider music industry, according to Midem director Dominique Leguern.

In total, 9,452 people attended the 41st Midem, down from 9,790 in 2006, reflecting a difficult period for the traditional music industry. However, with an increase in both the number and variety of companies exhibiting - 2,376 in 2007, compared to 2,310 last year - Leguern says that Midem remains vital.

"We have heard a lot of things about what is going on in the industry," she says. "We know that the record industry is not in the best of health. But we are a market for the music industry, not just the record industry."

"We have to have all the components of the music industry value chain. Every year we have to analyse what are the new components of the value chain, for example, a couple of years ago content aggregators didn't exist."

"The diversity of the business models that are open is amazing," she adds. "But I am not able to tell you which will be the



41 not out: Britlane at Midem 2007

goldmine of the future."

This diversity was also evident in the number of different nationalities who attended Midem, which although slipping slightly - from 93 in 2006 to 91 this year - included first-time representatives from the Bahamas, Bahrain, Belarus, Ecuador, Gambia, Mauritius, Puerto Rico and Serbia. Other highlights included the first national Chinese and Russian pavilions, as well as a 35% increase in participants from the US.

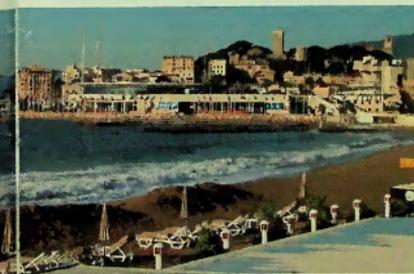
And, with representatives from the British, French, German and Chinese governments, among others, all making visits to Cannes, Leguern argues that the event has an increasing political importance.

"The issue of the music industry is now taken very seriously by every country. It is not just about artists, it is about employment. When the major companies have to reduce their staff, it affects the economy of a country," she says. "Next year we will see an increase from the new Baltic republics and from the new additions to the European Union."

Fran Nevrlka, chairman and CEO of PPL, says, "For PPL, MIDEM is always crucial - we now have a global remit to collect overseas public performance and broadcast income for the majority of British record labels and performers. This year's priorities were to present our new united front with the performer community, with focus on providing a first class service, and to continue our dialog with overseas counterparts."

Finally, participation at MidemNet was up in 2007, with 1,322 attendees, compared to 1,206 last year.

the front line at Midem 2007



Companies up, reflecting a difficult 12 months for the recording industry

technology for the distribution of licensed digital content and advertising via the internet.

► Digital distribution company IODA is to launch IODA UK, after completing its acquisition of Uploader, a leading European digital music distributor based in London. IODA UK will retain all existing Uploader staff, with co-founder Pete Dodge heading the division as managing director.

Deals

Wippit inks ITN archive deal

► Wippit signed a deal which enables it to supply customers with content from ITN's music archives.



The material contains performances and interviews and date as far back as the Thirties.

► Online concert video archivist Fabchannel unveiled the **FabPlayer Beta**, an embedded concert player which enables consumers to integrate video footage into websites, blogs and desktops.

► The French and German music export offices are to create a joint commission, with the goal of helping the two countries work together to promote their home-grown artists.

Variety at Midem: 91 nationalities took part in this year's conference

Overall sales of French music abroad fell in 2005, down 14% to 298M units, however, the UK was fertile territory for French artists, with more

than 500 titles released and more than 600 concerts by French artists over the year.

► **Ericsson's** white-label music service is offering a considerably expanded music archive following a content deal with digital distributor The Orchard.

► **Groove Mobile** struck a deal to build a UK mobile music store for Universal. Groove Mobile will build and operate the store, which will enable UK phone users on any service provider to have instant access to full track downloads from Universal's UK catalogue, ordered by SMS short codes.

UK and Ireland this month, with services in Europe and Australia to follow. Adstream-DMDS is a digital file transfer system which allows record labels to deliver broadcast quality music tracks and promo material direct to radio stations, press, agents, promoters and media outlets via the internet.

► Online music licensing marketplace **Ricall** linked deals with **Notting Hill Music** and **7digital**. Under the

Notting Hill Music deal, the publisher will open its catalogue, which represents more than 25,000 copyrights, to Ricall's licensing platform. Similarly, the deal with 7digital will add tracks from 7digital's IndieStore, a service that allows unsigned artists to upload and sell their music online, to Ricall's library.

► **Tag Strategic** managing partner Ted Cohen joined the board of **Intert Media Works**, which provides

Vintage performance shows there is plenty to look forward to despite the industry negativity in Cannes

Winehouse raises the Midem spirits

EDITORIAL
MARTIN TALBOT



There are many ways to judge Midem. For most – who invest hundreds and thousands of euros in a week of networking at the coldest time of year that Cannes has to offer – it is all about the deals.

But Midem has also become one great big lump of seaweed; the event which shows which way the wind is blowing. And this year it was, overall, about a hefty dose of pessimism.

It has certainly been a chastening start to the year, given events at EMI, HMV and – in the UK – Music Zone, Woolworths and others. Such events left many arriving at Cannes already convinced that the world is coming to an end. But Cannes was also a moment when the industry showed how it is sorting itself out; Merlin and Celas are both part of this drive.

Of course, cynics may argue that it is late in the day. But the world is not on the brink of collapse just yet, not in a market which – for all the negative headlines – has just enjoyed four of the best years for album sales in the history of the UK industry.

One of the great strengths of Midem is its position as a forum for debate and discussion. It is easy, however, to spend days in the bars and restaurants dwelling on the problems, but forgetting about the music. That, perhaps, is Midem's greatest failing.

In more than 10 years heading down to the South of France, I can count on one hand the memorable live performances I've seen. But, in 45 short minutes, Amy Winehouse leapt straight to the top of the list last Monday. In what was an uncannily timely appearance – with her album top of the UK chart for a second week – she provided a superb performance which highlighted all that is great about British music.

Winehouse can claim that rare triumvirate – a great voice, sassy charm and a commercial edge to boot. She is also absolutely compelling viewing, someone with true stage presence and the ability to make you feel that literally anything might happen next. She really does seem to have it all.

It is hard to believe that the relatively little-known singer who appeared at *Music Week's* own City Showcase gig three years ago now has Europe at her feet. And, if Europe is first, the US should follow soon after.

Maybe it was the fact that we were plugging *MW's* new conference Making It In America while in Cannes, but talking to executives, the vibe and excitement about British music came through loud and strong.

One very senior US A&R executive predicted to me that this year could herald that long-awaited British invasion.

Of course the danger of complacency is ever present. But the talent certainly seems to be there. Nobody should give up on the music business quite yet.

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Dooley's pos

The great and the good – and the not so good

DOOLEY'S MIDEM DIARY



As 12,000 delegates began descending on Cannes for Midem and its techno-savvy sister Midemnet, the plethora of glamorous gold-shoe-clad, poodle-escorting grannies began to fade into the background. Each January, music professionals from nearly 100 countries, representing every sector of the industry from recording to mobile, meet in the French Riviera in the hope of closing deals and opening up a network of business associates. The day before the opening of the 41st Midem proper, industry heavyweights came together for the third Midemnet event.

Saturday, January 20: 9.30am. It is the first day of Midem and the mild, sunny conditions of yesterday have remained – almost a shame to spend all day in the Palais.

11.30am. One of the first panels hears Last.fm co-founder Felix Miller claim the interactive online radio service now has access to 65m tracks – perfect, he admits, for finding his favourite deep Japanese jazz acts.

1pm. Explaining the very real need for the formation of the world's first independent licensing agency, Merlin, Beggars chairman Martin Mills reads a series of emails. The emails, between the Merlin member and a 'household name music service', found the service admitting that, despite paying major labels, "I had not yet started paying independent labels for video streaming on a revenue share basis or otherwise". The member protested, only to be met with an email in which the music service went on to say that it takes the position that it will not pay independent labels. Allegedly.

1.15pm. Newly-appointed

Merlin CEO Charles Caldas confirms that the organisation would take legal action against any company that refused to pay. Just as well that Compact

Collections's James Sellar won a music playing N91 in *Music Week's* recent competition. The poor fella left his Video iPod and brand new Bose headphones in the seat pocket in front of him on the EasyJet flight over to Cannes. Ouch.

6pm. Dooley is overwhelmed by the sheer weight of 14-year-old girls filling the streets and desperately inquiring after tickets for tonight's NRJ awards. With the likes of Gwen Stefani and Christina Aguilera in attendance, it is indeed a hot ticket.

Midnight. With The Carlton proving a little subdued, the Majestic was buzzing with excess and talent such as New York-based Lady O, who, despite looking anything but innocent, was taken aback by the mere whiff of hard liquor.

5am-ish. Which BPI bod sleepwalks into the Martinez bar, dressed only in his boxers? And Dooley thought PJs were still de rigueur at the BPI for a few more weeks yet.

Sunday, January 21: 9am. It is all aboard the shuttle bus to Cannes from Juan Le Pins, where Dooley has been stuck because of 'hotel problems'.

9.30am. The Palais is reverberating to the sound of enthusiastic bander and, in stark contrast to yesterday morning, the stars are actually billf!

10am. It's up to Auditorium Debussy for a non-too entralling Mobile Industry Survey results presentation, during which we learn that the public is more aware of musical ringtons than the opportunity to download songs. Scary.

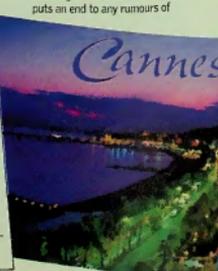
Noon. EMI calls a press conference alongside members of The Shiny Toy Guns. Dooley silently questions whether it's really rock'n'roll to wear shades in a room free of natural light.

2.30pm. CMI Music Publishing co-CEO Roger Faxon rather modestly puts an end to any rumours of

Cannes

'I'm just a dickhead'

Amy Winehouse, when asked her star sign



Classified

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Club Charts 03.02.07

The Upfront Club Top 40

Rank	Artist	Title	Label
1	DANCE NATION HOPE	YOUR LOVE	Mercury
2	DRB PROJECT	HOLD ME TILL THE END	Mercury
3	CAMILLE JONES VS. FEDDE LE GRAND	THE GREENS	Mercury
4	SOPHIE TILLS-BEYTOR	CATCH YOU	Mercury
5	MAISON VS. PRINCESS SUPERSTAR	PERFECT (EXCERPT)	Mercury
6	VAERDUS	HAND RAISERS VOLUME 1 SAMPLER	Mercury
7	ROBBIE RIVERA FEAT. JUSTINE SUSSA	FLIRT AWAY	Mercury
8	CAT - BRODIE	WHY I WANNA DO ME WRONG	Mercury
9	RODQUE	TRAPERS WAY TO GO	Mercury
10	KASABIAN	ME PLUS ONE	Mercury
11	STONEISLAND	SIDS	Mercury
12	SIMMONS & CHRISTOPHER	FEAT. GLASS ACTION WEEKEND	Mercury
13	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	Mercury
14	NAOMI MARSH	DO YOU FEEL LIKE	Mercury
15	ERIQUE	THE BEAT IS ROCKIN'	Mercury
16	W-F-E-I FEAT. MELANIE M	BE WITH YOU	Mercury
17	DELERIUM FEAT. ISABEL BARRAKORIAN	ANGELIUS	Mercury
18	TYKEN FEAT. AVA EBBY	WORLD	Mercury
19	ATRIUM	I'M LOVE WITH YOU	Mercury
20	ERIC PIVVZO	VS. FLOYD PROPER EDUCATION	Mercury
21	THE KATIE MARBLE HOUSE		Mercury
22	JUNIOR JACK	DARE ME (STUDIO)	Mercury
23	DR FLASH & THE JONER	I'M THE AIR TIGHT	Mercury
24	JUST JACK	STARGAZING IN THEIR EYES	Mercury
25	KELLY LORENA	I WILL LOVE AGAIN	Mercury
26	DANNI MUNGILE	HES THE GREATEST DANCER	Mercury
27	UNDER THE INFLUENCE OF GIANTS	WAMAS ROOM	Mercury
28	STARROOM	BILLIE LEAN (PEOPLE ALWAYS TOLD ME)	Mercury
29	SHANIE DONT	GIVE ME YOUR LIFE	Mercury
30	BEN MACKLIN	FEAT. TOGER LITLY FEEL TOGETHER	Mercury
31	K-KLASS	RHYTHM IS A MYSTERY	Mercury
32	FREEMANS	FEAT. SHEILA GARRETT RAIN DOWN LOVE	Mercury
33	STAR ALLIANCE	FEAT. SHEILA GARRETT HES A RUNNER	Mercury
34	BOOTY LOU	BOOGIE 2NITE	Mercury
35	CASPADIA	MIRAGE	Mercury
36	PUBLIC DOMAIN	FEAT. LUCIA HOLM I FEEL LOVE	Mercury
37	SHARA GATE	YELLY	Mercury
38	MAMA PATTI	PARTY ALL THE TIME	Mercury
39	10.10	TOO LITTLE TOO LATE	Mercury
40	THE BROTHERS	LUNK ARE U ON DRESS	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	HIGH STREET	HOWZAT TOUCH MYSELF	Mercury
2	LADY SOPHERIA	WELL YOU WANT ME	Mercury
3	LOVEHORN	ON FEAT. BOY GEORGE	Mercury
4	MADON	RICHIE OTT PRESIDENTS DND V	Mercury

