

MUSICWEEK



Ignored by Gowers



OUTS OF CONTROL? EXTEND THE TERM!

By Robert Ashton

The lobbying efforts on behalf of music professionals and artists were ignored last week, as Andrew Gowers unveiled his long-awaited review of copyright.

As had been widely anticipated, Gowers rejected the music business's key appeal – for an extension of copyright term in sound recordings beyond 50 years.

To highlight the insult, a consortium of industry organisations placed a full-page ad in Wednesday's *Financial Times* calling for

"fair play for musicians", and quoting names among 3,500 labels and 40,000 performers (some of whom are pictured above).

Gowers' 146-page Review added further disappointment for the music sector by recommending a private copying exception, which many in the business believe creates more problems than it solves.

And, despite failing to deliver on other key issues the industry raised, the Gowers' team issued a surprise decision invite to the Office of Fair Trading to probe the UK's collecting societies.

Senior executives are certainly unimpressed with Gowers' verdict

– reflecting a united front from the business. IFPI chairman and CEO John Kennedy says Gowers' recommendations have "missed a golden opportunity".

BPI director of public affairs Richard Mollett also perceives the scope and recommendations of the Review as a "missed opportunity... a missed goal".

Aim chairman and CEO Alison Werhman says she is "very disappointed" by the recommendations on term extension and private copying.

British Music Rights director general Emma Pike concludes, "The report doesn't go far

enough; it fails to address a number of issues."

On copyright term, Mollett speaks for many when he dismisses the "economic perspective" on term extension taken by the Review team – it relied on the Centre for Intellectual Property and Information Law (CILIL).

Kennedy and PPL chairman and CEO Fran Nevrlida agree, Kennedy adds, "It is illogical and discriminatory that British artists and producers should enjoy less copyright protection than their counterparts internationally as well as British composers."

Added to the industry's woes,

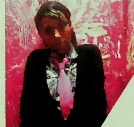
Pike raises concerns about the recommendation for a private copying exception for format shifting by 2008.

Aim, which with BMR has proposed a Value Recognition concept, also criticises the Review's exception for private copying. The indie group suggests Gowers has fallen "drastically short of creating the progressive copyright framework needed in the digital age... [and] may well be opening the floodgates to uncontrolled and unstoppable private copying and sharing from person to person".

robert@musicweek.com
See p4-5

Live Nation set for sale dilemma

Live Nation may have to sell two key London venues to push through its takeover of the Academy Group p3



Ones to watch in 2007

Accompanying this week's free CD, MW tips 12 acts, such as Remi Nicole (pictured), for success in 2007 p10-13

Barrie Marshall tribute

MW focuses on the legendary promoter, who for the past 30 years has worked his magic on the live scene p15-34

For the latest news as it happens, log on to **MUSICWEEK.com**



16.12.06/£4.25

16.12.06

Digest

MUSICWEEK

Incorporating *Info*, *MEL*, *Future Hits*, *Green Sheet*, *UK Music*, *Record Mirror* and *Tears Report*

CMP Information, United Business Media, First Floor, Leicestershire House, 245 Broad Street, London SE1 9QU, Tel: (020) 7921 1327 + ext (see below) Fax: (020) 7921 8327



For direct sales, dial (020) 7921 316
 The extensive below
 by name, type in
 as shown, followed by
 @musicweek.com
Publisher Alan Scott (859)@musicweek.com
Editor Martin Talbot (854)@musicweek.com
Managing editor Paul Williams (853)@musicweek.com
Chief sub-editor Stuart Clarke (852)@musicweek.com
Reporter Jim Larkin (850)@musicweek.com
Editorial assistant Helen Grogan (857)@musicweek.com
Acting online administrator Adam Kenyon (857)@musicweek.com
Chart consultant Alan Jones (857)@musicweek.com
Design consultants Acting art director Phil Turner (853)@musicweek.com
Charts editor/sub-editor Sarah Ward (852)@musicweek.com
News releases editor Owen Lawrence (857)@musicweek.com
Database manager Nick Tovey (855)@musicweek.com
Business development manager Michael Timpl (855)@musicweek.com
Sales manager Matt Sims (854)@musicweek.com
Senior display sales executive Billy Sayer (855)@musicweek.com
Display sales executive Doreen Taylor (852)@musicweek.com

Classified ads
 creative (851)@musicweek.com
 Circulation manager David Hodgson (852)@musicweek.com
 (020) 7921 8327

For CMP Information
 Group production manager
 Denise Phipps (852)@musicweek.com
 (020) 7921 8327

Ad production
 Nicky Hunter (852)@musicweek.com
Classified ad production
 Jane Fawcett (853)@musicweek.com
 (020) 7921 8327

Business services
 creative (851)@musicweek.com
 Matrix Managed (853)@musicweek.com

For CMP Information
 2006

VAT registration
 238 6233 56
Company number
 570721

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any information storage or retrieval system, without the express or implied consent of the publishers. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a Periodical.

Origination and printing by Huelly Brothers, the Media Press, Queens Road, Bournemouth, Dorset BH8 9PH



Average weekly circulation: 100,000
 2005 to 30 June 2006: 81,800
 ISSN - 0265 5446

Member of Periodical Publishers' Association

SUBSCRIPTION HOTLINE: 01858 438816
NEWSTRATE HOTLINE: 020 7638 4666
 Subscriptions, including *Info*, *MUSICWEEK*, *Future Hits*, *Green Sheet*, *UK Music*, *Record Mirror* and *Tears Report*, are available from Music Week Subscriptions, CMP Information, Leicestershire House, 245 Broad Street, London SE1 9QU. Tel: (020) 7921 1327. Subscriptions will only be provided at the Publisher's discretion, unless specifically requested within the terms of subscription offer.

To read all the news as it happens each day, log on to musicweek.com

Your guide to the latest news from the music industry

Bottom line

Bid talk raises EMI share price

● EMI's share price increased 9.25p to 295.75p on Friday (December 8), fuelled by speculation that the group is on the verge of accepting a bid from private equity group Permira.
 ● The European Commission has confirmed it is launching an in-depth second investigation into Universal's planned takeover of BMG Music Publishing, making a decision will be delayed until April 27 next year.

● The Copyright Tribunal Alliance and webcasters will now continue into next year. The hearing, which started on November 15, had been expected to end Friday, but now final decisions are likely to be bigger around January 16.

● More than 60% of smaller UK venues have obtained live music licences in the wake of the new licensing laws. The Department for Culture, Media and Sport has commissioned researcher Mori to survey smaller venues and found that 63% have obtained a music licence - 25% for the first time - with fewer than 2% having their applications refused.

● The Government is to take a close look at the Channel Islands VAT loophole, which allows multiples to undercut independent high street retailers. Gordon Brown announced in his Pre-Budget Report.

● Tesco has announced third quarter growth in non-food sales, including music, bolstered by the success of its Tesco Direct delivery service. Excluding petrol, UK like-for-like growth in the 13 weeks to November 25 was 5.6%, while total sales growth was 8.5%.

● Sony Music Studios has launched a service through which acts can have songs mastered online at a low cost.
 ● Music Studios Internet Mastering (Sim) service, which is live at www.sonymusic.com, allows users to upload batches of up to four songs and have them mastered online at costs starting at \$99 per track.

● The Telegraph Group is moving into national radio, with a new station, titled Telegraph Talk, planned for the new year.
 ● Labels are increasingly moving to other ways of Christmas marketing other than TV advertising.
 ● MPCS is asking all record labels with outstanding stock at the defunct Intergrove warehouse to contact them before December 15 to reclaim their property. Begbies Traynor, the distributor's administrator, has warned MPCS the warehouse will be vacated on December 15, and any unclaimed or unsorted stock will be destroyed.
 ● Universal and Sony BMG are dominating the Christmas market, p8
 ● The UK singles market faces an unpredictable future with new chart rules starting next year, p8
 ● Domino Records artists Arctic



Frans Ferdinand double platinum award

Monkeys and Frans Ferdinand have both scooped the Impala double platinum award for selling 1m albums in Western Europe.

Sign here
EMI signs video deal with BT

● EMI has followed the other majors by signing a deal with BT to make its artists' video content available on next-generation television service BT Vision.
 ● Mint Bars And Clubs, owner of London's Koko venue in Camden, has bought three new bars across the capital and one in Bristol.

● Digital television channel Redemption TV is to move to 24-hour broadcasting under the new banner of RockWorldTV on December 15. Redemption launched on March 1 this year, broadcasting rock music between 10pm and 3am.

● Ofcom has awarded a new FM local commercial radio licence to Preston to Proud FM, which is owned by UTV Radio. Ofcom received four applications for the Preston licence by closing date of September 7 2006.
 ● EMI Music Publishing and Countdown Media have announced a worldwide partnership bundling the common assets of the two companies for exploitation.

● Alison Moyet has signed a deal with Universal imprint W4 Music, with a new album expected next summer.
 ● Sononic and Ricall are joining forces, combining their search tools for finding and licensing music tracks for commercial use.

● 1Xtra will be welcoming in the new year with a party in Leeds, which it will broadcast live on the station. The event will be broadcast between 12am and 3am on New Year's Day.
 ● Bandwagon is teaming up with Sanctuary to offer the winner of its Sound Clash talent competition for 12 to 18-year-olds the chance to record and release a single. The winner will also have the option of performing at three music festivals next summer.
 ● Wipit has signed a deal with the BBC to add BBC AudioBook titles to its catalogue.

Exposure
New EMI acts to play at Midem

● EMI Music Publishing will showcase a collection of new international talent at the 2007 opening night party on January 21 in the Martinek Hotel in Cannes. It will include Mando Diaz, Shiny Toy Guns, New York-based R&B septet Naturally 7 and DJ Eric Prydz.
 ● Ofcom has granted permission for London station Smooth FM to change from a jazz and soul station into an easy-listening station.

● The NME has announced plans for February's ShockWaves NME Awards show, with 13 London dates across multiple venues. On February 12 Larrikin Love will play at Koko and Radio 1's Stuart Smith FM to change from a jazz and soul station into an easy-listening station.
 ● Muse have been confirmed to play Wembley Stadium, p6
 ● Internet broadcaster Pulse Radio has created an in-store audio channel with marketing company Mood Media, to showcase unsigned bands and artists. Pulse Engineering Artists will eventually be rolled out across 22,000 shops

● James Blunt, Corinne Bailey Rae and KT Tunstall are among the Grammy nominees, p6
 ● Orchestral Manoeuvres In The Dark are reforming to tour the UK and bring an art installation to Liverpool.
 ● MTV and MTV crystal gaze for 2007's big breakthroughs, p10-12



Skinner to guest present on Radio One

● Chris Martin, Mike Skinner and Kelly Osbourne are among the artists who will be acting as guest presenters on Radio One's Zane Lowe programme in January.

People
Brand to host Brit Awards

● Russell Brand has been lined up to host next year's Brit Awards, being held next Valentine's Day at London's Earls Court. The 27th show will be the first in more than 15 years to be screened live on TV with the ITV1 main broadcast also set to include the first ever live vote in the history of the event for the best British single category.
 ● Cathy Dennis has won the Woman Of The Year accolade p37
 ● Creative & Cultural Skills is about to start looking for a new music industry skills director, following Al Tockin's decision to spend four months developing a business plan for the proposed Music Academy.

● Mike Sauter has been appointed chief finance officer at Warner Music International, while Matt Norman has been promoted to finance director at Warner Music UK. Sauter will be responsible for financial planning and budgeting across the division and replaces outgoing WMI CFO, Jos de Raaij
 ● Virgin Radio is to shake up its DJ line-up in the new year, with presenter Martin Collins leaving and Madness frontman Mike Duggan receiving his own afternoon show.

● Xfm Manchester's breakfast show will be hosted by comedian Jason Manford from January 3, as Paul Tankinson returns to London.
 ● Lisa Ellis has been appointed Sony BMG executive vice president in the US, reporting directly to Rob Stringer. Previously president of Sony Urban Music, Ellis will work on broadening the group's growth as an entertainment company in the digital era.

● Olivia Newton-John has launched a lawsuit against Universal Music Group, claiming that the company owes her more than \$1m (\$508,000) in unpaid royalties.
 ● Radio One has shaken up its dance show in New DJs We Trust, with Professor Green and Mistress De Funk replacing Olisnyy Oriss and Tayo.

● Last week *MVW* featured the track 'Udded Wanna Be A G' by the Playlaid and the artist was listed as M.L.A. This was in fact Incovert: the correct artist is Dizee Rasool, as featured this week



Westlife have concluded a new five-album deal with Sony BMG. The group, who beat off new releases from The Beatles and Oasis to debut at number one with their new album *The Love Album* last month, have sold 35m records globally to date. Their recent single 'The Rose' was their 14th UK number one single. Pictured (l-r) are Sony BMG chairman/CEO Ged Doherty, Westlife's, Syco music senior VP Sonny Talbot and the group's manager Paul Walsh.

T-Mobile announced as MW Awards headline sponsor

T-Mobile is partnering with Music Week as headline sponsor for next year's Music Week Awards, which are launched in this week's issue.

The mobile network operator has signed a two-year deal, which will span both the 2007 and 2008 awards, making T-Mobile the first multi-year headline sponsor in the history of the event.

Other premium sponsors which have signed up for the awards, which will take place at the Grosvenor House Hotel on March 15, are Nielsen Music Control, PPL, Vodafone and Yahoo! Music.

Music Week publisher Ajax

Scott says, "We are delighted to welcome T-Mobile as headline sponsor for next year's Music Week Awards. Combined with the renewed support from our other sponsors, the introduction of some new categories and more surprises yet to be announced, this will be the best show yet. The countdown starts here."

Karen Harrison, head of brand & communications at T-Mobile, says, "T-Mobile values the huge role music plays in peoples lives and in our business. The Music Week Awards give T-Mobile the chance to help celebrate great

music and reward the unsung heroes behind that great music."

T-Mobile's association with the awards will tie in with its continuing connection to music through its Street Gigs events - which return for the third year in 2007, after 2006 shows including The Strokes at The Natural History Museum - and the Transmission with T-Mobile TV series, which will return to Channel 4 in March after featuring artists as diverse as The Long Blondes, Primal Scream and DJ Shadow in its first series.

The 2007 awards will herald the inauguration of a string of new

awards. Two new categories - for Booking Agent of the Year and Concert Promoter of the Year - will recognise the best individuals in these two crucial areas of the live business. And a new award for Music Programmer of the Year will recognise the talents who deliver music policy for the UK's most successful music TV channels and radio stations.

In turn, the established Record Company of the Year award is being replaced with the new Record Label of the Year award, in a bid to reflect the changing nature of the record business.



Competition Commission report highlights fear over Live Nation takeover of Academy venues

Future of London venues in doubt

Live

by Jim Larkin

Live Nation may have to sell two key London venues to push through its takeover of the Academy Group of venues.

The Competition Commission's preliminary report into the deal was published last Wednesday, indicating that divestment of specific venues might be needed to prevent a substantial lessening of competition within London's live music market.

The commission voiced concern that a loss of rivalry between Academy venues Brixton Academy and Shepherds Bush Empire and Live Nation venues Hammersmith Apollo, The Astoria and The Forum, would lead to higher ticket prices for consumers.

It suggested that Live Nation might smooth over such problems by selling either Brixton Academy or Hammersmith Apollo - which is both of similar capacity - as well as either the Shepherds Bush Empire or The Forum.

The Commission also raised an



For sale: the future of London venues such as the Brixton Academy and Shepherds Bush Empire may be in doubt after the Competition Commission voiced concerns

issue with the 2,000-capacity Astoria venue, as it is of similar size to The Forum and Shepherds Bush Empire, but, given the uncertainty of the building after 2008 - when it may be demolished to make way for the Crossrail link - it did not call for divestment.

The preliminary report does not represent a final ruling by the

Commission, which is seeking responses to its recommendations by this coming Thursday (December 14), ahead of a final decision, probably in mid-January.