THE PLAYLIST

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The Dance Upfront number one
The Klatie: new upfront entry at number 21

Dance Nation rule charts

By Alan Jones
It's a double Dutch success this week for **Dance Nation**, whose *Move Your Love* explodes 9-1 on the Upfront Chart, while making an identical move on the Commercial Pop Chart.
The Amsterdam-based duo - also known as Double Nation - have built the track (another entrant in the current electro stakes) around the instrumental *On The Move* by **Bartezko**, a number one club hit and number 18 success hit in 2001.

Move Your Love is released on the Ministry Of Sound hot Date imprint - home to recent and current crossover smashers by Fedde Le Grand, Mason, Eric Prydz, Sharam, BeatFreakz, Tom Vony, Supremode and more - and gives the label back-to-back number ones on the Upfront Chart, where **Abderrahmane Camille Jones** topped the chart last week with *The Greens*. The latter disc slips to number three this week, and the more sharp-eyed among you will have noted that this artist's credit has now been amended to **Camille Jones Vs. Fedde Le Grand**, under which name it will be commercially released as *The Greens* follow-up to *Hot Your Hands* (up from Detroit).

Dance Nation made its intentions obvious last week when gathering the Top 10 of both charts. It's a quieter week for new entries this week with Swedish band **The Klatie** (originators of the *Jose Gonzalez* smash *Heartbeats*) taking top debut honours on the Upfront Chart, entering at number 21 with *Marble House*. **DRB** hold *Me Till The End* - which fell just short of denying **Dance Nation** on the upfront chart, where it jumps 10-2 - to its highest new entry on the Commercial Pop Chart, at number five.

There are no new entries at all on the Urban Chart, but there is a new number one, with **The Game's** Let's Ride competing a rapid 13-1 climb to replace *Be* by **Hip Hop 15** Dead, which has topped the chart for the last fortnight. Two other record making good progress on the list are **Nathans** *Do Without My Love* and **Justin Timberlake's** *What Goes Around*. **Comes Around** Nathan - signed to Mark Morrisson's *Mora label* - jumps 9-3 with support up 36%, while **Timberlake's** latest registers a 24% improvement, and passes its static predecessor. *My Love* has been in the Top 15 for 15 weeks so far.

COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	THE GAME	LET'S RIDE	Mercury
2	HIP HOP 15	DEAD	Mercury
3	THE KATIE MARBLE HOUSE		Mercury
4	THE KATIE MARBLE HOUSE		Mercury
5	THE GAME	LET'S RIDE	Mercury



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

MUSICWEEK

The Official UK Charts 03.02.07

SINGLES

1	MIKA GRACE KELLY	Sing
2	JUST JACK STARRZ IN THEIR EYES	Memory
3	MASON EXCEEDER	Rock
4	JOJO TOO LITTLE TOO LATE	Memory
5	THE VIEW SAME JEANS	R&B
6	FALL OUT BOY THIS AIN'T A SCENE, IT'S AN ARMIS RACE	Memory
7	KLAXONS GOLDEN SKANS	Pop/Rock
8	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	Pop/Rock
9	THE ORDINARY BOYS I LUV U	Pop/Rock
10	ERIC PRYDZ VS FLOYD PROPER EDUCATION	Pop/Rock
11	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	Universal
12	LEONA LEWIS A MOMENT LIKE THIS	Sony Music
13	BLOC PARTY THE PRAYER	Wichita
14	BOOTHY LUV BOOCIE 2NITE	Red Karik
15	TAKE THAT PATIENCE	Pop/Rock
16	THE FRAY HOW TO SAVE A LIFE	Epic
17	AKON FEAT. EMINEM SWAGG THAT	Universal
18	CASCADA TRULY MADLY DEEPLY	All Around The World
19	P DIDDLE FEAT. CHRISTINA AGUILERA TELL ME	Americ
20	LITTLE MAN TATE SEXY IN LATIN	V2
21	SHARAM PATT (PARTY ALL THE TIME)	Island

ALBUMS

1	THE VIEW HATS OFF TO THE BUSKERS	Island
2	THE GOOD THE BAD & THE QUEEN THE GOOD THE BAD & THE QUEEN	Island
3	JAMMY WINEHOUSE BACK TO BLACK	Pop/Rock
4	JAMES MORRISON UNDISCOVERED	Pop/Rock
5	THE FRATELLI COSTELLO MUSIC	Felak
6	SNOW PATROL EYES OPEN	Felak
7	RAZORLIGHT RAZORLIGHT	Wings
8	KEANE UNDER THE IRON SEA	Island
9	LILY ALLEN ALRIGHT, STILL	Royal
10	PAOLO NUTINI THESE STREETS	Atlantic
11	TAKE THAT BEAUTIFUL WORLD	Pop/Rock
12	KASABIAN EMPIRE	Columbia
13	OASIS STOP THE CLOCKS	Big Brother
14	SCISSOR SISTERS TA-DAH	Pop/Rock
15	THE BEATLES LOVE	Apple
16	AKON KONGICITED	Universal
17	THE KILLERS SAM'S TOWN	Wings
18	THE ORDINARY BOYS HOW TO GET EVERYTHING...	Bluegate/Pop/Rock
19	PINK FM NOT DEAD	Lafaze
20	NELLY FURTADO LOOSE	Columbia
21	MY CHEMICAL ROMANCE THE BLACK PARADE	Warner Brothers

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Closing date of 9th February 2007



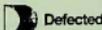
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Based in London - North Greenwich

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Skills and Competencies:

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- Strong IT skills especially Excel and Word
- Good communication skills
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FAST CHART

SINGLES

NUMBER ONE
MIKA GRACE KELLY (Casablanca/Island)
Released on CD, 12-inch and seven-inch today (Monday), Grace Kelly is likely to extend its run at number one to three weeks, providing a perfect launch pad for Mika's debut album, *Life In Carpool Motion*, which is out next Monday (February 5).

ARTIST ALBUMS

NUMBER ONE
THE VIEW HATS OFF TO THE BUSKERS (9565)
While current single *Same Jeans* retails 3.5, Dundee band *The View* make an emphatic debut at number one with their first album *Hats Off To The Buskers*, which outsold every other album by a margin of more than two to one last week. In Scotland, it was even more dominant, selling nearly seven times as many copies as its nearest challenger and more than the rest of the Top 10 combined.

RADIO AIRPLAY

NUMBER ONE
MIKA GRACE KELLY (Casablanca/Island)
Commanding a 54% larger audience than its closest rival, Mika's Grace Kelly has a bigger lead at the top of the airplay chart than any record in the past year.

COMPILATIONS

NUMBER ONE
VARIOUS RADIO ONE'S LIVE LOUNGE (Sony BMG)
Radio One's live Lounge increased its sales marginally last week to more than 16,500. In 15 weeks on release, it has now spent six weeks at number one and sold 661,000 copies.

THE SCHEDULE

ALBUMS

THIS WEEK
Jamie T *White Soul*; Black Shoes (Virgin); Norah Jones *Not Too Late* (Parlophone); Just Jack *Overtones* (Mercury); Klaxons *Myths Of The Near Future* (Polydor); Alkaline Trio *Remains* (Vagrant); Kristin Hersh *Live To Sing Like A Star* (4AD); *The Earlies* (The Earlies); *Chorus* (579); *The Shins* *Winning The Night Away* (Warner Bros)
FEBRUARY 5
Bloc Party *A Weekend In The City* (Wichita); Lady Sovereign *Public Warning* (Island); Fall *Out Boy* (Infini); On High (Mercury); *Mika* (Life In Carpool Motion) (Island); Herman Düe *Giant* (Source); *Feeder* *Picture Of Perfect* (Utopia) (Echo)
FEBRUARY 12
Ellis Island Sound *The Good Seed* (Peacock); Jessica Simpson *A Public Affair* (RCA); *The Little*

The Market

The View make a real impact

by Alan Jones
There was little change in the singles or albums market last week, with singles sales up 3% week-on-week at 1,462,642 while combined albums drifted gently downwards by 1.2% to 2,309,851. Fairly typical moves for the time of year, they nevertheless hide significant differences when compared to the same week last year.

Album sales last week were 13.2% below the 2,659,422 that were sold in week four of 2006, when the figures were artificially inflated as the Arctic Monkeys enjoyed the biggest debut week's sales for a new act yet, selling 364,000 copies of whatever *I'm Not A Star*, 'That's What They Say'.

A new band also makes an emphatic debut at number one on the album chart this week - Dundee's much-fancied *The View*, whose introductory long player, *Hats Off To The Buskers* received its first-week sales of 133,000 copies. While that's a long way compared to the Arctic Monkeys' stellar tally, it is historically an excellent figure for a debut album by a new band in January.

Meanwhile, the singles market last week was 41% higher than in the same week last year, with downloads continuing to



The View: impressive first-week sales for a new band

command the vast majority of sales, (1,316,794 of them - representing a 80.03% market share), although all three major physical formats showed improvements.

After a fortnight below the 100,000 mark, CD single sales increased 11% to 100,101, 12-inch vinyl sales were up 18.4% to 19,936, and seven-inch sales surged ahead 39.1% to 25,592. Some 846 DVD singles and four cassettes were also sold.

The seven-inch format's massive improvement was helped by new singles from My Chemical Romance, Larrakin Love and Little Man Tate, which take the top three places in the format's own chart, while Mason's *Perfect (Exceeder)* debuts atop the 12-inch chart, in an all Ministry Of Sound top three also housing Eric

Fyde's *Proper Education* and Puddle's *Grand's Put Your Hands Up* (For Detroit).

The inclusion of digital only releases in the chart continues to throw up intriguing hits, none more than Placebo's version of Kate Bush's classic *Running Up That Hill*, which debuts at number 66, on sales of nearly 1,700.

Remakes of the track by *The Elastic Band*, *Levy 9*, *Cartouche* and *Sweep* have all failed to chart in the last decade, but Placebo's version was only ever released as a bonus track on their 2003 album *Sleeping With Ghosts*, but gained a download only release last October. Placebo have been performing it in concert recently, and it has also been featured on US TV programmes *The OC* and *Bones*, all of which doubtless helped its belated chart debut this week.