Live Nation is teaming up with Irish company Galety Investments to form the acquisition vehicle Hamsard 2786, through which it intends to complete the takeover.

If the two venues are forced onto the market, it remains to be seen whether rival live music players would be interested in buying them. Live Nation's biggest rival AEG, which is ramping up its presence in London with The O2, is declining to comment.

Complicating matters further is the Academy ownership structure, under which venture capitalists led by RJP Partners own 51%, three promoters in the shape of Dennis Desmond, Robert Angus and Simon Moran own 12% each, with the remainder owned by Academy management. Some parties may be more likely than others to accept a break-up of the group.

However, one possible source of funding could be Edge Performance, the venture capital trust which has raised more than £6m for investment in live music. Under Commission guidelines, Live Nation would have to find a contractually independent buyer before any approval would be given.

In an official statement, Live Nation last week said, "As regards divestment of certain venues, LN-Galety is again of the view that to

impose such remedies as a condition of clearance would be disproportionate to any conceivable competition concern arising from the proposed transaction."

However, the ruling from the Commission will come as little surprise to Live Nation, which privately was expecting the worst.

Objections to the merger had come from promoters, venues and even the Musician's Union. Live Nation is understood to have given undertakings designed to address concerns that it would hike prices and carve other promoters out of the venues.

But the Commission's effective clearance of Live Nation's acquisitions covering the rest of the UK will enable the group to press ahead with its ambitious plans elsewhere. "Our vision is that every city, every town, has access to live music," says a Live Nation source.

The source also highlights the impact of Live Nation's acquisition of Mean Fiddler group, which resulted in "millions of pounds" of investment in bringing its venues up to scratch.

jim@musicweek.com

THEPLAYLIST

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

Sponsored by



MARK RONSON
Toxic
(Columbia)
With a little more than a big, lazy beat, vocalists and some funky horns, Ronson takes this Britney single to its head. (Single, Apr 16)



MIKA
Grace Kelly
(Island)
Mika is a star and possesses enough pop sensibility to appeal to a very broad audience. His first official single will affirm belief. (Single, Jan 29)



KLAXONS
Myths Of The Near Future
(Polydor)
Forget about the hype, Klaxons have delivered one of the best left-field pop albums we've heard in a long time. (Album, Jan 29)



MJR HUDSON
Too Late Too Late
(Mercury)
We first featured this song in demo form in 2005 and, almost one year on, it sounds so fresh as it did then. (Single, Feb 19)



THE PIGEON DETECTIVES
I Found Out
(Dance To The Radio)
We have been singing the praises of this band for over a year and believe that 2007 will be their year. (Single, Dec)



LOUISE SETARA
Can't Stop The River
(Blue Note)
Currently enjoying support from Terry Moran at Radio 2, Setara is a soulful new talent in possession of much mainstream appeal. (Album, Feb 5)



DIZZEE RASCAL
Wanna Be A G OX
(XL)
Dizzee Rascal and Lily Allen are unlikely to be bedfellows, but it works a treat on this lively future single. (Single, 2007 the)



GET WELL SOON
People Magazine Front Cover
(unassigned)
The musical vehicle of care, Konstantin Cropper, Get Well Soon sound like the best band of Bright Eyes and Radiohead.



TRACEY THORN
It's All True
(Virgin)
The former Everything But The Girl vocalist is a real one-off and her new solo material is a reminder of her talents. (Single, Feb 19)



THE RAIN
Waste Love
(Mista Ray)
In the country last week for a run of live dates, The Rain pre-empto melodic rock with big hooks. (from album, Mar)

COVERS REVIEW:
THE KEY POINTS
 The Gowers Review gives 34 key recommendations. Those key to the

music industry include:
 ● The European Commission should retain the length of protection on sound recordings and

performers' rights at 50 years
 ● Introduce a limited private copying exception by 2020 for format shifting for works

published after the date that the law comes into effect.
 ● There should be no copyright levies for consumers

● The Review asks the OFT to consider conducting a market survey into the UK collecting societies to ensure the needs

of stakeholders are being met
 ● Match penalties for online copyright infringement by amending section

107 of the CDPA by 2008
 ● Give Trading Standards the power to enforce copyright infringement by

enacting section 107A of the Copyright, Designs and Patents Act 1988 by 2007
 ● Change the name of the UK Patent

Office to the UK Intellectual Property Office (UKIPO) to reflect the breadth of functions the office has, and end confusion

Last week's disappointing recommendations of the Gowers Review have left many in the music industry

Music is two fingers

Eight questions for Gowers

What was the key evidence which the music community failed to provide which might have convinced you to extend term on sound recordings?
 We received a number of submissions regarding the length of copyright term on sound recordings both giving evidence in support and against the suggestion that term should be extended.

In the report we responded to all of the evidence cited in favour of term extension. We were most persuaded by the negative impact that term extension would have on the economy, that new investment returns are not calculated in a 95-year horizon, and that changing the terms of copyright retrospectively would by that very fact be unfair. It would be changing the rules of the game half way through.

Were you surprised at the strength of feelings – from both artists and industry – on this issue?
 I wasn't surprised by the strength of feeling on both sides of the debate having read the submissions to our call for evidence.

But I am surprised that the lobbying on term extension continues, even after we demonstrate using industry figures that the economic significance of counterfeiting and piracy is more than 20 times as great as for term extension.

Extending term will bring very small additional benefits to make new music

Some in the business believe you took the word of an academic body such as Cambridge University over those immersed in the business of music when it came to making the economic case for term extension. Do you understand their surprise at this?

The report by the Centre for Intellectual Property and Information Law at Cambridge University was only one evidence source, but it does highlight a point that almost all economists (including many Nobel Prize winners) agree with – extending terms will bring very small additional benefits to make new music and that increasing the term for recordings that have already been made has no economic benefit. Moreover, extending term for sound recordings would keep prices for consumers high for longer.

On home copying, how much freedom do you feel consumers should have to copy recordings they have bought, on CD or as downloads?
 I believe that the Review's conclusions balanced rights for the digital age, and then offered an enforcement package to uphold these rights.

At the moment, everyone who puts a CD onto their iPod is technically breaking the law – and where the law is treated with such disregard, change is essential. I believe that consumers should be able to enjoy music on whatever format they choose. This does not legitimise widespread copying – it merely updates the law to reflect common practice.

Many in the music business feel badly let down by your report and feel you have failed to grasp their concerns. What would you say to that?
 This attitude surprises me greatly, as the Review has taken several steps against the biggest threat facing the industry – to stem the huge losses caused by piracy and counterfeiting.

Three examples: firstly, the Review made recommendations to extend the powers of Trading Standards to enforce breaches of copyright and the Government will provide new money to support this.

Secondly, the Review has recommended tougher penalties for online infringement of copyright, because digital shouldn't be treated differently.

And thirdly, the Review has recommended a new agreement for co-operation between Internet Service Providers and rights holders to stem the tide of internet piracy, backed by government action if this doesn't work.

Across the broad spread of your report, do you think there are any specific elements of it that the music industry has failed to understand? If so, what are they?
 There are areas which have not attracted as much attention as sound recordings but which I believe are vital for copyright in the digital age. Introducing an Orphan Works solution will enable future creators to unlock creative material to create economic and social value.

If you could select the winner for Best Album at the Brits for this year, who would it be? (Sue's Town by The Killers. [They're an American band – Ed])

Do you expect to receive an invitation to the Brits in February? No comment.

by Robert Ashton

The music industry last week began a counter offensive in the wake of its Gowers Report disappointment. Former FT editor Andrew Gowers was criticised for his shortsightedness in rejecting term extension – and for failing to lay out a vision for the future of copyright.

Gowers' failure to see the arguments from the music industry on copyright term was viewed by many as the most critical aspect of the review.

The industry also believes it has also been let down on a number of other issues, such as tougher action on ISPs supporting music piracy and overhaul of the Copyright Tribunal.

While some behind-the-scenes bickering has focussed on the quality of the music industry's lobbying efforts, others believe the cards were stacked against the industry from the off. The harshest critics suggest that the Gowers Review confirms what many privately feel – for all its talk of "valuing the industry" and creating a "UK creative hub", the Government still does not take the music business seriously.

"The report lacked vision," says David Stoppa, the MMF head of copyright and contracts.

"The report was very backward looking. Copyright is clearly not working in the digital age, when one out of 40 downloads is being paid for. We need to look at the entire system – but this report hasn't done any of that."

Political sway

Perhaps the bitterest pill for the industry to swallow has been the realisation that, after years of copying – up to Government ministers

Industry views

and the EC, where any UK government proposal would inevitably need to be ratified anyway.

BPI executive chairman Peter Jamieson adds, "We will continue to make the case to the UK Government... we will be putting our case vigorously to the EC when it reviews the relevant directive next year."

As to whether the Government's mind can be changed on term, some lobbyists are clinging to the fact that, announcing his pre-budget

statement last Wednesday, Gordon Brown committed the Government to only said that he "noted" his proposal on term.

months of sustained lobbying on the copyright term issue alone, the industry has been short-changed – again.

The view that the administration has promised much, but delivered little will become entrenched if the Government follows Gowers' recommendations and does not deliver copyright extension.

"UK and European governments give speech after speech talking of the importance of the knowledge economy," says IPPI chairman/CEO John Kennedy. "A decision not to equalise the copyright term would confirm that there is no real belief in these words."

Perhaps, it is time the industry looked for other political allies. PPI director of government affairs Dominic McConigal says the industry is not tied to any political party and will talk to anyone who will deliver. One insider goes further, "The music industry did a lot to help elect this Government... It doesn't want to upset us; we do have some leverage in politics."

Fighting a losing battle

Despite the best efforts of the music industry, some suggest that the Gowers Review was loaded against it from the very beginning. There were a number of clues

are running high with feelings ranging from utter disbelief to frustration at his methods. Many consider Gowers' not only to have misread an opportunity to reform UK IP in his digital age, but also to have failed to understand the complexity of copyright.

More than half a dozen pages of the Review are given over to the issues of sound recording term. Gowers and his team grappled with all the questions including whether extension will increase the supply of music and how it would affect the UK balance of payments.

On the latter point, the Centre for Intellectual Property and Information Law, which provided the Review of the Economic Evidence relating to the extension of the term of copyright in sound recordings, suggested that increasing the term would damage the UK balance of trade because "the UK is a substantial importer of sound recordings".

In making his recommendation that the 50-year term should be retained, Gowers wrote: "The Review finds the



industry scratching their heads and asking, 'Where did it all go wrong?'

's to music sector

coming from the Government that in retrospect appeared to weigh against the industry's arguments for extension.

Few are suggesting that the Treasury meddled or influenced the Review team. But signs that the industry was not treated with respect by the Government came in February, just months after Gordon Brown investigated Gowers.

Then, the former music minister James Purnell established the Creative Economy Programme, a flagship initiative for the DCMS. In the first manifestation of the CEP, not one music industry figure was represented in the seven strands, explained by the Government because the industry did not have a non-departmental public body (NDPB) to represent it within the CEP.

After a huge outcry, the industry was mollified when Purnell appointed EMI Group chairman Eric Nicol and Live Music Forum chief Feargal Sharkey onto a CEP steering committee.

But doubts lingered about the Government's seriousness in engaging the industry and listening to its concerns.

This apparent snub was compounded when Purnell appointed Lord Eatwell to head the

competition and IP strand of the CEP. Eatwell did not support copyright extension.

Eatwell is also a founder of the Institute for Public Policy Research (IPPR), where Purnell worked during his early career. There was an implicit understanding that IPPR did not hold copyright extension as a priority. By October the IPPR made this explicit. In its report, Public Innovation: Intellectual Property In A Digital Age, the think tank recommended to the Government that no extension for copyright term beyond the current 50 years should be granted.

Paranoid thinking? Possibly, but the relationships cannot be ignored. "The Government works with two constituencies, say the insider. "Business on one side, academics and consumer organisations on the other. There is no opposition to copyright extension from the CBI or other businesses, all the people vociferously opposing it are non-business people, the academics, the policy wonks and the pointy heads, who have no business experience." In reality the only major players who are against copyright extension are the British Library and the open rights groups. "The opponents don't have substantive arguments," agrees PPI's McGonigal.

Political will

Copyright terms are also covered by relatively recent international treaties and EU directives, which some suggest could dissipate political will – in both the UK and Brussels – to change things.

There could be opposition in Government circles simply because this has been discussed



quite recently," argues Jonathan Cornthwaite, partner and IP specialist at Wedds Bell.

Andrew Hobson, head of IP at Reynolds Porter Chamberlain, also argues that different business environments exist in different countries in all kinds of sectors and the music industry would be wrong to consider itself a special case for government treatment.

But the real Achilles heel in the industry's lobbying, insists Cornthwaite, is that copyright extension just is not sexy enough for politicians. "It is not something that attracts votes," he says. And, for government, votes equal power.

No single rallying call

Political infighting and different agendas adopted by different groups has been raised as the rea-

son there was no central lobbying effort, with some voices suggesting that organisations could have buried their differences – or 'side issues' – and simply fought on the one ticket of term extension. Any horse trading could then have followed once term had been extended.

In addition to the Music Business Forum, which provided a statement on behalf of 22 organisations, including the BPI and AIM, no fewer than two dozen music-related organisations, as varied as the Foie Folk Club to Poppy Records, were also among the 500-plus submissions to the Review Team. And, despite having the most to gain, no submissions were submitted by the four majors.

Concentrating on one simple rallying message would have strengthened the industry's hand and also had the effect of presenting a united front to Gowers. Bizarrely, perhaps, it was not until last Thursday's full-page ad in the *Financial Times* protesting 'Gowers' recommendations that the whole industry was seen to be acting together publicly. It was too little, too late, according to some.

Surely, some suggest, an ad campaign to coral support should have been run in the run-up to the decision. "It would be nice to speak with one voice," argues MMF head of copyright and contracts David Stoppa, who also believes that the publishers might have given more support to the campaign. "After all, many songwriters are performers," robert@musicweek.com

"We have been bearing away on our new structure and are user-friendly," he says.

The Review has disappointed in other areas too. Some organisations, such as the Music Business Forum, suggested the creation of a dedicated Copyright Office to administer and oversee policy. Gowers and his team have simply opted to rename the Patent Office as the UK Intellectual Property Office, although it has promised reform. The Review also totally ignored calls for an overhaul of the Copyright Tribunal.

However, not everyone from the music industry is disappointed in Gowers' findings. Maverick Poptones label boss Alan McGee says, "Don't kick yourself. This is about major record companies protecting their rights, not about indie or small time musicians. It's about the 'P'ing business."

And Matt Black, DJ and one half of Coldcut, says, "The only people to benefit from term extension would be the giant traditional media groups. Extending copyright terms for past works amounts to revising artist deals

Music gets you talking



Peter Thompson, managing director, Vital

My Top 10

1. The Only Ones Another Got Another Planet
2. The Clash White Man in a Zebra Suit
3. Jay Division Atmosphere
4. Petals Clark Turn It Into Love
5. PNL Public Image
6. Alexei Twin Windwalker Palus
7. KLF What Time Is Love
8. Led Zeppelin Immigrant
9. The Mekons Hard to be Nice
10. Enter Shikari Johnny Super

Another Planet and White Man In Hamstersmith Palus showed me how great music can be post punk. Next up came Joy Division (my favourite band ever) and PNL, who really made me want to work in a record shop – which I subsequently did. The Mekons nearly managed to make me love Gary Cluck and Western and they played at my wedding so they have to be in here. KLF and Alexei Twin helped me enjoy dance/electronic music while writing amazing songs and Downtown is the most perfect piece of pop music ever. Enter the Shikari and their soon-to-be-classic album just bring me up to date."

Nokia has two of the most music-friendly phones on the market – the N91 (left) and the N95 (right).