KEY INDICATORS

SINGLES

Sales versus last week: +29%
Year to date versus last year: +290%

MARKET SHARES

Universal	53.4%
Sony/BMG	11.7%
Ministry Of Sound	11.1%
Warner	8.4%
EMI	5.5%
Other	9.8%

ALBUMS

Sales versus last week: +0.6%
Year to date versus last year: -8.9%

MARKET SHARES

Universal	44.4%
Sony/BMG	29.9%
EMI	16.0%
Warner	7.6%
Other	2.1%

COMPILATIONS

Sales versus last week: 77%
Year to date versus last year: +91%

MARKET SHARES

Universal	30.8%
Ministry of Sound	17.4%
Sony/BMG	17.1%
EMI	12.2%
Other	22.1%

RADIO AIRPLAY

MARKET SHARES

Universal	57.4%
Sony/BMG	12.4%
EMI	8.8%
Warner	8.3%
Other	13.1%

CHART SHARE

Origin of singles sales (Top 75):
UK: 47.3%; US: 40.5%; Other: 12.2%
Origin of albums sales (Top 75):
UK: 72.0%; US: 28.0%; Other: 0.0%

For fuller listings, see musicweek.com

NEW ADDITION



The Manic Street Preachers eighth album, titled *Send Away The Tigers*, is slated for release in May through Columbia. *Send Away The Tigers* is produced by The Manics with long-time collaborator Dave Eringa (who also had a hand in Bradford's 2006 solo album) and features tracks titled *I'm Just A Patsy* and *Autumn Song*. No single has been formerly scheduled and there is no news of any live dates as yet.

SINGLES

THIS WEEK
Kasabian *Me Plus One* (RCA); Nick Lachey *What's Left Of Me* (RCA); *The Nolasettes* *Sister Rosetta...* (Mercury); *Mika* *Grace Kelly* (Casablanca); *Bloc Party* *The Prayer* (Wichita); *Sophie Ellis-Bextor* *Calish You* (Polydor); *Fall* *Out Boy This Ain't A Scene...* (Mercury); *Gossip* *Jealous Girls* (Backyard); *Damien Rice* *Rootless Rise* (RMG)
FEBRUARY 5
Jessica Simpson *A Public Affair* (RCA); *Boyzone* *Listen* (RCA); *Simon Webbe* *My Soul Needs For You* (Innocent); *Red Hot Chili Peppers* *Description A Gals* (Warner Bros.); *Cute Is What We Aim For* *Newport Living* (Katalog); *Emma Bunton* *All I Need To Know* (UMTV)
FEBRUARY 12
30 Seconds To Mars *The Kill* (Virgin); *Corinne Bailey Rae* *I'd Like To* (EMI); *The*

Feeling Good (Island); *The Thrills* *Nothing Changes Round Here* (Virgin); *Towers Of London* *In A Rat* (TVT); *Alton* *I Wanna Love You* (Island); *Good Charlotte* *Keep Your...* (Columbia)
FEBRUARY 19
The Magic Numbers *This Is A Love Story* (EMI); *Kids Little Star* (Virgin); *Buddy* *Drawn Boy* (A Journey... (EMI); *Captain Jack* *An Open Mind* (EMI); *Heart Of Hearts* (Warner); *CSS* *Off The Hook* (Warner Bros.); *Liz* *Chris Figure It Out* (RCA); *Tracy Thorn* *All True* (Virgin); *Kaiser Chiefs* *Ruby* (Polydor); *Grinderman* *No Pissy Blues* (Mute)
FEBRUARY 26
The Killers *Read My Mind* (Vertigo); *Rogue Traders* *Way To Go* (RCA); *Justin Timberlake* *What Goes Around* (Just); *Herman Düe* *1 Wish...* (Virgin); *LCD* *Soundsystem* *North American Sun* (EMI); *Lucie Silvas* *Sinking In* (Mercury)

030207

Hudson takes Tale to library

The Plot

Oxford graduate and Mercury link up with UK libraries in unique promotion campaign for literary-titled album

MR HUDSON AND THE LIBRARY A TALE OF TWO CITIES (MERCURY)

Charles Dickens' *A Tale of Two Cities* will not be the only work of literature that names in the UK's libraries over the coming weeks.

As part of a campaign to promote Mr Hudson and The Library's album - which shares its name with Dickens' novel - Mercury Records has lined up a series of gigs for the act in libraries up and down the country.

The tour is being run in conjunction with Get It Loud In Libraries, an organisation which promotes gigs in libraries, and will be staged in the run-up to the album's March 2 release. Given the name of Ben Hudson's band, Mercury product manager Hannah Neaves says

teaming up with Get It Loud In Libraries was an obvious decision to make. "We're doing it because there's a great novelty factor in playing in libraries and also because Ben has an English Literature degree from Oxford. He wants to try to promote young people reading again; it's something that's important to him and he hopes he can achieve that through this tour," she says.

The tour has been heavily promoted by Mercury, with an internet campaign targeting MySpace and the band's own website. A poster and flyer drive has also been especially effective in attracting older audiences to the library gigs. Neaves explains: "We mentioned on every poster and flyer 'As seen on Later With Jools Holland' that's something we really pushed heavily and I think that's why we're getting the older masses turning up."

The label are keen to maintain Mr Hudson & The Library's diverse fanbase in what Neaves describes as a "three-pronged attack". Mercury will be releasing Lethal荔枝 remixed of the new single *Too Late Too Late* in a bid to attract urban fans on February 19, both digitally and on



12-inch vinyl. To maintain Mr Hudson & The Library's indie fanbase, their headline tour, commencing on February 4, will be supported by The Ziny Corp. Additionally, Mercury is hopeful that Mr Hudson & The Library's forthcoming support slot for Amy Winehouse will attract more mainstream audiences. The video for *Too Late Too Late* is currently receiving play on MTV Base, while the song is also winning support from Radio One's Jo Whiley, Capital Radio and Xfm.

CAMPAIGN SUMMARY
Marketing: Hannah Neaves, Mercury
A&P: Sander, Mercury
Press: Louise Mayne, Mercury
National Radio: Mark Rankin & Rob Piscoe, Mercury
Regional Radio: Alex Whitcombe & Alan Smith, Mercury
TV: Holly Davies, Alex Lane & Charlie Barke, Mercury
Digital: Luke Evans, George Wood & Serena Wilson, Nike-On
Mobile: Kim De Ruiter, Mercury
Street team: Def Jam/Traffic Marketing

TASTEMAKERS TIPS

Tinarwen Aman Iman: *Water of Life (Independent)*



SIMON BROUGHTON, EDITOR, SOUNGLINES
"With their blue turbans, flowing robes and funky, electric-guitar riffs, Touareg band Tinarwen already have a cult following. But now signed to Independent - home to Travis and Embrace - their third album *Aman Iman* is likely to win them an audience amongst rock and blues lovers who don't consider themselves fans of African music. From the beginning, guitars kick in over a growling bass riff and open a vista of typing rhythms and wild wailalons. Desert cool."

Merka Bereska (Fat!)

BEN MURPHY, DJ MAGAZINE
"Merka is set to detonate in 2007. Initially a drum and bass nut, Merka turned his attentions to

breaks, coming to prominence with the cool and deadly Hug A Speaker. But if that was good, no one will be prepared for his debut album *Bereska*, a sample-rich epic destined to soundtrack as many nights out as nights in, due to its overwhelming fusion of psychedelic funk, gruff dancefloor attitude and dub, acid and hip-hop influences. Tired light years ahead, Merka could be the artist to take breaks into the stratosphere!

Kubichek! Night Joy (3030)

JAMES JAM, NEW MUSIC EDITOR, NME
"I was being idly in love with these Geordie noise bastards for some time now and the blinding new single *Night Joy* remains the jewel in their gem-encrusted crown. I'm thinking Fugazi. I'm thinking Ledding. I'm thinking, 'In light of Ian Curtis returning from the dead and asking if he can front Gang of Four, I'm not sure how anyone might go about

THE INSIDER

Rock Radio



GMG brand Real Radio's recently launched classic rock station is targeting an audience in excess of 100,000 as it bids to attract 30-something males currently not tuning into commercial radio.

96.3 Rock Radio - the UK's first regional analogue classic rock station - began broadcasting across Renfrewshire and central Scotland on FM and DAB on January 8, offering a diet of rock hits from the past four decades.

The launch followed Real Radio buying Q96 from UTV last year and transforming it into a

rock station after discovering it was under-represented on the region's radio.

Real Radio managing director Billy Anderson notes the re-launched station has been deliberately configured to stand out from other stations in the region. "As a station, Q96 is going nowhere. It hadn't made a dent in audience figures or revenues," he says.

"BBC Scotland is good, but it's very generic and tries to cover all tastes," says Anderson. "We could see that there was an opportunity to improve on that. We noticed that the rock genre wasn't being served to any degree, so we went in that direction."

Following GMG Radio's purchase of the station, industry

Alexisonfire rock at chart success after softly spreading the word

Campaign focus

Full Time Hobby's "organic" campaign to promote Canadian band Alexisonfire looks set to pay off with the release of the band's latest single from their third album.

The label has worked with Alexisonfire for the past three years and released their current album *Onus* last August via its rock and emo division Hassle Records. It is the first time the band have had a simultaneous release worldwide for any of their albums. Their first two releases came out via Soreport Records.

Hassle will release Alexisonfire's new single *Bolled Frog* as a four-track EP on February 26. In the wake of recent changes in Official UK Chart rulings, the EP will now be eligible for the singles chart. Recorded as a Radio One session in the BBC's Maida Vale studios, the single will also be released on seven-inch vinyl with two exclusive B-sides.

To support the single's release,



Alexisonfire will embark on a tour of mid-sized venues in the UK from February 28 to March 5.

In addition to live dates, the band are expected to gain extra exposure from radio. They are already favourites with Radio One's Mike Davies and Xfm's Ian Camfield.

Hassle Records has targeted internet sites including punktastic.com to stir up interest in the band. By running various

competitions on the site, the label has been able to gauge opinion on Alexisonfire and spread news of the band to punk, emo and rock audiences. Hassle records product manager Chris Baker explains, "The internet is where the key audience has been since day one. They're the tastemakers of this whole thing so it's important to keep them involved. Word of mouth has been really useful in building the band up."

RADIO PLAYLISTS

RADIO 1

- A LIST
- Alan Rick, Snoop Dogg, I Wanna Love You
- Beats The Breeze, Fat Guy Boy This Ain't A Scene, It's An Arms Race, Jamie T, Colin Dowd, Usher, Jack Szlor, In Their Eyes
- Ke\$ha, My Picnic, Keane & Paul Brown, Klaxons, Golden State, Miley Cyrus, Princes
- Superstar Festival (Eminem), Mika, George Kelly, My Chemical Romance, Fatima Last Words, Razorlight, I Fall To Pieces, Red Hot Chili Peppers, Corinne Bailey Rae, Sharam Prasad
- Philly 411, Timbaland, Snow Patrol, Usher, The O'Jays, How To Succeed In Life, The View, Sam & The Womp
- A LIST
- 2Pac, Ashanti, Pat! Life, Corinne Bailey Rae, Tia Teta, Damien Rice, Rusted Root, Eric's Trip, I Don't Know, George Strait, The Way of Zen, Green Day, The Sweet Escape, Jolie Top, Little, Justin Timberlake, White Lies, Anora Dine, Corinne Bailey Rae, Chilly Gonzales, Kelly Rowland, Ce-Lo, Lil' Star,

Lily Allen, Shame For You, Nas, feat. will.i.am, My Hip Hop Is Dead, Sizzler, Stars My Move, Sophie Ellis-Bextor, Candy You, The Feeling, Rock: The Killers, Road My Mind.

C LIST
- Shane 101 Me, Toot T, Junior Jack feat. Shena Dore, M (Saxophone), Lady Sovereign, Love Me Or Hate Me, 'Nelly Furtado Say It Right, 'Omarion To Go, Susie Ann Funn, Simon Webbe, My Soul Needs For You, 'Take That' Shiva, 'The Magician Means This Is A Song '98 Ft. Moby, Moby Me Will Not Be The 1UPPROMO LIST
- 'Buffy Cyo' Supporting Superhero, 'Camille Jones The Crops, Little Man Tote Song In Lullaby, My Hudson, 'The Energy '90s Late 80s Late, 'Mudjacks Love You

RADIO 2

- A LIST
- Duke Special (Frontman), Jack Savoretti, Debrah, Josh Graham, February Song, Kolar, Chilly Gonzales, A Day Before, Mike Ratt, Ce-Lo, Lil' Star, Madolesse, Peyroux & L'Étré, B&B



SINGLE OF THE WEEK

Snow Patrol
Open Your Eyes

Fiction 1723992
The fourth single from the 2006's biggest-selling album is typical of the Snow Patrol canon: slow-burning indie riffing that builds to an exhilarating climax, fronted by a soft, almost reluctant vocal from Gary Lightbody. With a little support at radio, this can only add extra notes to their five-times platinum parent album. The band have been nominated for a Grammy for Chasing Cars, while they make an appearance at the Brits on February 14.



ALBUM OF THE WEEK

The Hours
Narcissus Road

Polydor 1718264
Despite occupying the overcrowded rock-ballad territory, The Hours exude an effortless appeal and edge which marks them out as a more credible option for record buyers. With perfect strings and piano, Back When You Were Good possesses Pulp's panache, while the lead singer's vocals rival Keane's Tom Chaplin. Recent exposure on Later With Jools Holland and Radio One's Zane Lowe show has helped to increase the duo's recognition.

Singles

+44

When Your Heart Stops Beating (Interscope 1726227)
Formed by ex-Blink 182 members Travis Barker and Mark Hoppus, this is standard US indie-rock which is not quite dynamic or special enough to add to their already considerable fanbase. The band are scheduled to play UK dates to tie-in with the release.

Akon feat. Snoop Dogg

I Wanna Love You (Universal 1772595)

I Wanna Love You is another cool glass of slick R&B that could well replicate the number one success of the Eminem-featuring Smack That. It is already on Radio One's A-list and in the Top 40 on download sales alone.

Amp Fiddler

PIAS/Wall Of Sound (GEN053)

Given his illustrious underground background – working with both Jay Dilla and Moodymann – it is something of a mystery why Amp Fiddler ends up sounding for all the world like Jay Kay here. He's obviously a very talented man, but surely one Jamiroquai is more than enough?

Corinne Bailey Rae

I'd Like To (EM) CODEM716

Corinne Bailey Rae is unlikely to walk away from next month's Brits empty-handed and here is yet another reminder of why a win would be truly deserved. It is more muscular than the breezy Like A Star, yet is equally lovely and is backed by a strong video. Fans will already know the song, but with her post-Brits profile, that won't stop it becoming a hit.

Emma Bunton

All I Need To Know (19/Universal 1723657)

Fresh from her exposure on Strictly Come Dancing – in which she reminded the public what a thoroughly nice person she is – Bunton releases a single that also fits firmly into the bracket marked 'nice'. Co-written with Jamie Hartman – of Will Young and Natalie Imbruglia fame – this is the second single from current

album *Life In Mono*, which makes the world a slightly more pleasant place for three minutes and will doubtless go Top 10.

The Decemberists

O Valencia! (Rough Trade RTRADSCD386)
The Decemberists' new album *The Crane Wife* has got a lot of media punters all hot under the collar, with its classic pop leanings and West Coast feel. O Valencia! should sustain that momentum, displaying a stirring melodicism that you can imagine the likes of Radio Two supporting.

The Enemy

It's Not OK (Siff CDBUY266)
It's Not OK is all about the chorus – a massive, juddering belter that comes in after 45 seconds, rescuing what had previously been rather throwaway. Suddenly the involvement of both Oasis's Steve Percorer Owen Morris and Stiff Records makes sense.

The Feeling

Rose (Island 1723753)
Rose is a pleasant, charming ballad, which is in contrast to their quirky upbeat output released so far. Written in waltz time, this piano-led track is one of the better cuts from their double platinum album and is receiving support from Radio One, Radio Two and Xfm.

IV Thieves

Take This Heart (One Little Indian 765TP7CD)
One Little Indian signings IV Thieves' latest single is an extravagant rock'n'roll offering. An autobiographical track documenting the rise and rise of a small band plucked from relative obscurity, *Take This Heart* will surely be a big hit with AC/DC fans that have a secret liking for Maroon 5.

Ludacris

Runaway Love/Girls Gone Wild (Def Jam 1723705)
The lead off track of this double-A side makes a refreshing change to the standard party and bling of most of rap's current output. Also by Mary J Blige over a melancholic beat laid down by

Polow, *Runaway Love* is a work of rare beauty. *Girls Gone Wild* is business as usual, but the Neptunes production make it more than worthwhile.

Mumm-Ra

What Would Steve Do? (Columbia 886970599122)
South coast-based Mumm-Ra may well find it difficult to compete in the current rowdy market. Doing the rounds on the latest NME *Tour* will, however, undoubtedly help their profile, but one can't help feeling that there isn't enough of that special ingredient to make them climb higher, even with their slick glittering production.

Red Hot Chili Peppers

Decision Smile (Warner Bros W756CD1)
Seven months and three singles after the release of 4.5m-selling *Stadium Arcadium* and the Rick Rubin-produced LP is threatening the chart with yet another strike. With previous single *Snow (Hey Oh)* still receiving airplay, this melodious, acoustic guitar anthem looks sure to join it.

Stazarm

Billie Jean (People Always Told Me) (Gusto GUS45)
This is another cut that recycles Michael Jackson's back catalogue and it is certain to become huge in Saturday night disco across the country. The original version has undeniable charm, but by HI_Tack's remix, which revisits Say Say Say territory, nails the track more efficiently.

Towers of London

I'm A Rat (TVT TOLCD5)
A sizable portion of the Celebrity Big Brother audience will be wondering if a P is missing from the title, but that shouldn't detract from the fact this record is awfully good fun. It begins with a siren – always a good sign – and turns into a slightly drunken cockney doing karaoke to the New York Dolls, which can be strangely enjoyable, if you let it.

The Violets

Foro (Angular ARCD18)
In a world peppered with happy pop rock, you sense The Violets

are never going to be stadium, but who cares? Hurrah for the leftfield, it's what makes Britain great. Check them out before they self destruct.

Yes Boss

Look Busy (Dance To The Radio DTR020CD)
The debut album from Leeds' Yes Boss confirms that they have their fingers firmly in many musical pies. Taking on elements of hip hop, grime, techno and garage, they successfully MC with a modern-day wit and cynicism without being too preachy. Following support slots with Sway, Plan B and Spank Rock and with years of DJing experience under their belts, Yes Boss remain well placed for progress.

Albums

DJ Hell

Misch Misch Vol. III (Fine 88697030152)
DJ Hell becomes the third act to put together a Misch Misch album which, in this case, consists of a compilation of some of his favourite tracks plus a selection of his remixes. It sits eclectic European dance next to mixes of modern classics from the likes of Grace Jones and the Pet Shop Boys, with the result being a largely enjoyable romp through the last 15 years of house music.

Gonzo

Bring It On (Skint BRASSIC42CD)
These Belgians have obviously been listening to the same stuff that informs The Rapture, Ruf Chip and Justice, then filtered the same influences through their very own set of LFOs. Goose play their music as a band, in that there's no sequential action going on and, because of this, there is an element in it that is lacking in so much programmed output. A solid set, *Bring It On* rocks, in a shiny metallic way.

The Little Ones

Sing Song (Heavenly HWNLPS0CD)
Forming over five years ago LA-based five-piece The Little Ones have had a long time to hone those sunshine-drenched guitars, quirky indie pop and faux-falsetto

harmonies. It is a sound that is not too dissimilar to The Shins and The Spinto Band, but is glorious all the same. Stand-out song *Lovers Who Uncover* has that shameless ability of marrying dark lyrical sentiment with upbeat rhythm and melody. Certainly worth a listen.

Jessica Simpson

A Public Affair (RCA 88697039992)
At a time when female-fronted pop has become one of the most sophisticated and stylish genres in contemporary music, this album seems positively archaic in its adherence to the sensibilities of Eighties pop, sounding very much like an early Madonna. It seems curious to berate Simpson for, given that so many guitar bands rehash the past with relish, but in the fast moving world of pop it's difficult to imagine quite who this is aimed at.

Varios

Freshly Composted Vol. 2. Compost 250 (Compost CPT2502)
To celebrate its 250th release (or 1,700 songs, tell us proudly), Compost has unleashed a somewhat of a compilation of some of its recent output, including many tracks previously unavailable on CD. Compost and its affiliates aren't shy in putting out compilations, but this one really is a gem, with deep house contributions from the likes of Carl Craig, Moodymann and King Britt among others, plus jazz from Soul and Pimp sessions and *Varios*.

What The Folk (Butterfly Acoustic Recordings Vol.1) (Butterfly Acoustic Recordings xxx)
Butterfly is the brainchild of producer Youth and The Good The Bad & The Queen's Simon Tong. This first release is a resplendent mixture of traditional English folk from the likes of Lisa Knapp on Blacksmith and the hazy sound of Duke Garwood and Paul May on *Crawled Out Loose*. An exciting insight into the UK's vibrant folk scene.

This week's reviewers: Christopher Barnett, Phil Brooke, Jimmy Brown, Ben Cardew, Ash Doolan, Ann Linn, Nick Webb and Simon Ward

Another strong week for Mika, as plays of 1,746 keep him in the top position. Meanwhile, Mason climb to seven with Exceeder and Kelis rockets to number 10 with Lil' Star

The UK Radio Airplay

RADIO ONE

The Last	ARTIST	TITLE	Label	Last	Wk	Airplay
1	MASON	EXCEEDER (MASON)	27	30	2561	
2	MIKA	GRACE KELLY (CASABLANCA)	25	26	2118	
3	JUST JACK	STARZ IN THEIR EYES	25	25	2092	
7	KLAXONS	GOLDEN SKANS	20	25	1876	
24	FALL OUT BOY	THIS AINT A SCENE IT'S AN ARMS RACE	11	24	1870	
8	BOOTY LUV	BOOGIE 2NITE	19	23	1849	
4	ERIC PRYDZ	VS FLOYD PROPER EDUCATION (DUMPS)	23	23	1849	
16	THE VIEW	SAME JEANS	36	21	1799	
9	BOG PARTY	THE FRAYERS	19	21	1793	
8	SHARON PRATT	PARTY ALL THE TIME	23	20	1677	
4	JAMIE T	CALM DOWN (DEAREST)	20	19	1642	
14	KEANE	A BAD ROMANCE	17	19	1639	
9	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	19	19	1633	
14	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	17	18	1624	
23	KASABIAN	HE PLUS ONE	36	17	1596	
13	THE AUTOMATIC	RACE	18	17	1590	
15	THE FRAY	HAVE TO SAVE LIFE	15	17	1578	
8	RAZORLIGHT	BEFORE I FALL TO PIECES	19	16	1572	
19	SNOW PATROL	OPEN YOUR EYES	9	15	1493	
18	THE ORDINARY BOYS	I LUV YOU	15	14	1493	
10	KELIS FEAT. CEE-LO	LIL' STAR	8	13	1364	
21	KAISER CHIEFS	RUEBY	14	13	1364	
23	JOJO	TOO LITTLE TOO LATE	18	12	1307	
27	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	12	12	1302	
25	2PAC FEAT. ASHANTI & T.L. PAUL	THE LIFE	12	12	1287	
26	THE KILLERS	READ MY MIND	7	11	1186	
8	KID ROCK	CHILI PEPPERS	DESECRATION SMILE	4	11	1152
26	AUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	10	8	1050	
28	GOLD WARRIORS	HANG ME UP TO DRY	6	10	1038	
29	NAS	HIP HOP IS DEAD	9	10	1048	