NOKIA Connecting People

superior quality and the capacity for 3,000 tracks, and the new 5300 (right) with dedicated music keys and the capacity for 1,500 songs.

Working in with the launch of the 5300 phone, Music Week and Nokia are offering five N91s. To win, tell us the 10 tracks to which you feel define you and 50 words saying why, to win@N91@musicweek.com. The winners will be announced in the new year.

arguments concerning. The evidence suggests that extending the term of protection for sound recordings or performers' rights prospectively would not increase the number of works created or made available and would negatively impact upon consumers and industry.

MMF head of copyright and contracts David Stoppa says Gowers relies too heavily on economic arguments and does not seem to address the concept of discrimination. "We don't tolerate racial discrimination or age discrimination, but apparently we tolerate creative discrimination," he adds.

Although Jamieson, among others, is "encouraged" by Gowers' moves to improve enforcement through harsher sentences and more powers to Tofield Standards, many believe he has not gone far enough. BMR's director general Emma Pike says there is no point having the penalties if you cannot bring action. "Illegal file-sharing

networks are operating in grey areas of the law and that need tightening up," she says. "A good place to start would be to give rights owners new tools to force peer-to-peer operators to go legitimate or close down."

Stoppa adds that Gowers has not grasped an opportunity to radically and effectively effect change in the digital world. "One in 40 downloads are getting paid for so clearly copyright doesn't work in the digital arena," he says. "DRM doesn't work. We've got to completely rethink it and there has been no forward thinking from Gowers."

Although as Hubert Best, partner at media law firm Bert & Somers, notes, the introduction of a private copying exception by 2008 brings the UK into line with some other countries, many believe the Review has made a pigs ear of it. The UK's former shifting will only open the door for more widespread illegal copying.

Alex sourced immediately on this part of the Review. Aim, which with British Music Rights, is leading a pan-

GRAMMY NOMINATIONS
Arctic Monkeys best instrumental performance — *Muscle*
Black Keys best alternative music album — *Whatever People*

Say I Am
Corinne Bailey Rae record of the year — *Put Your Records On*
Best new artist — *Wolfgang Puck*
Best album — *Unwritten*

James Blunt
record of the year — *Notre-Dame*
Best new artist — *You're Beautiful*
Best male vocal — *You're Beautiful*
Best instrumental performance — *Back*

To Be Real
Goldplay best rock performance — *Talk*
Depeche Mode best dance recording — *Suffer Well*
Enya best instrumental performance — *Black*

D'Uring
Peter Dinklage best top instrumental album — *Fluoroglycine*
Best rock instrumental performance — *Black Hole Sun*
David Gilmour best

rock instrumental performance — *California*
Goldfrapp best dance recording — *On La La*
Best new artist — *Jeremy*
Best instrumental performance — *Black Hole Sun*
Best rock instrumental performance — *Black Hole Sun*
Best instrumental performance — *Black Hole Sun*

new artist
Keano best pop performance — *It's Any Wonder*
Paul McCartney best male vocal pop — *Jersey*
Best pop — *Jersey*
Best instrumental performance — *Black Hole Sun*

I'm With Stupid
Best dance album — *Fluoroglycine*
KT Tunstall best female pop vocal performance — *Black*
Best instrumental performance — *Black Hole Sun*
Best instrumental performance — *Black Hole Sun*

performance by a duo or group with vocal — *The Saints*
Are Corning
Best alternative music album — *The Eraser*
Best dance album — *The Saints*

Big two enjoy an unprecedented festive chart run

Super majors' lead way into Christmas

Companies

by Paul Williams
 Only The Beatles were yesterday (Sunday) likely to be standing in the way of Universal and Sony BMG collectively claiming a clean sweep of the Top 20 artist albums for the first time.

The two biggest majors were on course to follow up their combined 83.6% control of the artist albums market a week ago by supplanting up to 19 of the 20 biggest-selling titles. EMI's Beatles album *Love* was the only non-Universal or Sony BMG title guaranteed to make the Top 20.

Given their respective sizes, the pair are virtual certainties to head the market in the final weeks before Christmas, but the control they have asserted this time is unprecedented. Its rivals were left a week ago with just 16.4% of the artist albums market between them.

This time last year, Universal was struggling to maintain its own high standards, finding itself in second place at this stage in the race behind Sony BMG with 28.6% of the artist albums market and its chart-topping Eminem best of its only album in the Top 10. While its fortunes improved in the remaining three weeks before Christmas, the major is showing no signs of such a slow start this year, taking 43.3% of the same market a week ago and supplying 18 of the Top 40 titles. These included four in the Top 10, led by Take That's *Patience*. The same major is also running away with the compilations market,

Changing fortunes of the corporate groups

SHARES OF ARTIST ALBUMS

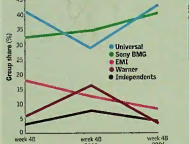


Figure shows corporate group artist album market shares for week 40, 2004 and equivalent weeks in 2004 and 2005.



Take That (above) and George Michael: boosting companies' shares

last week finishing 15.6 percentage points ahead of second-placed EMI with a 46.2% market share.

Sony BMG is pushing Universal close on artist albums, claiming 40.3% of the artist albums chart a week ago and yesterday aiming to fill half the Top 10 places through albums by Westlife, Oasis, Il Divo, George Michael and Jamiroquai.

Universal and Sony BMG's domination has come largely at the expense of EMI and Warner, whose own artist albums market shares are sharply down on this time last year. EMI a week ago matched its tally of six albums in the Top 40 achieved in the same week last year but its Beatles release was its only Top 20 entry. Subsequently, its market share has

dropped from 12.8% 12 months ago, when Robbie Williams was at number two, to 7.9% last week.

Warner is suffering even more acutely than EMI, with its artist albums showing a week ago less than a quarter of what it managed in 2005. Twelve months earlier it claimed a 16.2% share, but last week its share dropped to 3.9% with home-grown Paolo Nutini its best performer at number 40 in the Top 40. Its share of the compilations market was 1.5%.

The independents' fortunes have also slipped, with Katie Price and Pete Andre their only representatives in last week's Top 40, where they claimed a 4.5% artist albums share compared to 7.7% 12 months ago. pauw@gmusicweek.com

Labels move to online marketing

Record labels are turning to more creative ways to spend their huge advertising budgets in the run-up to Christmas, despite an expected overall fall in TV and press spending.

While there is no dramatic shift in music industry thinking, with its appetite to fight it out in the crowded festive market as strong as ever, labels are already increasingly allocating budgets to less-traditional areas such as online marketing.

The changes in the chart rules from January 1, allowing digital-only tracks to count towards the main singles countdown, already means labels are reviewing how they allocate their budgets in the digital world.

Warner Bros general manager

Adam Hollywood, whose company recently realigned its £20m planning and buying account with communications firm PricewaterhouseCoopers, says that although TV remains the dominant medium with around 70% of his group's budget, online spend is likely to become more important.

"The addition of downloads in the charts in January is going to change everything," PricewaterhouseCoopers says. "With staggered release dates, some of the money may go into online partners. Also, so much is sold at Christmas there may be opportunities in the digital world."

However, he says that some labels have held back from leaping into online advertising because the knowledge of how and what digital media delivers is still in its infancy. Sanctuary executive vice

president sales, marketing and digital Giles Green accepts that many companies avoid spending on TV at Christmas because high ad rates and diminishing opportunities to be seen do not make it worthwhile.

Some £66.12m was spent by the music business in the past three months of 2005, with £22.8m at Christmas and £23.9m being spent in November and December alone. Phd media director Frances Ralston-Good says anecdotal evidence suggests seasonal spending might have dipped this year and last year's figures might not quite be replicated in 2007. However, Ralston-Good adds: "Hollywood Insist TV is still crucially important for the big-gift CDs.

Grammys boost for British acts

The Grammy nominations last week delivered a huge boost to a new generation of British artists who are seeing increasing success in breaking the US and other international markets.

As well as James Blunt, who has enjoyed considerable sales success in the US already, a raft of new UK artists were recognised by award judges for the 49th annual event, including Arctic Monkeys, Corinne Bailey Rae, Natasha Bedingfield, Imogen Heap, Goldfrapp, KT Tunstall and Zero 7.

They were joined by established names such as Coldplay, Depeche Mode, Enya, David Gilmour, Goldfrapp, Paul McCartney, Pet Shop Boys, U2 and Thom Yorke, making it a strong set of nominations for UK and UK-signees acts.

Blunt has the most nominations among the UK contingent, with five mentions. However, in the record of the year category he faces competition from EMI's Taylor Rae, while fellow EMI act Tulisa is going head to head with Sony BMG's Bedingfield in the best female pop vocal performance.

"We're very pleased over here," says EMI Music UK SVP interna-



Nominated: Bailey Rae (l) and Tunstall

tional marketing Mike Allen, who is particularly pleased to see Tunstall and Bailey Rae on the shortlist. "With them it's down to music and artistry and a properly synchronised team effort between us and our American colleagues."

Allen says the nominations are a valuable weapon in campaigns both in the US and the wider global market. "It's important. We saw that with Gorillaz this time last year. As well as the US it will also have an impact in the US-focused markets like Asia-Pacific. A nomination and a good performance are massively valuable, so we'll have to cross our fingers."

The awards take place on February 11 at AEG's Staples Center in Los Angeles. ● See full list of nominations at www.musicweek.com.

Wembley pitches for acts to get on board

Wembley Stadium's operators are throwing open the venue's doors to the music industry, with a message that acts should not feel intimidated about playing there or having to sell it out.

After unravelling Music as one of the first acts to be playing the new stadium next year, bosses are hopeful that other acts will be encouraged to believe they can also play the iconic venue, which will offer a concert capacity of around 75,000. Promoters will now be studying how ticket sales for the Music concert progress, after they went on sale last Saturday.

"We don't want people to feel intimidated because of the venue and its history," says Wembley Stadium head of music Jim Frayling. "It's a very large venue,

but it has an intimate feel to it. And, although we got off to a false start last year, none of the acts we booked had any trouble selling it out. Robbie managed five nights."

The Wembley Stadium concert season is short, however. Although shows can be arranged at other times of the year, only June and July are set aside for music, coinciding with the close season in football, which remains the FA-owned venue's principal use.

The Music concert is booked for June 16 and operators have hinted this will be the second music event to be held at Wembley. The stadium's chief executive Michael Cunniff says: "There's one available weekend free for music before the 16th, and it's very likely that a band will be playing there."



Music: one of the first acts to play the new Wembley Stadium

IRON MAIDEN

TAKE ON THE WORLD...

Sold-out world tour to over half a million fans
No 1 Billboard International Album chart
Top 5 album in 26 countries
Top 10 album in the USA
First rock act to go top 3 in India

THE MOST CRITICALLY ACCLAIMED ALBUM OF THEIR CAREER



- "A peerless return" 5/5 - THE SUN
- "A thunderous renaissance" - NME
- "Album of the year" 9/10 - CLASSIC ROCK
- "The metal album of the year has arrived" 4/5 - MOJO
- "This album keeps everything fans love about Iron Maiden alive" 5/5 - KERRANG
- "Cinematic, majestic, bare-chested in its sincerity and nothing less than stunning" 10/10 - METAL HAMMER
- "Best album in years" 4/5 - Q

A MATTER OF LIFE AND DEATH WORLD TOUR '06

Sold Out UK Nationwide tour 11th-23rd December to over 100,000 fans

..AND WIN!

NEW SINGLE 'DIFFERENT WORLD'

The Ultimate Tour Souvenir, released Christmas Day
3 collectable formats include exclusive live tracks
recorded on their European tour



WWW.IRONMAIDEN.COM

OCC test charts reveal likely impact of digital tracks on singles market after January 1 changes

Labels ready for 'Wild West' charts

Charts

by Paul Williams

The singles market next year could be "like the Wild West," some labels are predicting, as they attempt to make sense of new chart rules which are being introduced on January 1.

A series of test charts from the Official Charts Company has offered the first glimpse of the effect which allowing all digital sales into the weekly combined singles chart — irrespective of whether there is or will be an accompanying physical release — will have on the make-up of the chart.

However, the OCC says it will only be when the new rules are actually in place that the impact of the new regulations will really be felt, because the test run-down put together by the chart compiler naturally do not reflect any changes in release policies labels might adopt in the new environment.

"The thing about these test charts is we've done them retrospectively at a time when marketing hasn't been adapted to take into account the new rules," says OCC chart director Omar Maskatiya. "Some labels describe it as being like the Wild West in trying different things to see what works. It's going to be an interesting time, to say the very least."

One change in release policy by labels could be a decision to issue some singles as digital-only, something not allowed for chart purposes under the present rules which mean an equivalent physical release has to be available or scheduled to be issued in a week's time if a track is to qualify for the combined singles countdown.

Tracks are also currently automatically removed from the chart, irrespective of their sales total, two weeks after being physically del-

The digital "non-hit" hits

where they would have charted in week 48

74P	Chris Cornell: You Know My Name (Polydor)	10
74S	Snow Patrol: Chasing Cars (Fiction)	24
74A	P Diddy featuring Christina Aguilera: Tell Me (Atlantic)	31
74SP	Mariah Carey: All I Want For Christmas Is You (Columbia)	28
74P	Jay-Z & Linkin Park: Numb/Encore (WEA)	43
74P	Snoop Dogg: That's That Shit (Polydor)	48
74P	The Killers: When You Were Young (Vertigo)	50
74P	Katie Price & Peter Andre: A Whole New World (K&P)	51
74P	Nelly Furtado featuring Timbaland: Promiscuous (Geffen)	54
74P	Fergie: Fergalicious (Polydor)	58
74P	Girls Aloud: I Think We're Alone Now (Polydor)	64
74P	Lily Allen: Littlest Things (Regal)	65
74SP	Wham!: Last Christmas (Epic)	66
74SP	Proclaimers: I'm Gonna Be (500 Miles)	68
74P	Shakira: Illegal (Sony)	71
74S	Oasis: The Masterplan (Big Brother)	72
74S	Automatic: Monster (B Unique/Polydor)	74

KEY:

- 74P new digital release presently excluded as physical release is more than seven days away
- 74S excluded after physical deletion
- 74SP excluded as physical format not longer available
- 74A "oldie" excluded as physical format non-chart-eligible
- 74P excluded as physical format non-chart-eligible

The table shows digital-only tracks which would have charted in the Top 75 in chart week 48 under new rules being introduced on January 1, 2007.

PHOTO: GIGAZO



ed, which will not happen under the new regulations coming into place on January 1.

Test charts compiled by the OCC show a dozen or more different tracks would be making the Top 75 every week if the new regulations were now in place. Analysis of last week's chart shows 17 tracks

appearing in the chart under the new rules.

On last week's chart, which was led by Take That in their second week at number one with Patience, 17 different tracks would have appeared in the Top 75 had there been no qualification restrictions on digital releases.

CatCo changes three-week release window

Labels are being urged to supply PPL's CatCo with their new release data in good time, in light of the new chart rules.

At present, labels must supply at least three weeks in advance of release date essential information about their releases, including artist and track name, barcode and catalogue number, to CatCo, which is charged with supplying digital release data to the Official Charts Company.

CatCo manager Simon Hutchinson says

"These were led by Chris Cornell's Polydor-issued *Casino Royale* theme *You Know My Name*, which would have charted at number 10, but was excluded from the chart until yesterday (Sunday) under the rule stating that to qualify for the combined chart a physical format must be available or due out in a week's time. The track is physically released today (Monday).

Six other releases, including tracks by Polydor's Fergie, Girls Aloud and Snoop Dogg, and RCA's Shakira, would also have made the Top 75 a week ago under the new rules, but were excluded because their physical releases were more than a week away.

Mercury's The Killers, with *When You Were Young*, and three Polydor tracks by Snow Patrol (*Chasing Cars*), *The Automatic* (*Monster*) and Nelly Furtado (*Promiscuous*) would have made the grade; current rules mean they are removed because they have all been physically deleted.