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INDEPENDENT LOCAL RADIO

The Last	ARTIST	TITLE	Label	Last	Wk	Airplay
1	TAKE THAT	PATIENCE	1028	176	1618	
2	SNOW PATROL	CHASING CARS	1027	162	1618	
3	MIKA	GRACE KELLY (CASABLANCA)	1027	168	1626	
4	THE FEELING	LOVE IT WHEN YOU CALL	1026	158	1620	
4	RAZORLIGHT	AMERICA	1025	145	1618	
6	THE KOOKS	SHE MOVES IN HER OWN WAY	1026	178	1618	
7	BOOTY LUV	BOOGIE 2NITE	1024	126	1644	
8	THE FRATELLI	WHISTLE FOR THE CHOIR	1025	123	1612	
9	PINK	U & I (R&B)	1023	129	1612	
15	JOJO	TOO LITTLE TOO LATE	1020	187	1626	
11	JAMES MORRISON	WONDERFUL WORLD	1019	109	1618	
13	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	1026	99	1624	
19	JUST JACK	STARZ IN THEIR EYES	750	91	1612	
13	RAZORLIGHT	BEFORE I FALL TO PIECES	1026	98	1612	
12	NELLY FURTADO	ALL GOOD THINGS (COME TO AN END)	1024	88	1292	
16	THE FEELING	NEVER BE LONELY	1026	136	1293	
17	BEYONCÉ	IRREPLACEABLE	1024	78	1612	
19	THE ORDINARY BOYS	I LUV YOU	1026	27	1618	
20	MASON	EXCEEDER	667	72	1612	
21	KAISER CHIEFS	RUEBY	707	65	1292	
22	ERIC PRYDZ	VS FLOYD PROPER EDUCATION	668	61	1292	
24	LEONA LEWIS	A MOMENT LIKE THIS	668	61	1292	
24	PINK	YOUNG GIRL	668	61	1292	
25	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	668	61	1292	
26	ALL SAINTS	ROCK STEADY	668	57	1294	
26	KEANE	A BAD ROMANCE	668	57	1294	
28	FREEMASONS FEAT. SIDHAR GARETT	RAIN DOWN	668	59	1292	
29	JAMES MORRISON	THE PEACES DON'T FEEL ANYMORE	668	57	1292	
30	AUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	668	54	1292	

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The Last	ARTIST	TITLE	Label	Last	Wk	Airplay	Wk	Airplay
1	MIKA	GRACE KELLY	CASABLANCA	1746	25	7473	22	
2	KEANE	A BAD ROMANCE	ISLAND	611	28	4838	4	
3	JUST JACK	STARZ IN THEIR EYES	MERCURY	1130	29	4525	18	
4	BOOTY LUV	BOOGIE 2NITE	RED KANZI	1322	2	4232	11	
5	THE VIEW	SAME JEANS	BMG	886	37	3945	11	
6	TAKE THAT	PATIENCE	POLYDOR	2020	-7	3713	-9	
7	MASON	EXCEEDER	BOSSDATA	765	26	3665	15	
8	GUILLEMOTS ANNIE	LET'S NOT WAIT	INDUSTRIAL PLASTIC	601	7	3554	-5	
9	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	ISLAND	759	12	3552	-39	
10	KELIS FEAT. CEE-LO	LIL' STAR	VERTIGO	547	33	3254	106	
11	RAZORLIGHT	BEFORE I FALL TO PIECES	VERTIGO	1089	1	3114	0	
12	THE ORDINARY BOYS	I LUV YOU	BLVD/REPOLYDOR	730	7	3055	31	
13	RAZORLIGHT	AMERICA	VERTIGO	1462	4	3043	7	
14	ERIC PRYDZ	VS FLOYD PROPER EDUCATION	DUMPS/DUMPS	763	3	2737	-7	
15	KAISER CHIEFS	RUEBY	BUNTO/REPOLYDOR	591	53	2735	-13	
16	KLAXONS	GOLDEN SKANS	REPOLYDOR	592	7	2651	33	
17	SNOW PATROL	CHASING CARS	FISHER	454	-5	2605	-13	
18	SHARON PRATT	PARTY ALL THE TIME	DATA	1649	-20	2571	-2	
19	JOJO	TOO LITTLE TOO LATE	MERCURY	1192	24	2540	-8	
20	THE KOOKS	SHE MOVES IN HER OWN WAY	VERTIGO	1385	8	2555	-1	
21	SNOW PATROL	OPEN YOUR EYES	FISHER	271	63	2423	108	
22	FALL OUT BOY	THIS AINT A SCENE IT'S AN ARMS RACE	MERCURY	417	13	2378	42	
23	BEYONCÉ	IRREPLACEABLE	COLUMBIA	776	15	2280	4	
24	NERINA PALLOT	LEARNING TO BREATHE	STARFISH	261	-31	2249	17	
25	THE FEELING	LOVE IT WHEN YOU CALL	ISLAND	1532	2	2173	30	

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10. **KELIS** Climbing 94-37 on the sales chart from downloads alone, Kelis' Lil' Star collaboration with Ceasars' Cee-Lo is a big success with radio. **IX Snow Patrol** programmer, and soon to be the fourth single from Snow Patrol's debut, when 547 splits from 599 supporters win it

XSXSWO

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and makes an excellent debut on both the radio and TV airplay charts this week. Some 271 plays and an

CHRYSLIS

The Last	ARTIST	TITLE	Label	
1	BIG BASS	VS MICHELLE NARINE	WHAT YOU DO	APOLLO
2	BEYONCÉ	IRREPLACEABLE	COLUMBIA	
3	MASON	EXCEEDER	BOSSDATA	
4	BOOTY LUV	BOOGIE 2NITE	RED KANZI	
5	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU	UNIVERSAL	
6	SHARON PRATT	PARTY ALL THE TIME	DATA	
7	JOJO	TOO LITTLE TOO LATE	MERCURY	
8	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	JIVE	
9	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	BAD CAT	
10	PINK	U & I (R&B)	LADY	

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Fall Out Boy deliver the only new debut to the top 10 this week, while Bloc Party enter at 13. There is a strong result for V2-signed band Little Man Tate, who debut at 20

The Official UK

TOP 20 DOWNLOADS

Pos	Artist Title	Label
1	MIKA GRACE KELLY	CASABLANCA/ISLAND
2	JUST JACK STARRZ IN THEIR EYES	MERCURY
3	THE VIEW SAME JEANS	BMG
4	JUDD TOO LITTLE TOO LATE	MERCURY
5	THE ORDINARY BOYS LUV U	BUNZEL/STYLO
6	ERIC PRYZO VS FLOYD PROPER EDUCATION	ISLAND
7	MASON EXCEEDER	BMG
8	KLAXONS GOLDEN SKANS	ISLAND
9	TAKE THAT PATIENCE	POLYGRAM
10	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	UNIVERSAL
11	BILLIE HONEY TO THE BEE	ISLAND
12	BOOZY LUV BOOGIE TONIGHT	HEARNS
13	LEONA LEWIS A MOMENT LIKE THIS	ISLAND
14	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
15	JAMIE T CALL DOWN DEAREST	BMG
16	AMY WINEHOUSE REHAB	ISLAND
17	SHARAM PATT (PARTY ALL THE TIME)	ISLAND
18	CASCADA TRULY MADLY DEEPLY	ALL ABOUT THE MUSIC
19	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND
20	SNOW PATROL CHASING CARS	FREEMAN

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TOP 20 REALTONS

Pos	Artist Title	Label
1	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
2	ERIC PRYZO VS FLOYD PROPER EDUCATION	ISLAND
3	LEONA LEWIS A MOMENT LIKE THIS	ISLAND
4	BOOZY LUV BOOGIE 2NITE	HEARNS
5	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYGRAM
6	FRENCH GRINDER YOUR HANDS UP 4 DETROIT	MERCURY
7	SNOW PATROL CHASING CARS	ISLAND
8	JUST JACK STARRZ IN THEIR EYES	MERCURY
9	SHARAM PATT (PARTY ALL THE TIME)	ISLAND
10	P. DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BMG
11	TAKE THAT PATIENCE	POLYGRAM
12	JUDD TOO LITTLE TOO LATE	MERCURY
13	MIKA GRACE KELLY	ISLAND
14	BEYONCÉ IRISPLACABLE	COLUMBIA
15	RAZORLIGHT AMERICA	VERVO
16	AMY WINEHOUSE REHAB	ISLAND
17	JUSTIN TIMBERLAKE MY LOVE	JIVE
18	GRUBS ALBINO I THINK WE'RE ALONE NOW	EXCITER
19	TELL CONYER ROCKY (MOVIE THEME)	CAPTAL
20	FATTLISS NEMOJA	EXCITER

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TOP 20 EUROPEAN DOWNLOADS

Pos	Artist Title	Company
1	MIKA GRACE KELLY	ISLAND
2	JUST JACK STARRZ IN THEIR EYES	UNIVERSAL
3	THE VIEW SAME JEANS	UNIVERSAL
4	NELLY FURTADO ALL GOOD THINGS	SONY BMG
5	JUDD TOO LITTLE TOO LATE	MERCURY
6	ERIC PRYZO VS FLOYD PROPER EDUCATION	ISLAND
7	TAKE THAT PATIENCE	UNIVERSAL
8	ORDINARY BOYS LUV U	UNIVERSAL
11	BEYONCÉ IRISPLACABLE	SONY BMG
13	MASON VS PRINCESS SUPERSTAR EXCEEDER	ISLAND
14	SNOW PATROL CHASING CARS	UNIVERSAL
15	RED HOT CHILI PEPPERS SNOW (HEY OH)	WARNER BROS
16	KLAXONS GOLDEN SKANS	UNIVERSAL
17	A LUCKY TWINK LUCKY	UNIVERSAL
18	CHRIS CORNELL YOU KNOW MY NAME	UNIVERSAL
19	BILLIE HONEY TO THE BEE	ISLAND
20	CHRISTINA AGUILERA HIIT	SONY BMG
21	P. DIDDY FEAT.	UNIVERSAL
22	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	UNIVERSAL
23	JUSTIN TIMBERLAKE FEAT. MY LOVE	SONY BMG

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MIKA GRACE KELLY **GRACE KELLY**
 Becoming the first single to exceed a million in sales, her new album *Grace Kelly* is a week-end success on download alone. Mika's Grace Kelly extends its lead on its second week at the summit. It sold 38,800 copies last week – an increase of 26.4% on the previous frame – and increases its advantage over Just Jack's Starrz In Their Eyes, which registered a modest 0.9% dip in sales to 27,000 – to 42.5%. Grace Kelly should increase its sales again next week, following its release in physical form today (Monday).



MASON EXCEEDER
 Mason topped the Upfront Club Chart first in instrumental form as Exceeder and then as Perfect (Exceeder) with the addition of Mason's rap. Princess's electro house monitor rockets 11-3 on the sales chart, having finally been given its physical release. Selling 23,000 copies last week, the track originates from the Netherlands, but after being released in Germany on Tennor's first. Great Stuff hit last May. The first hit for Mason, it provides a hotbed second hit for Prince's Superstar, who previously recorded the number 11 in 2002, with Bad Babybatter.