The 17 titles which would have charted under the new rules also

the three-week window will remain in place, but, as digital sales will count towards the main singles chart immediately from January 1, the three weeks will precede the digital release of any track rather than when it is released physically.

"There isn't a rule change. We've always said three weeks ahead of release," notes Hutchinson. "What has changed in people's minds now is, 'What is the release date?' As a rule everybody has looked at the physical

release date, but that's not necessarily the case now."

OCC chart director Omar Maskatiya adds, "It's almost like there's no second chance in terms of labels getting the essential information to CatCo on time. Submitting the information three weeks in advance of the availability of the download is even more critical now."

CatCo's Hutchinson notes that any labels with queries about CatCo can make contact via info@catco.uk.com.

include Big Brother/Sony BMG's Oasis track *The Masterplan*, excluded because its physical version has four tracks, making it non-chart-eligible.

OCC head of chart operations Merial Blackburn says her company is not expecting a flood of oldies selling on digital to breach the Top 75 once all digital qualification restrictions are lifted on January 1, although under the new rules, last week's Top 75 would have included Mariah Carey's festive evergreen *All I Want For Christmas Is You* and Wham!'s own December classic *Last Christmas*. *I'm Gonna Be (500 Miles)* by The Proclaimers and *Numb/Encore* by Jay-Z & Linkin Park would also have qualified.

A week earlier, *All Out Of Love*, an album track by WestLife featuring Delta Goodrem, would have entered the Top 75 following a digital surge in demand after it was performed on *The X-Factor*. Non-single album tracks that are unbound will be able to make the chart under the new rules.

paulw@musicweek.com

TAKE RAK

NO.1 SINGLE 'PATIENCE'



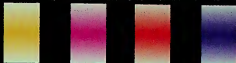
NO.1 ALBUM 'BEAUTIFUL WORLD'

Congratulations TAKE THAT

www.rakstudios.co.uk

LOVE FROM ALL AT RAK STUDIOS

(The ice cream man has been asking after you)



Pre-order your copy now!

The 2007 Music Week Directory

Published on 20th December

What does the industry say about us?

"I think the Music Week Directory is second to none in terms of thorough coverage of the music industry. It's plainly and simply an industry Bible."

Colin Barlow, Co President, Polydor Records

"The Music Week Directory answers all those annoying questions that pop up everyday and makes it look like you know the industry in front of your colleagues when you're actually playing draughts with Singaporean oil rig staff"

David Harrison, Editor, Music Towers

"The Music Week Directory is extremely useful - all the contact details for anyone I would ever need to speak to in the industry. I couldn't live without it"

Adam Uytman, Programme Director, Kerrang! Radio UK



So, if you need contacts in...

- Retail
- Record Companies
- Publishing
- Digital
- Design, Pressing & Distribution
- Business Services
- Media
- Press & Promotion
- Live
- Recording Studios & Services

...then the only data source to rely on is the **Music Week Directory 2007**

PLUS

for 2007 the directory is

**ONLY
£40**

that's only 0.004 pence a contact

www.musicweekdirectory.com

www.musicweekdirectory.com

the key drivers behind the latest chart champions. Current double number ones Take That are a key example, registering an overall PopScore of 18 in the December report, driven by the 37 PopScore among 30-39 females and 39 with 40-49 females.

In turn, Il Divo enjoy a PopScore of 37 among 50-59 females, while G4 command a respectable 23 with females aged 40-49.



Using a formula tested over 24 months, all data is weighted according to the national population and an algorithm is applied which rewards familiarity, positive and favourite scores and punishes lack of familiarity and negative marks.

PopScores ratings can theoretically range from +100 at the upper level to -50 at the bottom level; in reality, the highest mark within the October survey for any act within any demographic is +67 and the lowest is -35.

	Age	Male	Female
61	11	47	42
61	14	37	46
62	14	43	40
59	16	38	40
58	10	41	39
58	14	34	45
61	19	30	42
55	16	35	42
55	18	42	34
55	14	34	39

	Age	Male	Female
38	12	23	34
37	24	12	32
40	33	6	31
38	32	16	19
16	8	7	18
24	30	2	20
10	8	7	11
16	34	-2	10

	Age	Male	Female
39	14	25	28
46	33	18	26
28	20	14	20
29	30	8	23
17	12	11	15
18	25	7	13
22	31	7	15
20	32	6	12
16	26	3	11
23	43	0	9
20	48	-6	8

TS

Williams 66

self -18

CREATED

13 to 59, are range of popular

under the headings: awareness and

As December survey is unveiled, PopScores highlight the drivers behind the UK market's chart successes

Data hints at hits to come

As PopScores settles into its regular monthly cycle, the new market intelligence service is reflecting the dynamics of the music sector more clearly than ever. The big winners in the Entertainment Media Research-created survey this month give a clear indication towards the Christmas market.

The score for Westlife – a band who traditionally perform well in the festive season and are certainly doing so this year – rises from a lowly 9 to an improved (if still below-average) 13, their rise in popularity due mainly to increased ratings among 40+ women.

Other notable improvers are the Sugababes, who gained in popularity across most demographic groups, while All Saints reflect some return on their marketing investment.

The biggest growth in familiarity between the November and December report is seen by My Chemical Romance, who gained a highly creditable 13% in name awareness and 8% in informed awareness in the immediate aftermath of their singles and album chart performance. In turn, The Kooks continue their progress towards mass market acceptance with a 6% increase in informed awareness to 63%, almost two in three people.

In contrast, one established artist who makes an impact is Meat Loaf, who, in the wake of his new album release, Bad Out Of Hell 3, enters the overall PopScore Top 20 with a 36 PopScore. This strong performance is driven by a very strong emotional connection with 30-plus females and 40-plus males.

The ebbs and flows of consumers emotional connection with artists is detected in the PopScores of even the biggest stars. After a period of relative inactivity, Madonna falls out of the Top 20 for the first time, from 14 to 26, as her overall PopScore rating falls from 37 to 33. Her decline is largely due to a drop in ratings among 20-29 women and older men.

Being a high profile name is certainly not all it might seem. The new, lowest rating artist on PopScores is David Hasselhoff with an overall PopScore of minus 13. How does an act record a minus score? Well, while Hasselhoff records name awareness of 97% and informed awareness of 89%, he attracts positive marks from just 7% of and a negative response from 60%.

Using PopScores to examine the most recent Christmas market contenders highlights some of the key drivers behind the latest chart champions. Current double number ones Take That are a key example, registering an overall PopScore of 18 in the December report, driven by the 37 PopScore among 30-39 females and 39 with 40-49 females.

In turn, I Divo enjoy a PopScore of 37 among 50-59 females, while G4 command a respectable 23 with females aged 40-49.

Ahead of the post-Christmas period which will be dominated by X-Factor, PopScores provides an opportunity to compare the various profiles of the artists who have emerged from reality TV shows – with Matt Willis among the lowest of all those captured through PopScores.

To be fair, of course, Willis' very recent appearance and victory on I'm A Celebrity... marks him out as a reality TV star under only the loosest definition, his profile having previously been established through his Busted years.

And, although the beginnings of some impact of I'm A Celebrity... does appear to be captured – Willis's name awareness increases by 7% to 51% – the show only arrived on TV screens relatively late in the survey period, so the full impact of his winning performance will not be seen until next month's report.

Examination of the true reality TV pop stars is fascinating. While Skyline Ward's awareness profile is more impressive than fellow 2005 X-Factor contestant Andy Abrahams, his negative rating is four times as high too.

What is also apparent is the degree to which all of the UK reality pop contestants – from Will Young through to Abrahams himself – rely on the support of the female audience. Ward is the most stark example: his 20 PopScore rating among women comparing to 2 among men.

PopScores can also highlight how genres are performing and what trends we can expect. An examination of PopScores indicates, for instance, how hip hop artists are declining in terms of emotional connection. Those hip hop artists with significant familiarity record surprisingly low PopScores: for instance Jay-Z manages a PopScore of just 10, as does LL Cool J, while Busta Rhymes (PopScore 8), 50 Cent (4), Notorious B.I.G. (6) and P Diddy (1) appear to be remarkably out of favour. Only the likes of Outkast (26) and Eminem (22) perform significantly better.



POPSCORES TOP 10

Rank	Artist	Age 13-19	Age 20-29	Age 30-39	Age 40-49	Age 50-59	Age 60+	Men	Women
1	RED HOT CHILL PEPPERS	44	22	99	94	61	11	47	42
2	SCISSOR SISTERS	42	23	98	94	61	14	37	46
3	UZ	42	22	99	98	62	14	43	40
4	COLDPLAY	40	22	98	95	58	16	38	40
5	KATSER CHIEFS	40	18	94	87	56	10	61	39
6	PINK	40	19	97	93	58	14	34	46
7	ROBBIE WILLIAMS	40	25	99	99	61	19	30	49
8	BON JOVI	39	21	99	96	55	16	35	42
9	GUNS N ROSES	38	20	98	95	55	18	42	34
10	KYLIE MINOGUE	38	15	99	98	55	14	34	39

REALITY TV MISCELLANEOUS

Rank	Artist	Age 13-19	Age 20-29	Age 30-39	Age 40-49	Age 50-59	Age 60+	Men	Women
47	KELLY CLARKSON	28	10	88	74	38	12	23	34
87	LEMAR	22	8	96	89	37	24	12	32
106	WILL YOUNG	19	10	99	98	40	33	6	31
108	GIRLS ALoud	18	9	98	95	38	32	16	19
156	ANDY ABRAHAMS	12	2	55	40	16	8	7	18
162	SHANYE WARD	12	6	89	79	24	30	2	20
179	MATT WILLIS	9	2	51	31	10	8	7	11
206	G4	4	3	85	75	16	34	-2	10

HIP HOP MISCELLANEOUS

Rank	Artist	Age 13-19	Age 20-29	Age 30-39	Age 40-49	Age 50-59	Age 60+	Men	Women
61	OUTKAST	26	8	87	75	39	14	25	28
85	EMINEM	22	13	99	98	46	33	18	28
120	KANYE WEST	17	7	81	66	28	20	14	20
141	MISSEY ELLIOTT	15	6	94	86	29	30	8	23
154	PHARREL WILLIAMS	13	5	61	42	17	12	11	15
172	JAY-Z	10	4	80	64	18	25	7	13
173	LL COOL J	10	5	88	78	22	31	7	15
183	BUSTA RHYMES	8	5	88	74	20	32	6	12
200	NOTORIOUS B.I.G.	6	5	71	58	16	26	3	11
205	50 CENT	4	6	92	85	23	43	0	9
210	P DIDDY	1	5	95	88	20	48	-6	8

DECEMBER HIGHLIGHTS

Highest (in any demographic): Robbie Williams 66 (among 40-99 women)

Lowest (in any demographic): David Hasselhoff -18 (among 30-39 men)

13-19 males: Red Hot Chili Peppers (50)

20-29 males: Red Hot Chili Peppers (50)

30-39 males: Red Hot Chili Peppers (49)

40-49 males: David Bowie (50)

50-59 males: Eric Clapton (60)

13-19 females: The Killers

20-29 females: Pink (61)

30-39 females: Robbie Williams (56)

40-49 females: Robbie Williams (66)

50-59 females: Robbie Williams (56)

Male attraction: Robbie Williams scores the highest PopScore in December

HOW POPSCORES IS CREATED

● 4,500 UK music consumers, aged 13 to 59, are polled about 200 artists across the range of popular music genres.

● They are asked to grade each act under the headings: favourite; negative; positive; name awareness and informed awareness.

● Using a formula tested over 24 months, all data is weighted according to the national population and an algorithm is applied which rewards familiarity, positive and favourite scores and punishes lack of familiarity and negative marks.

● PopScores ratings can theoretically range from +100 at the upper level to -50 at the bottom level; in reality, the highest mark within the October survey for any act within any demographic is +67 and the lowest is -35.

2007: TOP TIPS
John Earls, Teletext
 1. The Twang
 2. The Envy Corps
 3. Gas Club
 4. The Edgar Prais
 5. Thisband

Casper Llewellyn Smith, Observer Music Monthly
 1. Jamie T
 2. Mika
 3. Grinderman
 4. Trainwreck
 5. Remi Nicole

Dan Calm, The Sunday Times
 1. Gasoline Payne
 2. Jack Penate
 3. Cujan Dance
 4. Date Special
 5. Ben Earle

Paul Rees, Q
 1. Mika
 2. The View
 3. Benji Feroe
 4. The Good, The Bad & The Queen
 5. The Hold Steady

Darren Sadley, Rock Sound
 1. Enter Shikari
 2. The Ghost Of A Thousand
 3. Aroneyamano
 4. Mew/Youyou
 5. Brand New

Bryce Lowry, In London Magazine
 1. Enter Shikari
 2. Deaf Stereo
 3. The Parlotones
 4. Make Good Your Escape
 5. Minuit

Luke Lewis, Kerrang!
 1. Enter Shikari
 2. The Blackout
 3. Cute Is What We Aim For
 4. I Am Ghost
 5. Gallows

Hannah Hamilton, Soundfountain
 1. Pull Tiger Tail
 2. Jamie T
 3. Bromheads Jocket
 4. Nolletoes
 5. Good Shoes

Talent in the fram

From unsigned talent to the latest hot tickets, *Music Week* looks to 2007 to highlight 12



ENTER SHIKARI

One of the most exciting and unnerving live bands of 2006, they are brutally original, surprisingly anthemic and make dance music for metal heads; they will be huge in 2007

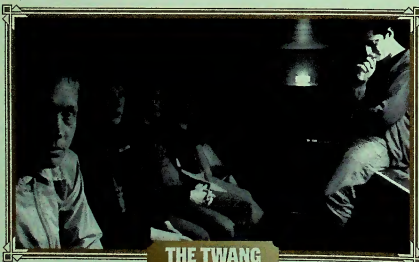
Emma Scrafton, head of music, Kerrang! Radio



REMI NICOLE

Remi Nicole is an outstanding talent for 2007. She has a natural gift for songwriting and live performance, and labels have jumped on such instant hits as *Rock 'N' Roll*, *Fed Up* and *Go Mr Sunshine*. It's rare that you get the personality to match the music, but Remi has both in abundance

Dougie Bruce, A&R, Universal Music Publishing



THE TWANG

The Twang are just the real fucking deal – a bunch of no-bullshit lads from Birmingham who like to party like they're psycho and write their own soundtrack while they're at it. They sound like Happy Mondays snorting The Clash. Does it get better than that? In just one night at Club NME Birmingham they spiked an NME staffer's drink, produced a samurai sword in the middle of the club and tried to nick the till before they left. Sorted

Conor McTicholas, editor, NME

Talent

Two unsigned artists join Enter Shikari and Mika among *Music Week's* top tips for success in 2007. The Twang and Remi Nicole have been the subject of fierce A&R interest over the last quarter of 2006 and, while at present unsigned, are expected to conclude record deals early next year, if not before.

They join a broader field of artists encompassing both major label and independently-signed artists figuring in this year's tips. Indeed, as 2006 draws to a close, a year that began with Arctic Monkeys topping the charts on leading independent Domino, one of the year's most hotly-sought-after unsigned bands, Enter Shikari, have turned down major-label offers in favour of independent distribution via Vital in the UK.

Bob Miller, manager of *MW's* lead tip for 2006, Corinne Bailey Rae, says, "When [major record companies] do start rolling, as they've proved with us, they really can get it right, big time. But as an independent, I know how quickly I can move if something is happening."

Our top four tips all feature on this week's *Spanking New*. For 2007 CD, a collaborative effort with MTV. What is exciting is not only their unique offering, but also the ways they have risen to the fore. The talent spans the UK, evidence that, despite the challenges facing the music business, music itself is in good shape.

Philip Whiting,
BBC 6 Music
1. David Byrne
2. The Roots
3. The Roots
4. The Roots
5. The Roots

Craig Abbott,
Base
1. The View
2. Shiny Toy Guns
3. The Enemy
4. The Horrors
5. Kate Nash

Gareth Grundy,
Q
1. Richard Swift
2. The View
3. The Hours
4. Cindy Payne
5. The Rumble
Strips

Bruce Lowry,
Jendron
1. Enter Shikari
2. Deaf Stereo
3. The Parliators
4. Mike Good Year
Escape
5. Mincit

Darren Taylor,
Jendron
1. Pull Tiger Tail
2. Silvercane Pickups
3. Enter Shikari
4. Boneress
5. Aereogramme

John Coleman,
What's On In
London
1. The Horros
2. Gossip
3. Mika
4. Mr Hudson &
The Library
5. Cox

Matt Hill,
Arena
1. Tokyo Police Club
2. The Sounds
3. Goodloft
4. Mike Dunroot
5. Mik



e for 2007

2 artists we are tipping for success in the new year



MIKA

He touches the right bases - he's a bit Scissor Sisters, a bit The Feeling; in other words, he represents all the bits of the Seventies once thought most cringe-worthy, but now considered very hot. Does he look the part? Well, he certainly dresses differently. And more than that: the songs are great, and he can sing

Casper Llewellyn Smith, *The Observer Music Monthly*

- 1. Remi Nicole - Fed Up (Unsigned)**
As the music industry edged toward a quiet period, along came Remi Nicole. With her bright pop sensibility and unique lyrical style, Nicole has evoked one of this year's fiercest A&R battles and promises to justify this with some big hits in the new year. Now managed by Colin Lester at Wildlife Entertainment (Craig David, Brinkman), her publishing and recording rights remain up for grabs with the money being offered growing increasingly madder. Fed Up is one of the demos that raised the initial interest.
- 2. Jack Penate - Second, Minute Or Hour (XL)**
This limited-edition single was intended only as an early taster of Penate's talents, however, it has found itself garnering more attention than expected. It was Jo Whaley's Single of the Week last week, having already been declared "hottest record in the world" by Zane Lowe. An exciting new talent.
- 3. Enter Shikari - Sorry, You're Not A Winner (Ambush Reality)**
Earlier this year, Enter Shikari became the second unsigned band in the history of the Astoria to set out their own headline show at the venue - the first was The Darkness. Interestingly, Enter Shikari's own path has echoed that of the aforementioned act. Signed by Universal Music Publishing in August, the band are managed by Ian Johnson of Most Destroy and share the same agent as Hawkins and co. Turning down major-label offers, the band have instead opted to release their forthcoming album independently in the UK and Europe, plugging into the Vital and Plas distribution network.

- 4. The Twang - Wide Awake (Unsigned)**
The welcome message on The Twang's MySpace homepage currently states, "Look around, everybody's 'avin' it!", and the sentiment goes some way to summing up how the group have been spending their time since becoming the must-have ticket on many a UK label's "to sign" list. Indeed, finding a label that hasn't yet blown their expenses through the roof on a night out with the Brummie five-piece is probably a harder task than finding one who has. They were a highlight on In The City's "unofficial" schedule this year and, with their laddish, boat-driven swagger and half-sung lyrics, have earned comparisons to many a Stone Roses-era Manchester band.
- 5. Calvin Harris - Colours (Columbia)**
EMI Publishing signed Calvin Harris after unearthing some of his bedroom creations online, and it wasn't long before a record contract was in his hand, ultimately signing with former EMI Publishing A&R executive Mike Smith at Columbia. Harris made his debut album in his bedroom and will release the set, entitled *I Created Disco*, in June next year. Colours is scheduled for an August release and will be his third commercial single. A limited-edition 10" vinyl single entitled *Acceptable In The 80s* is available now.
- 6. The Hoosiers - Worst Case Scenario (RCA)**
The Hoosiers (formerly the Hoosier Complex) were signed to RCA by managing director Craig Logan and are one of the label's great breakthrough hopes for 2007. The trio, who are managed by Steve Morton (former head of press at Virgin records and co-manager of The Automatic), are London based with two-thirds of the band hailing from

Have you listened to your MW/MTV Tips CD yet?



- Tracklisting**
- 1. Remi Nicole
Fed Up (Unsigned)
 - 2. Jack Penate
Second, Minute Or Hour (XL)
 - 3. Enter Shikari
Sorry, You're Not A Winner (Ambush Reality)
 - 4. The Twang
Wide Awake (Unsigned)
 - 5. Calvin Harris
Colours (Columbia)
 - 6. The Hoosiers
Worst Case Scenario (RCA)
 - 7. The Enemy
40 Days & 40 Nights (Warner Bros)
 - 8. Terra Naomi
Up Here (Unsigned)
 - 9. Mika
Love Today (Island)
 - 10. Does It Offend You Yeah
Weird Science (Virgin)
 - 11. Uffie
Hot Chick (Ed Banger)
 - 12. Talo Cruz
I Just Wanna Know (Island)

For the second time, *MW* brings its tips for the coming year in full, hi-fidelity sound - partnering with MTV to bring you this week's exclusive Spanking New For 2007 CD. We have teamed up to bring you 12 artists which we believe will make an impact over the coming months, from Enter Shikari and The Twang to Mika and Remi Nicole. Don't forget to let us know what you think - at mwletters@musicweek.com

Viewpoint

"For us at MTV it's crucial to support new talent, especially home-grown acts, so we see it as our duty to showcase the cream of the new crop. MTV gives artists across different genres a platform to speak to the nation. 2006 has been a really exciting year in music and we've been there every step of the way. Our annual, regional, live music showcase, Spanking New Music Week, kicked off in March. We took 15 acts, including James Morrison, Matt Willis, Sway, The Feeling and Dirty Pretty Things, to Newcastle, Dublin and Birmingham, and gave many their first TV exposure. And for the first time we revisited some of these Spanking New Music artists in November, taking The Newcastles, Fields, Forward Russal and Wolfmother on a whirlwind, sold-out tour of the UK and Ireland. At XSXW we set up in the MTV2 tree-house where Plan B, Tapes & Tapes, Blacksticks, Gulleternets, The Young Knives and many more performed a series of unforgettable acoustic sets.

We staged thrilling MTV Live events throughout the year with The Strokes, Primal Scream, Paolo Nutini, Scissor Sisters, Kasabian and Muse, and got down and dirty with The View, Klaxons, Peaches and Razorlight, to name but few, on Conzo on Tour. Global superstar Justin Timberlake joined us in Copenhagen to host and perform at the EMAs, while Juliette Lewis and The Licks presented our first ever backstage web show. We set up a stage at the OXegen Festival for intimate performances from artists including The Kooks, The Zutons and Corinne Bailey Rae. MTV Base also threw the biggest after Carnival Party of 2006, with special guest performers including Cham, one of the most exciting artists on the reggae scene. Throughout 2007, MTV will continue to support new and live music, so we've teamed up with *Music Week* to put together a CD of 12 eclectic acts we think could own 2007. Happy listening!" *Mardi Caught, VP, director of talent and music, MTV Networks UK & Ireland*



JACK PINATE



CALVIN HARRIS



THE HOOSIERS



UFFIE



THE ENEMY

Reading, and the third coming from Sweden. They pen radio-friendly, guitar-driven pop and Worst Case Scenario is from the forthcoming debut album, due for a March release. Expect a single at radio in February.

7. The Enemy – 40 Days & 40 Nights (Warner Bros)
Emerging from the same management stable as Boy Kill Boy, Coventry-born trio The Enemy will release their debut album on Warner Bros. next year, but released this limited-edition vinyl-only single on the revived Stiff Records label last month. Given the history of Stiff (home to Elvis Costello, Ian Dury & The Blockheads, Madness), it was a bold move, but The Enemy seem to have the songs to do the label justice. An NME favourite.

8. Terra Naomi – Up Here (Unsigned)
After two years playing the LA circuit, Terra Naomi found herself the subject of far-reaching international recognition earlier this year after posting live clips of her music on YouTube. Her song, Say It's Possible, struck a chord with viewers and mere days after it was first posted, cover

versions and tributes by her fans began to appear online. First featured in Music Week as she concluded a global publishing deal with Universal Music UK, Naomi performed at In The City in October and expects to conclude a label deal this side of Christmas. Stay tuned.

9. Mika – Love Today (Island)
His debut album may not be due until February, but Mika's career prospects are already off to a strong start. Signed to Island by Lucian Grainge, via Tommy Mottola's Casablanca imprint, he released the limited-edition single Relax this year and was promptly tipped by Popbitch for greatness in 2007. His music will also soundtrack the Paul Smith spring/summer advertising campaign next year. Possesses the all-important star quality so often missing in today's prospective chart toppers.

10. Does It Offend You Yeah – Weird Science (Virgin)
Despite the eyebrow-raising name, DIDDY found themselves the subject of much interest this year with their synth and filter-dominated all-dance tracks earning them

comparisons to Parisian knob twiddlers Justice. Managed by Coalition, Weird Science was one of the tracks which earned the outfit much of their early attention.

11. Uffie – Hot Chick (Ed Banger)
Uffie looks and sounds so effortlessly cool, listen to it enough and you start to feel a bit awkward in your own humble shoes. Signed to the prestigious Ed Banger label – home to Justice, whom we featured in these very pages last year – Uffie is an LA native now based in Paris, who pricked the ears of UK tastemakers with this very track. While the foundations were laid in 2006, next year will see the artist making a more consistent impression on UK shores.

12. Talo Cruz – I Just Wanna Know (Island)
Cruz was signed to Island UK largely on the strength of this single and the song has already enjoyed a soft commercial release in the UK. 2007 will see the label re-releasing the track and pushing to ensure Cruz enjoys the career break he deserves both here and in the US, where he will be released on Universal Motown.

CONGRATULATIONS BARRIE!

A MUCH DESERVED RECOGNITION FOR AN
AMAZING CAREER

YOU ARE TRULY ONE-OF-A-KIND
AND A SPECIAL FRIEND TO US

IT'S BEEN AN HONOR AND A PRIVILEGE
TO WORK WITH YOU
OVER THE YEARS AND WE LOOK FORWARD
TO OUR CONTINUED RELATIONSHIP
IN THE FUTURE

YOUR FRIENDS MIMMO AND ADOLFO
AND EVERYONE AT D'ALESSANDRO E GALLI
YOUR ITALIAN PARTNERS

D'Alessandro e Galli
CONCERTS

DI and Gi srl
Via Antonio Fratti, 165
Viareggio 55049 (Lu) - Italy
Tel. +39 0584 30335
Fax +39 0584 31018

Branch:
Via Aldo Moro, 26
Brescia 25124 - Italy
Tel. +39 030 224904
Fax +39 030 2420528

www.dalessandroegalli.com
info@dalessandroegalli.com



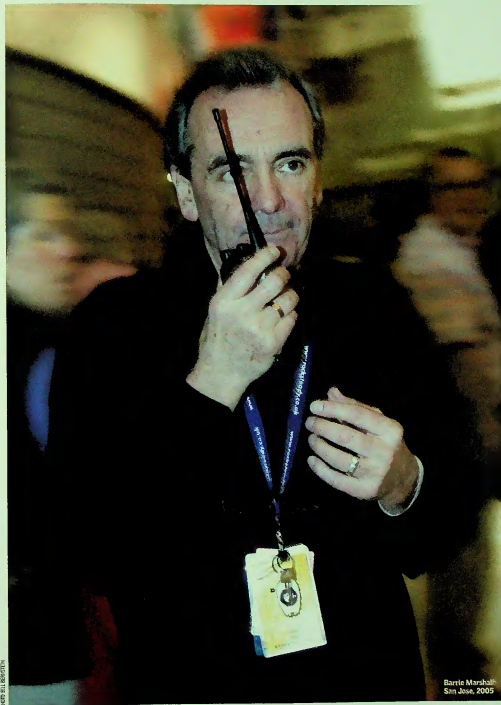
LONG MAY THE BADGER RULE!



PROTECTED SPECIES
Eurasian Badger
Meles meles

LOVE
PAUL McCARTNEY AND EVERYONE AT MPL

The man behind music's great stars



Music Week pays tribute to the career of legendary concert promoter Barrie Marshall, the man who for the past 30 years has transformed young hopefuls – such as The Commodores, Stevie Wonder and Tina Turner, through to Pink and Katie Melua among many others – into superstar box office attractions. *Billy Sloan* revisits his career high points

The walls of Barrie Marshall's office reflect his standing as one of rock's top concert promoters. There are posters and plaques marking landmark shows by acts such as Paul McCartney, Tina Turner, Lionel Richie, Stevie Wonder, Bon Jovi, Whitney Houston, Pink and the Spice Girls.

But there is one item of gig memorabilia which really underlines his reputation as a hands-on promoter. It is *The Golden Mop*, which was presented to Barrie by Paul and Linda McCartney, during their 1989-90 World Tour, for services above and beyond the call of duty.

The story goes that Barrie was backstage at several different venues in America when he discovered that the portacabin dressing rooms were in a particularly filthy state.

"The site cleaners were nowhere to be found, so Barrie decided to solve the problem personally," recalls Mark Hamilton of Rock Steady, who co-ordinated security on the tour. "He swept rubbish out of the portacabins, then washed them out with a mop and bucket. One night, Paul and Linda arrived early and caught him at it and couldn't believe what they were seeing. Later the McCartneys commemorated

Barrie Marshall
San Jose, 2005



To Barrie
& all of the team at
Marshall Arts

Congratulations
& huge thanks
from Katie Melua, Mike,
& all at

DRAMATICO

With Love

BARRIE MARSHALL
TIMELINE
1965: Marshall joins Arthur Howes Limited, the Beatles' promoter.
1978: Promotes

1976: Forms Marshall Arts with a staff of six people in a tiny office in Upper Street, Islington.
1985: Outlaw country supergroup featuring Waylon

Jennings, Willie Nelson, Kris Kristofferson and the late Johnny Cash tour the UK.
1986: Introduces Whitney Houston

to a British audience, 12 months after her first UK number one single Saving All My Love For You.

1987: Tina Turner's Break Every Rule tour breaks European box office records.
1987: promotes Outrageous, Lionel

Richie's first solo European tour
1988: co-promotes Britain Marshall's 70th Birthday Tribute Concert at Wembley Stadium.

1988: co-promotes Britain Marshall's 70th Birthday Tribute Concert at Wembley Stadium.



the occasion by presenting Barrie with The Golden Mop. It hangs proudly in his office to this day."

Such stories about Marshall, who founded Marshall Arts in 1976 with a staff of six people in a tiny office in Upper Street, Islington, are many and various and in some cases near legendary.

"In 2004, Paul McCartney was appearing in Prague and the venue was on a site adjacent to a former Communist car plant on the outskirts of the city," continues Hamilton. "On show day, there had been torrential rain and the conditions underfoot for everybody, audience and crew alike, were treacherous. There were real safety fears."

Marshall apparently took it upon himself to remedy the situation and make all the roads and pathways a little more solid.

"When we arrived on site there was Barrie - in wellington boots and with a shovel in his hand - directing trucks unloading tons of hardcore. There were mini-road rollers driving up and down flattening the ground with Barrie supervising operations."

Marshall's delicate negotiating skills were also called upon earlier during that same tour. He arrived in Moscow to find that the sightlines outside St Basil's Cathedral on Red Square were substantially obscured by scaffolding which needed the agreement of the city council before it could be taken down. In Rome, on the other hand, he came under severe pressure from the Vatican who feared that the ageing Pope John Paul II would be kept awake by the noise drifting across from McCartney's free show next to the Coliseum.

In an unusually diplomatic statement, which was quoted in media all over the world, Marshall said, "Obviously we do not want to cause any offence or sleeplessness to His Holiness and... we are now considering our position on performing loud rock songs."

Whether McCartney actually turned down the volume on the night in question is unknown. But the show most certainly went on.