Pos	Artist Title	Label
1	MIKA GRACE KELLY	ISLAND
2	JUST JACK STARRZ IN THEIR EYES	MERCURY
3	MASON EXCEEDER	BMG
4	JUDD TOO LITTLE TOO LATE	MERCURY
5	THE VIEW SAME JEANS	BMG
6	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
7	KLAXONS GOLDEN SKANS	POLYGRAM
8	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPRISE
9	THE ORDINARY BOYS I LUV U	BUNZEL/STYLO
10	ERIC PRYZO VS FLOYD PROPER EDUCATION	ISLAND
11	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	UNIVERSAL
12	LEONA LEWIS A MOMENT LIKE THIS	ISLAND
13	BLOC PARTY THE PRAYER	WEICHA
14	BOOZY LUV BOOGIE 2NITE	HEARNS
15	TAKE THAT PATIENCE	POLYGRAM
16	THE FRAY HOW TO SAVE A LIFE	ISLAND
17	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
18	CASCADA TRULY MADLY DEEPLY	ALL ABOUT THE MUSIC
19	P. DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BMG
20	LITTLE MAN TATE SEXY IN LATIN	VERVO
21	SHARAM PATT (PARTY ALL THE TIME)	ISLAND
22	JAMIE T CALM DOWN DEAREST	BMG
23	KEANE A BAD DREAM	ISLAND
24	AMY WINEHOUSE YOU KNOW I'M NO GOOD	ISLAND
25	BEYONCÉ IRISPLACABLE	COLUMBIA
26	FREEMASONS FT SIEDHA GARRETT RAIN DOWN LOVE	UNIVERSAL
27	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	POLYGRAM
28	AMY WINEHOUSE REHAB	ISLAND
29	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	SONY BMG
30	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	BMG
31	LARIKIN LOVE A DAY IN THE LIFE	BMG
32	SNOW PATROL CHASING CARS	FREEMAN
33	CHRIS CORNELL YOU KNOW MY NAME	UNIVERSAL
34	GROSS STANDING IN THE WAY OF CONTROL	REPRISE
35	RAZORLIGHT AMERICA	VERVO
36	BOOZY LUV FEAT. LUCIANA YEAH YEAH	HEARNS
37	KELSI FEAT. CEE LO LIL STAR	ISLAND
38	RAZORLIGHT BEFORE I FALL TO PIECES	MERCURY

MIKA GRACE KELLY
 GRACE KELLY
 ISLAND
 JUST JACK STARRZ IN THEIR EYES
 MERCURY
 MASON EXCEEDER
 BMG
 JUDD TOO LITTLE TOO LATE
 MERCURY
 THE VIEW SAME JEANS
 BMG
 FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE
 MERCURY
 KLAXONS GOLDEN SKANS
 POLYGRAM
 MY CHEMICAL ROMANCE FAMOUS LAST WORDS
 REPRISE
 THE ORDINARY BOYS I LUV U
 BUNZEL/STYLO
 ERIC PRYZO VS FLOYD PROPER EDUCATION
 ISLAND
 AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU
 UNIVERSAL
 LEONA LEWIS A MOMENT LIKE THIS
 ISLAND
 BLOC PARTY THE PRAYER
 WEICHA
 BOOZY LUV BOOGIE 2NITE
 HEARNS
 TAKE THAT PATIENCE
 POLYGRAM
 THE FRAY HOW TO SAVE A LIFE
 ISLAND
 AKON FEAT. EMINEM SMACK THAT
 UNIVERSAL
 CASCADA TRULY MADLY DEEPLY
 ALL ABOUT THE MUSIC
 P. DIDDY FEAT. CHRISTINA AGUILERA TELL ME
 BMG
 LITTLE MAN TATE SEXY IN LATIN
 VERVO
 SHARAM PATT (PARTY ALL THE TIME)
 ISLAND
 JAMIE T CALM DOWN DEAREST
 BMG
 KEANE A BAD DREAM
 ISLAND
 AMY WINEHOUSE YOU KNOW I'M NO GOOD
 ISLAND
 BEYONCÉ IRISPLACABLE
 COLUMBIA
 FREEMASONS FT SIEDHA GARRETT RAIN DOWN LOVE
 UNIVERSAL
 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'
 POLYGRAM
 AMY WINEHOUSE REHAB
 ISLAND
 NELLY FURTADO ALL GOOD THINGS (COME TO AN END)
 SONY BMG
 FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT
 BMG
 LARIKIN LOVE A DAY IN THE LIFE
 BMG
 SNOW PATROL CHASING CARS
 FREEMAN
 CHRIS CORNELL YOU KNOW MY NAME
 UNIVERSAL
 GROSS STANDING IN THE WAY OF CONTROL
 REPRISE
 RAZORLIGHT AMERICA
 VERVO
 BOOZY LUV FEAT. LUCIANA YEAH YEAH
 HEARNS
 KELSIE FEAT. CEE LO LIL STAR
 ISLAND
 RAZORLIGHT BEFORE I FALL TO PIECES
 MERCURY

Singles Chart

Pos	Prev	Weeks on Chart	Artist	Title	Label
39	31	10	JUSTIN TIMBERLAKE FEAT. TI	MY LOVE	Interscope (17) 2009
40	27	7	GUILLEMOT ANNIE LET'S NOT WAIT		Mercury (18) 2009
41	37	17	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	Mercury (18) 2009
42	NEW	1	THE SHINS	PHANTOM LIMB	Interscope (18) 2009
43	NEW	1	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	Interscope (18) 2009
44	20	2	THE GOOD THE BAD & THE QUEEN	KINGDOM OF DOOM	Interscope (18) 2009
45	NEW	1	SPACE COWBOY FEAT. NADIA OH	MY EGYPTIAN LOVER	Interscope (18) 2009
46	2	8	LADY SOVEREIGN	LOVE ME OR HATE ME	Interscope (18) 2009
47	51	2	SURVIVOR EYE OF THE TIGER		Atco (18) 2009
48	11	1	THE FEELING	LOVE IT WHEN YOU CALL	Mercury (18) 2009
49	34	1	SHAKIRA FEAT. WYCLEF JEAN	HIPS DON'T LIE	Mercury (18) 2009
50	36	6	GWEN STEFANI	WIND IT UP	Interscope (18) 2009
51	63	2	2PAC FEAT. TI & ASHANTI	PAC'S LIFE	Interscope (18) 2009
52	75	2	BILL CORDY	GONNA FLY NOW (THEME FROM ROCKY)	Interscope (18) 2009
53	24	6	BLACK EVERYTIME	WE TOUCH	Interscope (18) 2009
54	49	1	GNARLS BARKLEY	CRAZY	Interscope (18) 2009
55	39	3	THE AUTOMATIC RAOU		Interscope (18) 2009
56	40	7	GIRLS ALONE I THINK WE'RE ALONE NOW		Interscope (18) 2009
57	NEW	1	NAS FEAT. WILLIAM LA	HIP HOP IS DEAD	Interscope (18) 2009
58	68	2	PAOLO NUTINI	LAST REQUEST	Interscope (18) 2009
59	NEW	1	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	Interscope (18) 2009
60	NEW	1	BEYONCÉ LISEN		Columbia (18) 2009
61	34	4	U2	WINDOW IN THE SKIES	Mercury (18) 2009
62	52	3	JAMES MORRISON	WONDERFUL WORLD	Mercury (18) 2009
63	36	1	JIBBS	CHAIN HANG LOW	Mercury (18) 2009
64	44	3	THE AUTOMATIC MONSTER		Mercury (18) 2009
65	64	3	THE GOOD GOOD DOOLS	IRIS/STAY WITH YOU	Mercury (18) 2009
66	NEW	1	PLACEBO	RUNNING UP THAT HILL	Mercury (18) 2009
67	NEW	1	SADIE AMA FALLIN'		Mercury (18) 2009
68	47	6	MARY J BLIGE	MJB D MWP	Mercury (18) 2009
69	59	1	CAST OF HIGH SCHOOL MUSICAL	BREAKING FREE	Mercury (18) 2009
70	50	7	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	Mercury (18) 2009
71	63	2	JUSTIN TIMBERLAKE	SEXYBACK	Mercury (18) 2009
72	57	1	BIG BASS VS MICHELLE	NARINE WHAT YOU DO (PLAYING WITH STONES)	Mercury (18) 2009
73	59	1	RED HOT CHILI PEPPERS	SNOW (HEY HO)	Mercury (18) 2009
74	NEW	1	BOWLING FOR SOUP	HIGH SCHOOL NEVER ENDS	Mercury (18) 2009
75	58	1	GIRLS ALONE	SOMETHING KINDA OOOOH	Mercury (18) 2009

■ Sales increase ■ Sales increase +50% ■ Highest New Entry ■ Highest Chart ■ Platinum (100000+) ■ Silver (20000+) ■ New (never listed or downloaded only)

Label	Artist	Title	Label	Artist	Title
Mercury	Justin Timberlake	My Love	Mercury	James Morrison	Wonderful World
Mercury	Justin Timberlake	Sexy Back	Mercury	James Morrison	The Pieces Don't Fit Anymore
Mercury	Justin Timberlake	What Goes Around Comes Around	Mercury	James Morrison	Breaking Free
Mercury	Justin Timberlake	What Goes Around Comes Around	Mercury	James Morrison	Breaking Free
Mercury	Justin Timberlake	What Goes Around Comes Around	Mercury	James Morrison	Breaking Free

As used by Radio One

Chart compiled from actual radio airplay by stations across a sample of more than 4000 UK stations. The BBC's 1Xtra Chart Company 2009. Includes with 99% of UK radio stations.



6. Fall Out Boy
This Ain't A Scene, It's An Arms Race is the introductory single from Fall Out Boy's new album Infinity On High, and provides the Chicago band with their biggest UK and US hit this week. In America, it debuts at number two, after selling 125,000 downloads, while it arrives on the UK chart at number six on sales of 15,500 downloads. The band's previous best placing on either side of the Atlantic is number eight, a position attained by Super Hero Hit Squad when they topped in both countries and by Dance Dance in the UK.



13. Big P
Party Bloc P... pulled the Top 20 hits off their debut album Silent Alarm, and ahead of the release of follow-up A Weekend In The City on 5 February, their single The Prayer debuts at number 13 on sales of 8,500 downloads. The first single of the album in America is I Still Remember, which debuts at number 39 on the Modern Rock chart. Their only previous appearance on the chart was when Banquet reached number 34 in 2005. As a result, Silent Alarm's US peak was 114. In the UK, it reached number three.

HIT 40 UK

Pos	Artist	Title	Label
1	MIKA	GRACE KELLY	Columbia
2	JUST JACK STAR	IN THEIR EYES	Mercury
3	MASON EXCEEDER		Sony
4	JOJO	TOO LITTLE TOO LATE	Mercury
5	THE VIEW	SAME JEANS	Sony
6	FALL OUT BOY	THIS AIN'T A SCENE, IT'S AN ARMS RACE	Mercury
7	KLAXONS	GOLDEN SKANS	Mercury
8	MY CHEMICAL ROMANCE	FAMOUS LAST WORDS	Mercury
9	THE ORDINARY BOYS	I LV U	Mercury
10	ERIC PRYZM VS FLOYD	PROPER EDUCATION	Mercury
11	SHAKIRA	PARTY (ALL THE TIME)	Mercury
12	BOOBY LOU	BOOGIE ZITTE	Mercury
13	LEONA LEWIS	A MOMENT LIKE THIS	Sony
14	AKON FEAT. SNOOP DOGG	DI WANA LOVE YOU	Mercury
15	SNOW PATROL	CHASING CARS	Mercury
16	RAZORLIGHT	AMERICA	Mercury
17	BEYONCÉ	IRREPLACEABLE	Mercury
18	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Mercury
19	AKON FEAT. EMINEM	SMACK THAT	Mercury
20	BLOD PARTY	THE PRAYER	Mercury
21	PIDDOY FT CHRISTINA AGUILERA	TELL ME	Mercury
22	SHAKIRA	PARTY (ALL THE TIME)	Mercury
23	THE PRAY	HOW TO SAVE LIFE	Mercury
24	THE FEELING	LOVE IT WHEN YOU CALL	Mercury
25	KELLY ROWLAND	ALL GOOD THINGS (COME TO AN END)	Mercury
26	THE WOODS	She Moves In Her Own Way	Mercury
27	KEANE	A BAD DREAM	Mercury
28	CASCADA	TRULY MADLY DEEPLY	Mercury
29	FRÉDÉRIC	BEFORE I FALL TO PIECES	Mercury
30	AMY WINEHOUSE	YOU KNOW I'M NO GOOD	Mercury
31	FREEMASONS	FEAT. SIEDAH GARRETT RAIN DOWN LOVE	Mercury
32	MASON EXCEEDER		Mercury
33	THE PATTELLS	WHISKEY FOR THE CHOIR	Mercury
34	LITTLE MAN TATE	SEXY IN LATIN	Mercury
35	JAMIE T	CALM DOWN DEAREST	Mercury
36	PINKIE	U & I	Mercury
37	KELIS	FEAT. CEE LO, LIL STAR	Mercury
38	FÉDÉRIC	GRAND PUP YOUR HANDS UP FOR DETROIT	Mercury
39	JUSTIN TIMBERLAKE	FEAT. TI MY LOVE	Mercury
40	GUILLEMOT ANNIE	LET'S NOT WAIT	Mercury