There is no doubt then that Barrie Marshall is one of the most hands-on and hardest working

Top: Barrie Marshall (left) with Linda and Paul McCartney in 1993

Middle: Wembley Arena, 1980. (left to right) Diana Ross, Marvin Gaye, promoter Barrie Marshall (behind) and Stevie Wonder

Below: on the road with Lionel Richie in 2001



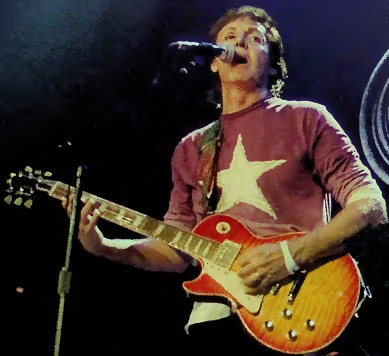
An event which sticks out is Stevie Wonder's string of Hotter Than July gigs at Wembley Arena in 1980. On the final night, Marvin Gaye and Diana Ross joined Stevie on stage. It was incredible to see three Motown legends up there

Barrie Marshall



"In a lifetime, every now and then you meet someone very special. Someone that without even asking inspires you to work harder, think smarter and do whatever it takes to not let him down. Barrie Marshall is such a person.

Combine that with getting to work with Sir Paul McCartney and Barrie Marshall. In our business it gets no better!"



*On behalf of Nocturne,
CONGRATULATIONS!*

*Paul Becher, Bob Brigham
& Ron Proesel*



NOCTURNE

**HD&SDI SYSTEMS - HI RES LED - LED MESH - LED CURTAINS
PROJECTION - INNOVATION**

300 East Harvestore Drive DeKalb, Illinois, 60115 USA

Phone 1-815-756-9600 Fax 1-815-756-9377

www.nocturneproductions.com

Bob Brigham coCEO, Paul Becher coCEO, Director

Photo: Bill Bernstein

Barrie Marshall Tributes

PAUL McCARTNEY



"Dear old Badger - the coolest promoter in the world. He and I have stamped some stages round this planet and he is truly a great man and a total pleasure to work with.

His commitment to the Tour extends to the smallest of details and I will never forget seeing him after one of our soundchecks, sweeping the stage ready for the evening show. And his missus Jenny are two of the nicest people you could ever meet and I value very highly the friendship we have had for many years now.

Long may the Badger rule!"

TINA TURNER



"Barrie has always believed in me; he was the first promoter who supported me as a solo artist, and was very responsible for the success of my solo career. He and Jenny remain true and valued friends."

ROGER DAVIES

"I've known Barrie for over 25 years, from when we first worked with Tina Turner in 1980. He's gone on to work with all the artists that I have managed including Cher, Sade, Janet, Joe Cocker, Tony Joe White, and currently with Pink's successful 'I'm Not Dead' European tour. Barrie is a close friend of mine, and we've enjoyed a long professional relationship which has been incredibly successful. Barrie's attention to detail, and the care he gives, ensure that every aspect of the artist's touring life is fully taken care of. He is incredibly honest, loyal, and always supportive of me and the careers of my artists. He goes above and beyond the call of duty time and time again. I wish he'd look after himself as much as he looks after everyone else, but I don't think he'll ever be sick to do that - it's in the way he is. Barrie is always great to work with, and sets a benchmark in the standards of promoting."

JOHN KNIGHT, GENERAL MANAGER, MANCHESTER EVENING NEWS ARENA

"A class act dealing with class acts. Barrie's attention to detail on behalf of his artists is legendary. What is not so well known is his concern for their fans as well. That's one of the things which makes him special to us - even if it means we have to turn the heating up from time to time."

LINDA BULL, NEG/NIA

"I've known Barrie for nearly 20 years and he's one of the most caring people that I've ever worked with. His attention to detail on behalf of his artists is always second to none, and the Marshall Arts family of Doris, Mike and Jenny are some of the nicest people in the business."

PAUL LATHAM, LIVE NATION

"Having known him for the bulk of his career he always struck me as one of the most industrious and diligent of people, who bend over backwards for every need and whim of his artists. He has an incredible attention to detail and a willingness to go the extra mile."

RICHARDO HOERMANN, CONCERTS.AT, AUSTRIA

"Barrie Marshall in my eyes is THE promoter an artist would wish to have. He is right on the spot at all times, taking care of all everything by himself, and even as an agent he is more acting as a promoter than anything else. I still remember one show where we had to reschedule a 3,000 people in a sold-out venue, and it was Barrie who was right in the crowd explaining to everybody why these seats had to be changed. And I am very sure that none of the audience knew that this was actually the manager and agent of this particular artist that they were going to see later on. So he absolutely takes care of everything and everyone. So, for me, it is an absolute honour to work with him. Barrie, stay as you are! That's what we love you for!"

PETER TUDOR, WEMBLEY ARENA

"We've had some amazing gigs at Wembley Arena over the years thanks to Barrie and his team. Marshall Arts have brought us everyone from Cher to McCartney, Whitney to Elton - and this year's triple whammy of Pink, Kiss, Mötley and five sold-out nights of George Michael. Barrie's attention to detail is second to none, with all aspects of the production, the marketing and the customers' experience coming under scrutiny from his watchful eye. Barrie is fit, healthy, always keen to ensure that everyone has a great time at his shows - the artist, the audience, even the staff of the venue on occasion."

LUCY NOBLE, ROYAL ALBERT HALL

"The thing I love about Barrie is that he's such a gentleman and full of integrity. His good morals and his sense of honesty make him a pleasure to deal with."

RUNE LEM, GUNNAR EIDE, NORWAY

"Barrie is a true gentleman. I feel privileged to have worked closely with him for over 30 years. My first show with Barrie was a band called Isotope in February 1975, when Barrie was still at Arthur Howe's."

HERMAN SCHUEREMANS, LIVE NATION BELGIUM

"I know Barrie Marshall and his team as the dedicated father and the family Barrie takes good care of the careers of his artists, listens to all parties involved, including promoters. Together we follow up every detail and form a team in cracking his/or act in our market."

LEON RAMAKERS, MOJO CONCERTS, NETHERLANDS

"I met Barrie for the first time at a quite unusual place: the Imperial War Museum, where the new office by one of his favourite musicians was being presented. Dede Leonard's Iceberg. Ever since that day, I've never seen or heard of Dede again, but so much more of Barrie. We've done hundreds of shows together in Holland and over the years we became friends. We did small acts together, and always there was this belief in the acts he represented and the emphasis on details. Everything had to be perfect. A top guy!"

ADRIAN BELL, TRANSMISSION MANAGEMENT

"Marshall Arts were recommended to me as an agent nearly five years ago for a band I managed called Mohair. To try and get Barrie's attention I decided to turn up in his reception area one day and get into a sleeping bag, poured myself a mug of tea in front of me saying 'Hard working band need top agent Barry Marshall to help get some festival dates'."

"Five minutes a lady walked through the reception, looked at me, then she sign and pointed out I had spent Barry wrong then walked straight into Barrie's office. Turned out she was Paul McCartney's main contact organising a world tour with Barrie and as soon as she went in said, 'There's a strange man out there in a sleeping bag wanting gigs for his band. Barrie said the funny side, came to the next Mohair gig and that year they played every major festival in the UK. Barrie is a legend and incredibly generous. Every year the band and I got a wonderful Christmas hamper from him and I can't wait to repay his loyalty with a big fat commission cheque one day."

starring Whitley Houston, Simple Minds, Dire Straits, Stevie Wonder, George Michael, Natalie Cole and more. 1989: Paul

McCartney starts his first solo world tour, which subsequently plays for more than 3m people in 100 countries in 13 countries.

1990: Enjoys the success of Paul McCartney's appearance at the Maracana Stadium 184,000 fans in Brazil in April 1990, which set a

world record for stadium attendance when it attracted an audience of 190,000. 1990: Tina Turner plays Woburn



Dear old Barrie - the coolest promoter in the world
Paul McCartney

concert promoters in the business. Indeed everybody who has ever worked with him or for him says he is unique in that respect. And if it is attention to detail which is Marshall's real calling card, then that is a skill which he has picked up painstakingly during a music industry career which has lasted over 40 years.

By his own admission, Marshall became a booking agent and promoter by default, when, in 1965, he quit a career training to be a civil engineer to join Arthur Howes Limited, which promoted nationwide tours for many of the top acts of the day, such as The Beatles, The Kinks, Status Quo and Dave Dee, Dozy, Beaky, Mick and Titch.

As pop gave way to rock, Barrie Marshall too moved with the times and was soon managing Welsh progressive rock band Man, representing them for very early in 1968 and 11 albums with United Artists and A&M labels, during which time they toured the UK, Europe and North America almost incessantly.

But that all ended just as Punk began to explode in 1976 and, like many of his peers, Marshall took the opportunity to strike out seriously on his own and become a promoter himself. And so Marshall Arts was formed.

But where others zigged, Marshall zagged and turned his attention primarily not to the new and fashionable punk rock scene, but to those classier soul and R&B rhythms which were frequently overlooked by the media at large, but which enjoyed large and loyal fanbases. As a result, Marshall Arts soon built up an enviable roster of top quality black music acts which included The Commodores, Stevie Wonder, Smokey Robinson and The Gap Band. He also developed a client list of jazz-based artists such as Al Jarreau, David Sanborn, John McLaughlin, Leo Kottke and the world's foremost Flamenco guitarist, Paco de Lucia.

"Lucky, I loved that kind of music, so it was a great area for me to work in," he says now. "In 1970, I did one of the secrets of Marshall Arts' global success is its ability to spot and develop new opportunities ahead of its competitors. Among many such triumphs was a series of spectacular Bollywood productions, headlined by Amitabh Bachchan and featuring some of the top artists and musicians from the Indian film world as well as elephants, horses and motorcycles. That climaxed with a September 1990 concert at Wembley Stadium, the first all-seated music event to take place there."

That same year, he became the first promoter for nearly 15 years to stage shows at Woburn Abbey when he presented first Tina Turner and then, two years later, Dire Straits to sell out open air crowds. In the summer of 1999, he presented the inaugural concert by Rod Stewart at the refurbished Hampden Park in Glasgow, which was a defining moment in football-draft Rod's career as he graced the same hallowed turf as Scotland heroes Jim Baxter, Billy Bremner and Kenny Dalglish. Later that same year, Marshall helped Lionel Richie fulfil a lifelong ambition with a stunning gig in front of the Pyramids at Giza, Egypt.

Likewise, it was Barrie Marshall who jumped the highest in 2002 when Elton John's production manager Keith Bradley suggested undertaking a set of solo - "one man and his piano" dates at stately homes such as Leeds Castle in Kent and Harewood House in Leeds. Since then they have moved the concept on and, in a bid to take his music to the people and play venues which off-the-beat circuit, Elton's summer months for the last two years have been spent visiting football clubs and cricket clubs as far afield as Aberdeen and Taunton.

Meanwhile, his keen eye (and ear) with a big fat commission cheque has earned Marshall and his company

DEAR BARRIE,

CONGRATULATIONS ON THIRTY
OUTSTANDING YEARS OF SUCCESS OF
MARSHALL ARTS.

IT'S ALWAYS A PLEASURE WORKING WITH YOU.

ALL THE BEST,

ROGER



Roger Davies Worldwide Management
Tina Turner • Cher • Pink • Sade • Joe Cocker
Sydney • London • Los Angeles

Barrie
Marshall
Tribute

Abbey, the first concert to be held there since Neil Diamond in 1976. 1990: Bollywood spectacular starring Amitabh Bachchan is first

Asian event to be held at Wembley Arena. 1992: promotes Dire Straits at Woburn Abbey. 1994: Nashville superstar Garth

Brooks is introduced to British audiences. 1995: promotes the Spice Girls' 'Girl Power' tour. 1996: promotes Tina Turner at

Wembley Stadium. 1997: Paul McCartney's Standing Stones symphony premieres at the Royal Albert Hall. 1998: Linda

McCartney Memorial Concert at the O2 featuring George Michael, Sinad O'Connor, Elton John, Catie, Tom Jones and Ladysmith

Black Mamba. 1998: Elvis Costello and Bruce Springsteen perform the Painted From Memory event at the Royal Festival Hall.



Tina is... simply the best. Her two shows at Woburn Abbey in 1990 were very special
Barrie Marshall

a reputation for developing new talent. As such, Marshall Arts can justifiably claim to have been in there on the "ground floor" and been instrumental in turning such as The Backstreet Boys, R Kelly, Destiny's Child and Curtis Stigers from young hopefuls into top box office attractions.

Nevertheless, his is still beautiful for Barrie Marshall, who has played his part in plenty of historic shows. And they don't come much bigger than the June 1988 tribute concert which he co-promoted with Tony Hollingsworth to celebrate Nelson Mandela 70th Birthday at Wembley Stadium.

Mandela was still incarcerated in Robben Island and there were no signs that the South African apartheid regime was contemplating a release for the man who would ultimately become the country's first black President. Just like Live Aid three years before, the Mandela concert snowballed from a political statement initiated by former Specials Jerry Dammers into the hottest ticket in town and televised live by the BBC. An estimated 15m people tuned in to see Whitney Houston, Simple Minds, Dire Straits, Stevie Wonder, George Michael, Natalie Cole plus many others.

Another historic gig in the Marshall Arts annals was Paul McCartney's appearance at the Maracana Stadium in Rio de Janeiro in Brazil in April 1990, which set a world record for stadium attendances when it attracted an audience of 184,000 fans. "I don't think that will ever be repeated," says Marshall. "We never stopped checking every detail - no matter how minor. It's got to be like that when you're dealing with an audience of 184,000."

The knowledge that their fortunes will be in such capable hands has been one of the factors which has attracted some of the biggest names in music to the Marshall Arts fold. Indeed, the names on the company's gig lists read like a Who's Who of Rock and Pop over the past 30 years: Paul McCartney, Rod Stewart, Elton John, Bon Jovi, Dire Straits, Pink, Lionel Richie, Sting, Stevie Wonder, Joe Cocker, Tony Bennett, Janet Jackson, Garth Brooks, Reba McEntire, and Eurythmics. And that's just the tip of the iceberg.

Along the way, Simon Fuller and 19 Management approached Marshall to help launch The Spice Girls on an eager British concert going public swept up in a tidal wave of "girl power", and has presented Italian singer Eros Ramazzotti as well as operatic star Andrea Bocelli during the success of Time To Say Goodbye with Sarah Brightman. He is now also involved with the management of new tenor star Mario Frangoulis.

But Marshall and his team are not just big players in a small pond, they are competitors on a world stage. In 1998 Marshall was nominated as International Promoter of the Year by US touring magazine Pollstar and in 1999 entered Marshall Arts into a strategic partnership with DEAG - the German live entertainment services group - taking a seat on its newly created International Strategy Board. Following the conclusion of that agreement earlier this year, Marshall Arts promptly inked a pact with AEG, the US promoter and owner of London's O2 (the renamed Millennium Dome) which not only provides significant financial backing and enhanced access to North American markets but allows the company to continue operating under its own name and at its own speed.

But if we're looking for one factor which has sustained Marshall's career, it is his ability to form long and lasting relationships with his artists and their managers. It was in 1978, then, that he first took on Tina Turner - and her new manager Roger Davies - who was relaunching

Silver disc: Barrie Marshall embraces Tina Turner, who picks up her first silver disc as a solo act for Let's Stay Together

PALAU SANT JORDI, BARCELONA, SPAIN
23 SEPTEMBER

PALACIO DE DEPORTES, MADRID, SPAIN
30 SEPTEMBER

ZENITH, TOULOUSE, FRANCE
29 & 30 SEPTEMBER

TONY GARNIER ARENA, LYON, FRANCE
02 OCTOBER

FORUM, MILAN, ITALY
05 & 06 OCTOBER

OMNI SPORT BERCY, PARIS, FRANCE
09 & 10 OCTOBER

GALAXIE, AMNEVILLE, FRANCE
30 OCTOBER

SCHLEYERHALLE, STUTTGART, GERMANY
30 OCTOBER

ARENA, LEIPZIG, GERMANY
30 OCTOBER

ARENA, OBERHAUSEN, GERMANY
30 OCTOBER

SPECTRUM, OSLO, NORWAY
27 OCTOBER

SCANDINAVIUM, GOTHENBURG, SWEDEN
30 OCTOBER

THE GLOBE, STOCKHOLM, SWEDEN
22 OCTOBER

FESTHALLE, FRANKFURT, GERMANY
25 OCTOBER

HALLENSTADION, ZURICH, SWITZERLAND
27 OCTOBER

OLYMPIAHALLE, MUNICH, GERMANY
29 & 30 OCTOBER

AHOY, ROTTERDAM, HOLLAND
01, 03 & 04 NOVEMBER

VELODROME, BERLIN, GERMANY
05 NOVEMBER

COLORLINE ARENA, HAMBURG, GERMANY
07 NOVEMBER

SAP ARENA, MANNHEIM, GERMANY
09 NOVEMBER

PARKEN, COPENHAGEN, DENMARK
11 NOVEMBER

ARENA, COLOGNE, GERMAN
13 NOVEMBER

SPORTS PALLES, ANTWERP, BELGIUM
14 NOVEMBER

MEN ARENA, MANCHESTER, ENGLAND
17, 18 & 21 NOVEMBER

SECC, GLASGOW, SCOTLAND
22 NOVEMBER

EARLS COURT, LONDON, ENGLAND
25, 26, 28 & 29 NOVEMBER

NEC, BIRMINGHAM, ENGLAND
02, 03 & 04 DECEMBER

THE POINT, DUBLIN, IRELAND
17, 8 & 9 DEC

WEMBLEY ARENA, LONDON, ENGLAND
11, 12, 14, 15 & 17 DECEMBER

ROUNDHOUSE, LONDON, ENGLAND
20 DEC

12 countries, 49 shows, 650,000 tickets sold.

Barrie, thanks for everything!



25LIVE



A SPECIAL TRIBUTE TO
BARRIE MARSHALL

the art of touring

CONGRATULATIONS ON 30 YEARS OF GREAT SHOWS AND WISHING
YOU CONTINUED SUCCESS FROM ALL YOUR FRIENDS AT
THE NEC GROUP

the nia
birmingham

the nec arena
birmingham

T +44 (0) 121 767 3981
F +44 (0) 121 767 3858
E Zarenas@necgroup.co.uk
necgroup.co.uk



Dear Barrie:

*It was a sincere pleasure, privately dancing around you,
while you were breaking every rule. Since calling off the search,
we've been putting it together piece by piece.*

*A truly joyful and remarkable experience all along.
Looking forward to promoting
nine million more dates with you.*

*Heartfelt congratulations on your fabulous anniversary.
With respect and gratitude.*

Mario

Barrie Marshall Tribute



Barrie Marshall with Whitney Houston: they started working together in 1986

Barrie Marshall Tributes

JON SELLINS, EARLS COURT & OLYMPIA

"Barrie, you were one of the first promoters I ever worked with at Wembley almost 15 years ago and it was my pleasure to work with you again this month when you brought George Michael to Earls Court for four sell-out nights. You were a gentleman back then and you remain one to this day. You are demanding, hands-on and meticulous and you expect a venue to deliver, but we have always been happy to do so for you. You care passionately about your acts and about your customers, taking an active interest in the front-of-house operation, as well as what's going on backstage. Most important of all, Barrie, you are a man of your word and it has been an absolute pleasure to work with you over the years. Congratulations to you (and your team) on this well deserved tribute."

MARTIN INCHAM, NOTTINGHAM ARENA

"With Barrie's shows, you know you are going to get a totally professional event and a fantastic performance too. The personal pride in his act and what his company produces is self-evident and is one of the reasons why Marshall Arts shows continually win rave reviews in Nottingham. Following an Elton John illness-induced cancellation at 4pm on the day of the show, cue mayhem, apart from Barrie - an oasis of calm. It was a privilege to spend a couple of hours with him recounting similar tales over his long career, with such an apparent joy in what he has done, and continues to do. A Barrie Marshall show is always one of the

highlights of our concert year and we look forward to welcoming him to Nottingham Arena for many years to come."

NICK HOBBS, CHARMENKO, ISTANBUL

"I thought I was a workaholic till we did Pink in Istanbul. I'm sure if Pink had fallen ill Barrie would have dressed in drag and grabbed the mic. He's not a man who enjoys those in between moments at a show when there's nothing particular to do. Barrie's always working and one of the pleasures of working with him is that he's unashamedly old school, a man who takes pride in being fair. It's also a plus to work with an agent who is also a promoter and who really understands how risky and tough being a promoter often is."

DRAGAN NIKITOVIC, JOYBRINGER MUSIC, LUXEMBOURG, GERMANY, EASTERN EUROPE

"Barrie, Doris and Jenny are the finest and most professional people I have met in this business. Barrie... you are a true friend."

ANDREW BEDFORD, THE DUKE OF BEDFORD

"From the first time we met, over 15 years ago to discuss the possibility of Tina Turner performing at Woburn, it has always been a pleasure working with Barrie and the team at Marshall Arts."

He is a true professional, as well as being a perfectionist with a tremendous eye for detail, both from the artists and the audience's point of view. His standards are the highest and he is always prepared to lead by

example, even down to picking litter, which I have had the pleasure of doing with him. Not something I could see all promoters excelling at.

We all, as a family, are very fortunate to call Barrie and Jenny true friends, the only address is we don't get to see enough of them because they are too busy."

MARTON BRADY, SHOWTIME, BUDAPEST

"Working with Barrie and with his office and production teams is always easy and fun; no stress at all, no redundant work, we both know what is really important. We have already done Herbie Hancock together, a few Joe Cocker, a wonderful Lionel Richie, an unbelievable Cher. My first show with Barrie was in the middle of the Nineties. It was Al Jarreau - he played for 2,000 people - and the last was Pink, this summer. She hoped for a crowd of 200,000, so I hope we can follow this tendency in the following 30 years as well."

MARIO MENDRZYCKI, TRIPLE M ENTERTAINMENT, GERMANY

"It was a sincere pleasure, privately dancing around you, while you were breaking every rule. Since calling off the search, we've been putting it together piece by piece. A truly joyful and remarkable experience all along. Looking forward to promoting 9m more superstar shows with you, Jenny, Doris and the entire team at Marshall Arts. Heartfelt congratulations on your fabulous anniversary. With respect and gratitude. Cheers."

1999: promotes Bud Stewart at refurbished Hampden Park, in Glasgow
1999: promotes Lionel Richie at the Pyramids of Giza in Egypt

2001: promotes Lix stadium gigs by Ban Jovi and a reformed line up of The Eagles
2002: promotes first of Elton John's one man and a piano shows at

slightly homes Lewis Castle and Harewood House
2004: promotes Call Of The Search
2006: Elton John takes his one man concert tour
2004: Paul McCartney

becomes first westerner to act to play in Red Square, Moscow
2006: Elton John takes his one man show to football and cricket grounds all over the UK

2006: Marshall Arts celebrates 30 years with extensive European tour by George Michael, Pink, Herbie Hancock and Ruchy Crawford and Joe Sample

as a solo performer following the dissolution of her marriage and business commitments to guitarist and band leader husband Ike.

For very nearly eight years, with few records in the charts to attract the crowds, Marshall worked tirelessly to promote and co-ordinate a series of gruelling European tours for Turner which laid the groundwork for success which must have seemed forever just round the corner but always just out of reach. When it finally came in 1985 - with the platinum-selling *What's Love Got To Do With It?* - and Turner, Davies and Marshall were ready to reap the benefits of all that hard graft. First there was the Private Dancer tour, on which Turner was supported by an up-and-coming Canadian Bryan Adams, followed by the 1987 Break Every Rule Tour, which broke box office records throughout Europe. By the time Marshall Arts was presenting Tina Turner at Wembley Stadium in 1996, she had become one of the decade's true superstars.

It should, therefore, come as no surprise then to learn that Roger Davies is still one of Barrie Marshall's key clients (as well as being a close friend) and that Marshall Arts remains Davies' promoter of choice when it comes to touring other acts in his stable of stars such as Cher, Sade and Joe Cocker. Indeed, Davies' youngest protegee Pink recently completed a 56-date European arena tour which included five major shows in Scotland - at Aberdeen Exhibition Centre and Glasgow's SECC - to a total of 46,000 fans. There are no prizes for guessing who presented them.

Another bond forged in rock'n'roll heaven has been between Marshall and another of the music industry's most iconic figures - Paul McCartney - which lasts to this day. In 1989, the former Beatles bass player decided to go back on the road as a solo artist and asked Marshall Arts to fix up some dates. Those dates ended up as a world tour of 102 concerts in 13 countries playing to an aggregate audience of more than 3m people.

Of course, avenues can open for a former Moptop that might stay closed off for anybody else. And Barrie Marshall has not been reluctant to take advantage of that fact. So it was in 1990 that he persuaded Liverpool City Council to allow him to build a special arena in Liverpool Docks in which to stage Paul McCartney's triumphant homecoming gig since there was no existing venue on Merseyside big enough to accommodate his audience. Similarly there were those in the classical world who laughed behind their hands at the idea of a McCartney-penned symphony. But that didn't prevent Marshall hiring the Royal Albert Hall in 1997 to



Pink among a crop of new stars promoted by Marshall Arts

Our Hero



MUSICWEEK

Club Charts 16.12.06

The Uprfront Club Top 40

Position	Last Week	Weeks on Chart	ARTIST/ TITLE	Label
1	1	1	ERIC PRYDZ VS. FLOYD PROPER: EDUCATION	Mercury
2	2	2	SHARON DON'T GIVE ME YOUR LIFE <small>SHARON DON'T GIVE ME YOUR LIFE (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
3	3	2	BEN MAKLIN FEAT. TOGER LUIV FEEL TOGETHER	Mercury
4	4	2	BRICK E THE BEAT IS ROCKIN'	Mercury
5	1	1	SPACE COWBOY FEAT. NADIA ON MY EGGY PLAN LOVER <small>SPACE COWBOY FEAT. NADIA ON MY EGGY PLAN LOVER (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
6	1	1	FREEMANSONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE <small>FREEMANSONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
7	4	3	KLAAS VS. I AM FIAN LOVE YOU	Mercury
8	1	1	THE FEELING LOVE IT WHEN YOU CALL	Mercury
9	7	3	SHARON PAIT (PARTY ALL THE TIME) <small>SHARON PAIT (PARTY ALL THE TIME) (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
10	4	3	DU DISCIPLINÉ WOUK IT OUT	Mercury
11	2	2	MINKA GRACE FEEL Y	Mercury
12	1	1	GIGI BASS VS. MIDWINTER MARINE WHAT YOU DO...	Mercury
13	1	1	EDDIE THONECK FEAT. BERRET LEWIS DEEPER LOVE	Mercury
14	1	1	ADOLFOU TITLE E YOU LATE	Mercury
15	1	1	WANESSA HUDGENS COME BACK TO ME	Mercury
16	1	1	QUEEN VS. THE MIAMI PROJECT ANOTHER ONE BITES THE DUST <small>QUEEN VS. THE MIAMI PROJECT ANOTHER ONE BITES THE DUST (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
17	1	1	BOOTY LUV SCORGE MINE <small>BOOTY LUV SCORGE MINE (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
18	4	3	STU ALLEN MUSIC'S GOT ME	Mercury
19	1	1	VARIOUS WINTER SHAPFLER	Mercury
20	1	1	CLIENT ZEPHYR MACHINE <small>CLIENT ZEPHYR MACHINE (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
21	1	1	4 STRINGS INTO THE NIGHT	Mercury
22	1	1	DISCO BROTHERS FEAT. ANDREA BRITTON INNER SENSE	Mercury
23	1	1	BLONDIÉ VS. EDISON HEART OF GLASS	Mercury
24	1	1	STRADONUM BILIE JEAN (PEOPLE ALWAYS TOLD ME)	Mercury
25	1	1	THE PARTNER (W.A.V.I.U. PEOPLE DON'T DANCE NO MORE) <small>THE PARTNER (W.A.V.I.U. PEOPLE DON'T DANCE NO MORE) (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
26	1	1	PUNJIN DA FEAT. PAMELA FERNANDES KIDKIN IN THE BEAT 2006	Mercury
27	1	1	GIRLS ALOUD I THINK WERE ALONE NOW	Mercury
28	1	1	JUSTIN TIMBERLAKE MY LOVE	Mercury
29	1	1	MASON EXPOSED (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS	Mercury
30	1	1	FEDDE LE GRAND PUT YOUR HANDS UP (FOR DETROIT)	Mercury
31	1	1	BRODRIX FEAT. LUCIANA YEAH YEAH	Mercury
32	1	1	JUST JACK STAZZ IN THEIR EYES <small>JUST JACK STAZZ IN THEIR EYES (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
33	1	1	DANNI MINOUE HES THE GREATEST DANCER <small>DANNI MINOUE HES THE GREATEST DANCER (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
34	1	1	MADONNA JUMP <small>MADONNA JUMP (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
35	1	1	DIDDY THE REASON	Mercury
36	1	1	THE PRESTYGIOS IN LOVE WITH YOU	Mercury
37	1	1	JAY-Z SHOW ME WHAT YOU GOT	Mercury
38	1	1	WHELAN & DI SCALA FEAT. NIKKI BELLE TEARDROPS	Mercury
39	1	1	ROBBIE WILLIAMS LOVE LIGHT <small>ROBBIE WILLIAMS LOVE LIGHT (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury
40	1	1	FRISO VS. ICE MC THINK ABOUT THE WAY <small>FRISO VS. ICE MC THINK ABOUT THE WAY (ORIGINAL INSTRUMENTAL) AT WALK THE WALKERS</small>	Mercury

Prydz does it again

by Alan Jones

Some 27 years to the week after Pink Floyd topped the singles chart with Another Brick In The Wall, they make an unexpected appearance at the top of the Uprfront Club Chart with Proper Education, DJ Eric Prydz's 21st Century version of the track.

Scheduled for release on New Year's Day, as a joint Dada/Positiva release, it is believed to be the first track to use a legally cleared Pink Floyd sample, its legal status being alluded to in the Eric Prydz vs. Floyd artist credit. It's the long-awaited follow-up to Swedish Prydzs 2004 hit Call On Me, which successfully transpired a sample from the 1982 Steve Winwood 'Top Valere' into a number one club and sales hit.

Although Proper Education had an easy victory on the Uprfront Club Chart, where it powered 237% ahead of runner-up Shamane's Don't Give Me Your Life, it falls just short of making it a double, finishing second on the Commercial Pop Chart behind Girls Aloud's latest smash. It's the first time that the Uprfront and Commercial charts have had a different number one for four weeks: Queen Vs. The Miami Project, Sharam and The Freemasons have all enjoyed twin toppers in the interim.

I think We're Alone Now - a version of the Tommy James & The Shondells hit best known here for Tiffany's 1988 cover - arrives at the Commercial Pop Chart summit only nine weeks after Girls Aloud's last single, Something Fkida Ooooh.

It continues their magnificent run on the chart, where they have had seven number ones, and 12 consecutive top three hits - if we overlook the odd Girls On 45/Stars On 45 mishap, which was serviced in very limited quantities to promote their Greatest Hits album and reached number 23 six weeks ago.

Before I Think We're Alone Now, they topped with No Good Advice Jump, The Slow Love Machine, Biology and Something Kinda Ooooh.

On the Uprfront Chart, Jay-Z's Show Me What You Got increases its support for the sixth week in a row and moves 2-1, ending the two-week reign of Akon & Eminem's Smack, that's that by Shoop Dooops and R Kelly's Jumpin 5-2, pulling up just 2% from the summit.