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TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label
1	MIKA	GRACE KELLY	Columbia
2	MASON EXCEEDER		Mercury
3	JUST JACK STAR	IN THEIR EYES	Mercury
4	JOJO	TOO LITTLE TOO LATE	Mercury
5	KLAXONS	GOLDEN SKANS	Mercury
6	ERIC PRYZM VS FLOYD	PROPER EDUCATION	Mercury
7	LEONA LEWIS	A MOMENT LIKE THIS	Sony
8	VIEW	SAME JEANS	Sony
9	LITTLE MAN TATE	SEXY IN LATIN	Mercury
10	LARKIN LOU	A DAY IN THE LIFE	Mercury
11	CASCADA	TRULY MADLY DEEPLY	Mercury
12	BOOBY LOU	BOOGIE ZITTE	Mercury
13	KEANE	A BAD DREAM	Mercury
14	SHAKIRA	PARTY (ALL THE TIME)	Mercury
15	THE PRAY	HOW TO SAVE LIFE	Mercury
16	THE FEELING	LOVE IT WHEN YOU CALL	Mercury
17	THE ORDINARY BOYS	I LV U	Mercury
18	SHINS	PHANTOM LIMB	Mercury
19	STONY ISLAND	THEY'RE NOT HERE	Mercury
20	JAMIE T	CALM DOWN DEAREST	Mercury
21	PIDDOY FT CHRISTINA AGUILERA	TELL ME	Mercury
22	FRÉDÉRIC	BEFORE I FALL TO PIECES	Mercury
23	CHRIS CORNELL	YOU KNOW MY NAME	Mercury
24	FÉDÉRIC	GRAND PUP YOUR HANDS UP FOR DETROIT	Mercury
25	THE WOODS	She Moves In Her Own Way	Mercury
26	GUILLEMOT ANNIE	LET'S NOT WAIT	Mercury
27	NORAH JONES	THINK ABOUT YOU	Mercury
28	SPACE COWBOY	FEAT. NADIA OH MY EGYPTIAN LOVER	Mercury
29	U2	WINDOW IN THE SKIES	Mercury
30	EVANESCENCE	LITHIUM	Mercury

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

Albums

The View storm to the top spot with their debut, fighting off competition from The Good, The Bad & The Queen. They provide the only top 30 new entries this week

TOP 20 MUSIC DVD

THE YEAR	ARTIST TITLE	LABEL (AVAILABLE)
1	JEFF BRIDGES ASINA TOUR ON THE VIVID OF THE WORLDS - LIVE ON STAGE	Universal (UK) 2007
2	VARIOUS NOW THAT'S WHAT I CALL MUSIC Q.1 Q.2	EMI (UK) (Various) 2007
3	BUSTY SPRINGFIELD PEOPLE GET READY	Mercury 2007
4	THE BEATLES THE UNSEEN BEATLES	Universal 2007
5	TAKE THAT THE ULTIMATE TOUR	Polygram 2007
6	JL DIVE LIVE AT THE GREEK THEATRE	Top Music 2007
7	PINK FLOYD PULSE - 2003/04	Parlo 2007
8	EVANESCENCE ANYWHERE BUT HOME	Capitol 2007
9	METALLICA THE VIDEOS 1989-2004	Vertigo 2007
10	ROBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1997-2005	Chrysalis 2007
11	LED ZEPPELIN SONG REMAINS THE SAME	Warner Brothers 2007
12	WESTLIFE LIVE AT WIMBORNE	Sony 2007
13	KATHERINE JENKINS LIVE AT LANCLOUGH	Capitol 2007
14	CLIFF RICHARD HERE AND NOW - LIVE	Universal 2007
15	FOOT FIGHTERS HYDE PARK GIGS AND BONES	BMG 2007
16	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Viva Collection 2007
17	ELVIS PRESLEY/QUINCY JAMES ROAD SHOW	World 2007
18	DANIEL O'DONNELL THE BEST OF DANIEL O'DONNELL ON FILM	Real Gone 2007
19	ERIC CLAPTON & FRIENDS LIVE 1986	EV 2007
20	MICHAEL JACKSON LIVE IN BUCHAREST - THE DANGEROUS TOUR	Epic 2007

TOP 20 COMPILATIONS

THE YEAR	ARTIST TITLE	LABEL (AVAILABLE)
1	VARIOUS RADIO 1'S LIVE LOUNGE	Sony BMG 2007
2	VARIOUS HARDCORE ADRENALINE	Capitol 2007
3	VARIOUS 100 HUGE HITS OF THE 60S & 70S	Sanctuary 2007
4	VARIOUS 12 INCH 60S POP	World 2007
5	OST HIGH SCHOOL MUSICAL	Universal 2007
6	VARIOUS COLUMBIAS GUIDE 2007	Capitol 2007
7	VARIOUS ULTIMATE MEG 2	Capitol 2007
8	VARIOUS NOW THAT'S WHAT I CALL MEG 65	EMI 2007
9	VARIOUS BEST OF BONERS	Real Gone 2007
10	VARIOUS PUT YOUR HANDS UP	Capitol 2007
11	VARIOUS COLUMBIAS 2007	Capitol 2007
12	VARIOUS HELTER SKEETER V RAINBAND HARDCORE 2007	Capitol 2007
13	ORIGINAL TV SOUNDTRACK HANNAH MONTANA	Capitol 2007
14	VARIOUS THE ANNUAL 2007	Capitol 2007
15	VARIOUS NME PITS THE ESSENTIAL BANDS	Capitol 2007
16	VARIOUS EMINEM PRESENTS THE RE-UP	Capitol 2007
17	VARIOUS COLUMBIAS 10	Capitol 2007
18	VARIOUS ESSENTIAL SONGS	Capitol 2007
19	VARIOUS POP PARTY 4	Sony BMG 2007
20	VARIOUS SOAPSTAR SUPERSTAR 2007	Sony BMG 2007

THE YEAR SO FAR: TOP 20 ALBUMS

THE YEAR	ARTIST TITLE	LABEL (AVAILABLE)
1	AMY WINEHOUSE BACK TO BLACK	Island
2	THE VIEW HATS OFF TO THE BUSKERS	Island
3	SNOW PATROL EYES OPEN	Island
4	JAMES MORRISON UNDISCOVERED	Island
5	FRAZER HARRISON COSTELLO MUSIC	Island
6	RAZORLIGHT RAZORLIGHT	Vertigo
7	TAKE THAT BEAUTIFUL WORLD	Island
8	PAOLO NUTINI THESE STREETS	Atlantic
9	LILY ALLEN ALRIGHT, STILL	Real Gone
10	THE BEATLES LOVE	Apple
11	QASIS STOP THE CLOCKS	Big Brother
12	KASABIAN EMPIRE	Columbia
13	PINK I'M NOT DEAD	Island
14	U2 U218 SINGLES	Island
15	SCISSOR SISTERS TA-DAH	Island
16	THE GOOD, THE BAD & THE QUEEN	Island
17	THE KILLERS SAM'S TOWN	Island
18	GIRLS ALONE THE SOUND OF - THE GREATEST HITS	Island
19	FEELING TWELVE STOPS AND HOME	Island
20	KYLIE MINOUGE SHOWGIRL - HOMECOMING LIVE	Island

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03/02/07
Top 75

The Official UK

THE YEAR	ARTIST TITLE	LABEL (AVAILABLE)
1	THE VIEW HATS OFF TO THE BUSKERS	Island 2007
2	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN	Island 2007
3	AMY WINEHOUSE BACK TO BLACK	Island 2007
4	JAMES MORRISON UNDISCOVERED	Island 2007
5	FRAZER HARRISON COSTELLO MUSIC	Island 2007
6	SNOW PATROL EYES OPEN	Island 2007
7	RAZORLIGHT RAZORLIGHT	Vertigo 2007
8	KEANE UNDER THE IRON SEA	Island 2007
9	LILY ALLEN ALRIGHT, STILL	Real Gone 2007
10	PAOLO NUTINI THESE STREETS	Atlantic 2007
11	TAKE THAT BEAUTIFUL WORLD	Island 2007
12	KASABIAN EMPIRE	Columbia 2007
13	QASIS STOP THE CLOCKS	Big Brother 2007
14	SCISSOR SISTERS TA-DAH	Island 2007
15	THE BEATLES LOVE	Apple 2007
16	AKON CONVICTED	Island 2007
17	THE KILLERS SAM'S TOWN	Island 2007
18	THE ORDINARY BOYS HOW TO GET EVERYTHING YOU EVER WANTED	Island 2007
19	PINK I'M NOT DEAD	Island 2007
20	NELLY FURTADO LOOSE	Capitol 2007
21	MY CHEMICAL ROMANCE THE BLACK PARADE	Island 2007
22	THE FEELING TWELVE STOPS AND HOME	Island 2007
23	U2 U218 SINGLES	Island 2007
24	JOJO THE HIGH ROAD	Island 2007
25	KYLIE MINOUGE SHOWGIRL - HOMECOMING LIVE	Island 2007
26	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Island 2007
27	RAY LAMONTAGNE TROUBLE	Island 2007
28	GIRLS ALONE THE SOUND OF - THE GREATEST HITS	Island 2007
29	THE KOOLS INSIDE IN/INSIDE OUT	Island 2007
30	PAUL WELLER HIT PARADE	Island 2007
31	MADEIRAINE PEYROUX HALF THE PERFECT WORLD	Island 2007
32	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	Island 2007
33	THE COOPER TREMPLE CLAUSE MAKE THIS YOUR OWN	Island 2007
34	QUEEN GREATEST HITS II	Island 2007
35	BEYONCÉ B'DAY	Columbia 2007
36	MUSE BLACK HOLES & REVELATIONS	Columbia 2007
37	THE AUTOMATIC NOT ACCEPTED ANYWHERE	Island 2007
38	QUEEN GREATEST HITS I II & III	Island 2007

2. The Good, The Bad & The Queen
In the beginning there was Blur, then Gorillaz and now Damon Albarn is fronting The Good, The Bad & The Queen, whose self-titled debut album enters the chart at number two on sales of 40,500. The band also features Paul Simonon (The Clash), Simon Tong (The Verve) and Tony Allen (Africa 70), and their album has already spawned the hits Hercules (number 22) and Kingdom Of Doom (20). Gorillaz's last album, Demon Days (2005), sold 1,620,000 copies while Blur's most recent release, Think Tank (2003), sold 2,940,000. Both reached number one.

8. Keane
Keane's Under the Iron Sea has climbed 60-49-46-24-8 in the last four weeks and is back at the top 10 after a 22-week absence. The album is being inspired by fourth single A Bad Dream, which is now fully released, and clings 61-23 on sales of 65,000, while advancing 3-2 on the airplay chart. Under the Iron Sea previously spawned 1s It Any Wonder (number three), Crystal Ball (number 20) and Nothing In My Way (number 19) and has now sold 725,500 copies (including 14,000 first week) compared to predecessor Hopes and Fears' 2,539,000.



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ARTIST	NEW	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK
AMINÉ	14	1	14	14	1	14	14
AMY WINEHOUSE	16	1	16	16	1	16	16
BEYONCÉ	1	1	1	1	1	1	1
BIG RAY	15	1	15	15	1	15	15
CHRISTIAN MCGILL	17	1	17	17	1	17	17
CLAY AIKEN	1	1	1	1	1	1	1
DAMIAN RICE	12	1	12	12	1	12	12
DANIEL RICHIE	12	1	12	12	1	12	12
DEBRA WIGMORE	14	1	14	14	1	14	14
ELI GUY	17	1	17	17	1	17	17
ELVIS PRESLEY	13	1	13	13	1	13	13
EVANESCENCE	11	1	11	11	1	11	11
FRANK SINATRA	1	1	1	1	1	1	1
GEMINI	15	1	15	15	1	15	15
FROM MILE ONE	13	1	13	13	1	13	13
GENIE MICHAEL	12	1	12	12	1	12	12
JOJO	24	1	24	24	1	24	24
KEANE	8	1	8	8	1	8	8
KAYNE MINOR	15	1	15	15	1	15	15
JAMES MORRISON	4	1	4	4	1	4	4
JAY ROBIN	17	1	17	17	1	17	17
JOE	2	1	2	2	1	2	2
JUSTIN TIMBERLAKE	16	1	16	16	1	16	16
KASABIAN	12	1	12	12	1	12	12
KATHERINE JENKINS	4	1	4	4	1	4	4
KEANE	8	1	8	8	1	8	8
KYLIE MINOUGE	25	1	25	25	1	25	25
LEWIS	19	1	19	19	1	19	19
LIV ULLMANN	17	1	17	17	1	17	17
MADEIRAINE PEYROUX	31	1	31	31	1	31	31
MARSHALL	17	1	17	17	1	17	17
MARY J BLIGE	45	1	45	45	1	45	45
MOJO	1	1	1	1	1	1	1
MY CHEMICAL ROMANCE	21	1	21	21	1	21	21
NELLY FURTADO	20	1	20	20	1	20	20

Albums Chart

Chart compiled from actual sales last week (Friday across a range of more than 4,000 UK music shops). © The Official UK Charts Company. 2007. Reprinted with permission.

Week on chart

Peak position

Artist

Album title

Label

Genre

Chart position

Week on chart

Peak position

Artist

Album title

Label

Genre

Chart position

Week on chart

Peak position

Artist

Album title

Label

Genre

Chart position

Week on chart

Peak position

Artist

Album title

Label

Genre

Chart position

39	25	12	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Various Artists	Capitol	0607279942 (4/0)
40	32	11	GEORGE MICHAEL TWENTY FIVE	George Michael	Atlantic	0801709012 (4/0)
41	52	14	GUILLEMOTS THROUGH THE WINDOWPANE	Guillemots	Virgin	0170720 (4/0)
42	30	10	FROM MALE VOICE CHOIR VOICES OF THE VALLEY	Various Artists	Capitol	0607279942 (4/0)
43	38	9	RONAN KEATING 10 YEARS OF HITS	Ronan Keating	Capitol	0607279942 (4/0)
44	36	11	SUGABABES OVERLOADED - THE SINGLES COLLECTION	Sugababes	Capitol	0607279942 (4/0)
45	47	8	MARY J BLIGE REFLECTIONS (A RETROSPECTIVE)	Mary J Blige	Capitol	0607279942 (4/0)
46	25	5	AMY WINEHOUSE FRANK	Amy Winehouse	Capitol	0607279942 (4/0)
47	41	7	MADONNA CONFESSIONS ON A DANCE FLOOR	Madonna	Capitol	0607279942 (4/0)
48	39	10	WESTLIFE THE LOVE ALBUM	Westlife	Capitol	0607279942 (4/0)
49	41	12	KATHERINE JENKINS SERENADE	Katherine Jenkins	Capitol	0607279942 (4/0)
50	137	1	THE KILLERS HOT FUSS	The Killers	Capitol	0607279942 (4/0)
51	13	3	EVANESCENCE THE OPEN DOOR	Evanescence	Capitol	0607279942 (4/0)
52	64	1	ROBBIE WILLIAMS GREATEST HITS	Robbie Williams	Capitol	0607279942 (4/0)
53	49	9	THE DIVO SIEMPRE	The Divo	Capitol	0607279942 (4/0)
54	59	48	DURAN DURAN GREATEST	Duran Duran	Capitol	0607279942 (4/0)
55	49	88	MARY BLUNT BACK TO BEDLAM	Mary Blunt	Capitol	0607279942 (4/0)
56	16	1	ELO ALL OVER THE WORLD - THE VERY BEST OF	ELO	Capitol	0607279942 (4/0)
57	32	1	DAMIAN RICE 9	Damian Rice	Capitol	0607279942 (4/0)
58	29	1	BLOC PARTY SILENT ALARM	Bloc Party	Capitol	0607279942 (4/0)
59	NEW	1	GOSSIP STANDING IN THE WAY OF CONTROL	Gossip	Capitol	0607279942 (4/0)
60	41	3	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Red Hot Chili Peppers	Capitol	0607279942 (4/0)
61	6	6	GWEN STEFANI THE SWEET ESCAPE	Gwen Stefani	Capitol	0607279942 (4/0)
62	50	1	THE CARPENTERS GOLD - GREATEST HITS	The Carpenters	Capitol	0607279942 (4/0)
63	29	1	WESTLIFE UNBREAKABLE - THE GREATEST HITS VOL. 1	Westlife	Capitol	0607279942 (4/0)
64	46	2	ABBA 10 HITS	Abba	Capitol	0607279942 (4/0)
65	62	7	PUSSYCAT DOLLS PCD	Pussycat Dolls	Capitol	0607279942 (4/0)
66	57	1	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Rod Stewart	Capitol	0607279942 (4/0)
67	64	50	ELTON JOHN LOVE SONGS	Elton John	Capitol	0607279942 (4/0)
68	6	26	FALL OUT BOY FROM UNDER THE CORK TREE	Fall Out Boy	Capitol	0607279942 (4/0)
69	48	20	LENA THE TRUTH ABOUT LOVE	Lena	Capitol	0607279942 (4/0)
70	10	1	SCISSOR SISTERS SCISSOR SISTERS	Scissor Sisters	Capitol	0607279942 (4/0)
71	7	8	NEIL DIAMOND THE BEST OF	Neil Diamond	Capitol	0607279942 (4/0)
72	52	1	DAVID BOWIE THE BEST OF	David Bowie	Capitol	0607279942 (4/0)
73	66	1	COLDPLAY X&Y	Coldplay	Capitol	0607279942 (4/0)
74	71	24	CHRISTINA AGUILERA BACK TO BASICS	Christina Aguilera	Capitol	0607279942 (4/0)
75	6	1	ELVIS PRESLEY ELVIS - 30 #1 HITS	Elvis Presley	Capitol	0607279942 (4/0)

18. The Ordinary
White label single I Love U clips 7-9. The Ordinary Boy's third album How To Get Everything You Ever Wanted continues its recovery. Debating at number 15 last September, it disappeared from the chart three weeks later, and was absent from the Top 200 until 40 weeks ago, since when it has climbed 162-114-64-37-18. Its sales jumped 62.7% last week to 8,000, taking its overall total to 63,500, but it is still the band's least successful album saleswise, trailing debut Over the Counter Culture (81,000) and Brassband (135,000).

41. Guillemots
While third single Atomic, Let's Not Walk dips 27-40, it has certainly done its bit in reviving the fortunes of the Guillemots' debut album Through The Windowpane, which debuted and peaked at number 17 last July but disappeared from the Top 200 for several weeks. Returning when the single started to get airplay, it has climbed steadily for six weeks to a new, modest peak of 41-109-107-77-52-41. Although it largely missed out on this Christmas sales bonanza, it has quietly moved on to sales of 111,000, including more than 4,000 last week.

TOP 10 INDIE SINGLES

1	1	FREE MANSIONS FEAT. SIEDHA GARRETT RAIN DOWN LOVE	London (06) 81
2	1	SPACE COWBOY FEAT. NADIA ON MY EGYPTIAN LOVER	Topic (06) 13
3	1	JAKAZO FEAT. BARRY STOTT CILFIT BANG	Virgin (06) 01
4	1	BROMEHEADS JACKET LESLEY PARLAFIT	Merch (06) 04 (06) 04
5	2	JARVIS COCKER DON'T LET HIM WASTE YOUR TIME	Virgin (06) 01
6	3	THE COOPER TEMPLE CLAUSE WAITING GAME	Sunset (06) 01
7	1	THIS IS SEB CLARKE I JUST CAN'T CARRY ON	Sun (06) 01
8	1	BONNIE PRINCE' BILLY LAY & LOVE	Domino (06) 01
9	1	FRIENDS OF KEN BACKWARDS	Sun (06) 01
10	1	CLIENT ZEROX MACHINE	Utopia (06) 01 (06) 01

TOP 10 INDIE ALBUMS

1	1	THE COOPER TEMPLE CLAUSE MAKE THIS YOUR OWN	Sunset (06) 01
2	1	GOSSIP STANDING IN THE WAY OF CONTROL	London (06) 01
3	1	FREEMANS SHAKEDOWN	Indie (06) 01
4	3	PENDULUM HOLD YOUR COLOUR	Embrace (06) 01 (06) 01
5	1	HOLD STEADY BOYS AND GIRLS IN AMERICA	Virgin (06) 01
6	1	FIELD MUSIC MONKS OF TOWN	Merch (06) 04 (06) 04
7	5	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Domino (06) 01
8	4	JARVIS COCKER JARVIS	Rough (06) 01 (06) 01
9	6	JOANAS NEWSON SYD	Sun (06) 01
10	2	GRIFF RHY'S GARDYLOV	Rough (06) 01 (06) 01

TOP 10 ROCK ALBUMS

1	1	MY CHEMICAL ROMANCE THE BLACK PARADE	Warner (06) 01 (06) 01
2	1	MUSE BLACK HOLE & REVELATIONS	Nonesuch (06) 01 (06) 01
3	4	GOSSIP STANDING IN THE WAY OF CONTROL	London (06) 01
4	3	EVANESCENCE THE OPEN DOOR	Walt (06) 01 (06) 01
5	5	RED HOT CHILI PEPPERS STADIUM ARCADIUM	Merch (06) 04 (06) 04
6	7	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE	Walt (06) 01 (06) 01
7	6	LOSTPROPHETS LIBERATION TRANSMISSION	Virgin (06) 01
8	8	WOLFMOTHER WOLFMAN	Mutual (06) 01
9	9	MUSE ASSOLUTION	Virgin (06) 01 (06) 01
10	10	PARAMORE ALL WE KNOW IS FEELING	Reprise (06) 01 (06) 01

TOP 10 JAZZ ALBUMS

1	1	MADELINE PEYROUD HALF THE PERFECT WORLD	Bluebird (06) 01 (06) 01
2	3	AMY WINEHOUSE FRANK	Island (06) 01
3	2	ERIC CLAPTON THE BLUES ROOTS OF	Capitol (06) 01
4	6	NORAH JONES FEELS LIKE HOME	Sony (06) 01 (06) 01
5	7	NORAH JONES COME AWAY WITH ME	Parkwood (06) 01 (06) 01
6	5	MADELINE PEYROUD CARELESS LOVE	Bluebird (06) 01 (06) 01
7	4	SEASICK STEVE OOSHOUSS MUSIC	Yvesand (06) 01 (06) 01
8	8	VARIOUS ARTISTS THE BLUES COLLECTION	The Real (06) 01 (06) 01
9	10	NINA SIMONE THE VERY BEST OF	Capitol (06) 01 (06) 01
10	10	BILLIE HOLIDAY THE COLLECTION	The Real (06) 01 (06) 01

TOP 10 CLASSICAL ALBUMS

1	1	FROM MALE VOICE CHOIR VOICES OF THE VALLEY	Capitol (06) 01 (06) 01
2	2	KATHERINE JENKINS SERENADE	Capitol (06) 01 (06) 01
3	5	KATHERINE JENKINS LIVING A DREAM	Capitol (06) 01 (06) 01
4	1	JUAN DIEGO FLOREZ THE TENOR	Capitol (06) 01 (06) 01
5	6	KATHERINE JENKINS PREMIERE	Capitol (06) 01 (06) 01
6	4	SARAH BRIDGEMAN CLASSICS - THE BEST OF	Angel (06) 01 (06) 01
7	10	NICKY SPENCE MY FIRST LOVE	Capitol (06) 01 (06) 01
8	9	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION	Capitol (06) 01 (06) 01
9	10	MARIO LANZA THE ESSENTIAL COLLECTION	The Real (06) 01 (06) 01
10	8	ALL ANGELS ALL ANGELS	Capitol (06) 01 (06) 01

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NEW RELEASES
RADIO 1 HIT 7
REX NORTON REPTILES
ROBBIE WILLIAMS 24
ROCKAWAY 60
SANDRINE KNEIP 40
SCISSOR SISTERS 11 (2)
SHEENA EASTON 4
SUGARMEAT 41

THE ALBUMS
REX NORTON REPTILES
THE BLUES 15
THE CARPENTERS 10
THE COOPER TEMPLE CLAUSE 13
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