Girls Aloud: Commercial chart toppers



Eric Prydz: renewed Pink Floyd hit

TOP 10 UPRFRONT CLUB BREAKERS

Chart Position	Artist/Title	Label
1	ERIC PRYDZ VS. FLOYD PROPER EDUCATION	Mercury
2	SHARON DON'T GIVE ME YOUR LIFE	Mercury
3	BEN MAKLIN FEAT. TOGER LUIV FEEL TOGETHER	Mercury
4	BRICK E THE BEAT IS ROCKIN'	Mercury
5	SPACE COWBOY FEAT. NADIA ON MY EGGY PLAN LOVER	Mercury
6	FREEMANSONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	Mercury
7	KLAAS VS. I AM FIAN LOVE YOU	Mercury
8	THE FEELING LOVE IT WHEN YOU CALL	Mercury
9	SHARON PAIT (PARTY ALL THE TIME)	Mercury
10	DU DISCIPLINÉ WOUK IT OUT	Mercury

WINNING POUND

Chart Position	Artist/Title	Label
1	ERIC PRYDZ VS. FLOYD PROPER EDUCATION	Mercury
2	SHARON DON'T GIVE ME YOUR LIFE	Mercury
3	BEN MAKLIN FEAT. TOGER LUIV FEEL TOGETHER	Mercury
4	BRICK E THE BEAT IS ROCKIN'	Mercury
5	SPACE COWBOY FEAT. NADIA ON MY EGGY PLAN LOVER	Mercury
6	FREEMANSONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	Mercury
7	KLAAS VS. I AM FIAN LOVE YOU	Mercury
8	THE FEELING LOVE IT WHEN YOU CALL	Mercury
9	SHARON PAIT (PARTY ALL THE TIME)	Mercury
10	DU DISCIPLINÉ WOUK IT OUT	Mercury

COMMERCIAL POP TOP 30

Chart Position	Artist/Title	Label
1	GIRLS ALOUD I THINK WERE ALONE NOW	Mercury
2	QUEEN VS. THE MIAMI PROJECT ANOTHER ONE BITES THE DUST	Mercury
3	ERIC PRYDZ VS. FLOYD PROPER EDUCATION	Mercury
4	SHARON DON'T GIVE ME YOUR LIFE	Mercury
5	FRISO VS. ICE MC THINK ABOUT THE WAY	Mercury
6	THE FREEMANSONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	Mercury
7	SHAMANE'S DON'T GIVE ME YOUR LIFE	Mercury
8	THE MIAMI PROJECT ANOTHER ONE BITES THE DUST	Mercury
9	SHARON PAIT (PARTY ALL THE TIME)	Mercury
10	DU DISCIPLINÉ WOUK IT OUT	Mercury

☆ No.1 IN DJ PAGES BREAKS CHART ☆

WINNING POUND

☆ No.1 IN DJ PAGES BREAKS CHART ☆

COMMERCIAL POP TOP 30

Chart Position	Artist/Title	Label
1	GIRLS ALOUD I THINK WERE ALONE NOW	Mercury
2	QUEEN VS. THE MIAMI PROJECT ANOTHER ONE BITES THE DUST	Mercury
3	ERIC PRYDZ VS. FLOYD PROPER EDUCATION	Mercury
4	SHARON DON'T GIVE ME YOUR LIFE	Mercury
5	FRISO VS. ICE MC THINK ABOUT THE WAY	Mercury
6	THE FREEMANSONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	Mercury
7	SHAMANE'S DON'T GIVE ME YOUR LIFE	Mercury
8	THE MIAMI PROJECT ANOTHER ONE BITES THE DUST	Mercury
9	SHARON PAIT (PARTY ALL THE TIME)	Mercury
10	DU DISCIPLINÉ WOUK IT OUT	Mercury



Produced in co-operation with the BPI and EMI, based on a sample of more than 4,000 record outlets
© The Official UK Charts Company 2006

As used by Radio One

MUSICWEEK

The Official UK Charts 16.12.06

SINGLES

		Single	Artist
1	1	TAKE THAT PATIENCE	Take That
2	3	BOOTY LUV BOOGIE ZNITE	Hot Kandi
3	2	AKON FEAT. EMINEM SMACK THAT	Universal
4	4	LAZY TOWN BING BANG (TIME TO DANCE)	GTV
5	4	NELY FURTADO ALL GOOD THINGS (COME TO AN END)	Parlophone
6	5	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	Janet
7	6	BEYONCÉ IRREPLACEABLE	Definitive
8	8	GWEN STEFANI WIND IT UP	Interscope
9	8	FEDDE LE GRANDE PUT YOUR HANDS UP FOR DETROIT	Island
10	34	JAMELIA BEWARE OF THE DOG	Parlophone
11	7	EMMA BUNTON DOWNTOWN	Island
12	6	CHRIS CORNELL YOU KNOW MY NAME	Interscope
13	12	RAZORLIGHT AMERICA	Vertigo
14	9	THE FRATELLI WHISTLE FOR THE CHOIR	Falout
15	13	BODYROX FEAT. LUCIANA YEAH YEAH	Epic/Interscope
16	11	MORRISSEY I JUST WANT TO SEE THE BOY HAPPY	Atlantic
17	6	CASCADA TRULY MADLY DEEPLY	All Around The World
18	14	GIRLS ALoud SOMETHING KINDA 000H	Foxcatcher
19	14	SCISSOR SISTERS LAND OF A THOUSAND WORDS	Polydor
20	11	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Bad Boy
21	21	WESTLIFE THE ROSE	Mercury
22	18	WESTLIFE YAMAHA EVERMORE	Sony Music

THE PLAYLIST

Powered by
Y! MUSIC
UK & IRELAND



ALBUMS

		Album	Artist
1	1	TAKE THAT BEAUTIFUL WORLD	Take That
2	3	OASIS STOP THE CLOCKS	Big Brother
3	4	WESTLIFE THE LOVE ALBUM	Sony Music
4	2	IL DIVO SIEMPRE	Mercury
5	6	U2 U218 SINGLES	Mercury
6	5	THE BEATLES LOVE	Apple
7	7	GIRLS ALoud THE SOUND OF - THE GREATEST HITS	Sire/Interscope
8	8	GEORGE MICHAEL TWENTY FIVE	Capitol/Sony
9	9	FRON MALE VOICE CHOIR VOICES OF THE VALLEY	U2
10	10	JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Columbia
11	15	SUGABABES OVERLOADED - THE SINGLES COLLECTION	Island
12	19	PINK I'M NOT DEAD	LaFace
13	13	SCISSOR SISTERS TA-DAH	Polydor
14	16	SNOW PATROL EYES OPEN	Fiction
15	14	RAZORLIGHT RAZORLIGHT	Vertigo
16	23	JAMES MORRISON UNDISCOVERED	Polydor
17	34	THE FRATELLI COSTELLO MUSIC	Falout
18	17	PAUL WELLER HIT PARADE	Island/Polydor
19	12	KATHERINE JENKINS SERENADE	U2
20	11	THE KILLERS SAM'S TOWN	Mercury
21	18	ANGELIN BELLETTI	Sony Music
22	18	WESTLIFE YAMAHA EVERMORE	Sony Music

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

20	OP DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Best Buy
21	WESTLIFE THE ROSE	5
22	SLADE MERRY XMAS EVERYBODY	Universal TV
23	THE POGIES FEAT. KIRSTY MACCOLL FAIRY TALE OF NEW YORK	Home Box-Office
24	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Epitaph
25	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Hydrex
26	CHRISTINA AGUILERA HURT	RCA
27	PAOLO NUTINI REWIND	Atlantic
28	AMY WINEHOUSE REHAB	Island
29	MUSE KNIGHTS OF CYDONIA	Elektra/Warner Bros
30	ALL SAINTS ROCK STEADY	Parade
31	RED HOT CHILI PEPPERS SNOW (HEY HO)	Island
32	THE FEELING LOVE IT WHEN YOU CALL	Island
33	LIL' CHRIS GETTIN' ENOUGH	RCA
34	SNOW PATROL/MARITHA WAINWRIGHT SET THE FIRE...	Reprise
35	THE KILLERS BONES	Virgin
36	FISH GO DEEP FEAT. TRACEY K THE CURE & THE CAUSE (Releas)	Cap
37	SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Cap
38	JAY-Z SHOW ME WHAT YOU GOT	Rock-A-Fella
39	ROBBIE WILLIAMS LOVELIGHT	Drydock
40	THUNDER THE DEVIL MADE ME DO IT	50C

The Single
Bing Bang
(Time to Dance)

LAZY TOWN: HIGHEST NEW ENTRY AT FOUR

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

COMPILATIONS

1	KNOW THAT'S WHAT I CALL MUSIC! 65	Sony (R&B) TV
2	RADIO IS LIVE LOUNGE	Interzone
3	EMINEM PRESENTS THE RE-UP	Sony (R&B) TV/MTV
4	POP PARTY 4	Walk-Down
5	HIGH SCHOOL MUSICAL	Universal TV
6	NINE PITS THE ESSENTIAL BANDS	BMG/Universal
7	KNOW THAT'S WHAT I CALL XMAS	Numero/BMG TV/Sony TV
8	CHRISTMAS HITS	Universal TV
9	ULTIMATE BOY BANDS	Universal TV
10	THE ANTHEMS	Universal TV
11	CLUBLAND 10	UM/MTV
12	THE ANNUAL ALBUM 2007	Sony (R&B) TV/CD
13	THE CLASSICAL 2007	Mercury of Sound
14	MONSTERS OF ROCK	BM/Virgin
15	THE VERY BEST OF HEARTBEAT - THE ALBUM	BM/Universal
16	THE BEST COUNTRY ALBUM EVER	Universal TV
17	ESSENTIAL SONGS	Universal Music
18	MY CREEBIES ALBUM	Universal Music
19	THE R&B YEARBOOK 2006	Sony (R&B) TV/MTV
20	PUT YOUR HANDS UP	Mercury of Sound

FORTHCOMING

KEY SINGLES RELEASES	THE GOOD, THE BAD AND THE QUEEN KINGDOM FEB 26
IF I DON'T FEAR DEATH	FEB 26
AMY WINEHOUSE I AM A GOOD ISLAND FEB 12	FEB 12
THE AUTOMATIC FACIL BLUNQUE FEB 5	FEB 5
LET REP! UP ATLANTIC JAN 1	JAN 1
JOJO TRITTLE TOO LATE! MERCURY JAN 1	JAN 1
ISLAND IN THE SKIES MERCURY FEB 26	FEB 26
CHRIS ALDO I THINK WE'VE ALONE NOW FEB 19	FEB 19
MARY SIBRY'S NOT GOOD ENOUGH ISLAND FEB 19	FEB 19
MASH UP! MERCURY FEB 19	FEB 19
QUEEN VS MIAMI PROJECT ANOTHER ONE BITES THE DUST FEB 19	FEB 19
FACEBOOK! REBECE FALL TO PIECES FEB 19	FEB 19
VERITIZED INTERSCOPE FEB 18	FEB 18
X-FACTOR WINNER! BECA DEC 11	DEC 11
KEY ALBUMS RELEASES	GIARA THE EVOLUTION RCA FEB 26
INTERNAL FROM PARIS TO BERLIN ISLAND FEB 26	FEB 26
JESSICA SIMPSON THE RCA FEB 12	FEB 12
BLUCK PARTY A WEEKEND IN THE CITY FEB 5	FEB 5
WISCHITA FEB 5	FEB 5
FALL OUT BOY INFANTILITY (ON LISA) MERCURY FEB 5	FEB 5
THE GOOD, THE BAD AND THE QUEEN THE GOOD, THE BAD AND THE QUEEN THE GOOD, THE BAD AND THE QUEEN MERCURY JAN 22	JAN 22
THIRTEEN SENSES CONTACT MERCURY JAN 22	JAN 22
THE VIEW HITS OFF TO THE BUSKES JAN 22	JAN 22
SONIC YOUTH THE RESTORATED ROOM DEC 11	DEC 11
1965 DEC 4	DEC 4
GREEN STEAK THE SWEET ESCAPE INTERSCOPE DEC 4	DEC 4
LIL CHRIS LIL CHRIS RCA DEC 4	DEC 4

20	THE KILLERS SAWS TOWN	Virgin
21	ANGELIS ANGELIS	Sony Music
22	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jag
23	THE KOONS INSIDE IN/INSIDE OUT	Virgin
24	ROD STEWART STILL THE SAME... GREAT ROCK CLASSICS	Atlantic
25	PAOLO NUTINI THESE STREETS	Interzone
26	ROBBIE WILLIAMS THE SWEET ESCAPE	Chrysalis
27	GWEN STEFANI THE SWEET ESCAPE	Chrysalis
28	LEMAR THE TRUTH ABOUT LOVE	Virgin/RCA
29	KATIE PRICE & PETER ANDRE A WHOLE NEW WORLD	430 Records
30	THE FEELING TWELVE STOPS AND HOME	Island
31	ALL ANGELS ALL ANGELS	Cap
32	NELLY FURTADO LOOSE	Cedric
33	CLIFF RICHARD TWO'S COMPANY - THE DUETS	EMI
34	BEYONCE BOY	Columbia
35	ANDREA BOCCELLI AMORE	Sony/EMI
36	TAME THAT NEVER FORGET - THE ULTIMATE COLLECTION	RCA
37	LUTHER VANDROSS THE ULTIMATE	J
38	GA ACT THREE	White Rabbit
39	SIMON WEBBE GRACE	Interzone
40	DEPECHE MODE THE BEST OF - VOLL	Mute



TAKE THAT: HOLD ON AT NUMBER ONE

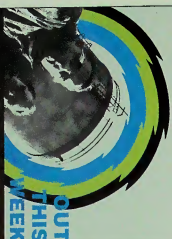
6	MISSISSIPPI DOGS WITH A FUTURE	Album
7	MUSICALS CLUB AND COMPANY	Album
8	CHANDON CHANDON	Single
9	PHILIP DODDIN FEAT. LUCIA MORA IRELL DINE	Single
10	GEORGE MICHAEL TWENTY FIVE CLUB MICHAEL	Album

PRE-RELEASE AIRPLAY TOP 20

1	THE NEW AMERICANS	Album
2	ERIC PIVOT VS LINDY HIGDON LOCATION	Single
3	SHARON RAY TERRY TELL THE LANE	Single
4	EMINEM YOU DON'T KNOW	Single
5	REHABSONS FEAT. SHARON RAY TERRY TELL THE LANE	Single
6	MARY J. BLIGE BUBBA	Single
7	MASON VETTES (GUESS)	Single
8	JOJO DONT TELL YOU	Single
9	RODNEY CAROLINA	Album
10	PRESIDENT DOGS WITH A MARIJUANA	Album
11	JUST JACK SHINEZ VS. THE ETHERS	Single
12	THE DAVE NAVY FEAT. THE ETHERS	Single
13	GEEKS ABOUT TRICKERS FEAT. THE KORN	Single
14	LEANN SPRUEZ SCOUT TELL YOU	Single
15	THE DAVE NAVY FEAT. THE ETHERS	Single
16	THE DAVE NAVY FEAT. THE ETHERS	Single
17	THE DAVE NAVY FEAT. THE ETHERS	Single
18	THE DAVE NAVY FEAT. THE ETHERS	Single
19	THE DAVE NAVY FEAT. THE ETHERS	Single
20	THE DAVE NAVY FEAT. THE ETHERS	Single

These charts are available online at musicweek.com

THE DISCO BROTHERS FT ANDREA BRITTON INNER SENSE



Mark Wilson
1976 - 2006



KARLY FEATURING MISS FROM MURCIELLO RAY PAXSON & GROOVEPROFESSOR SAMI

ORDER NOW! Call: 020-7792-8597

Distributed by: Fullproof Records T: 020 7792 8597 F: 020 7221 9584

COOL CUTS CHART

1	PAINTERS GARDEN (COURTNEY BEEBY)	Single
2	BRICKS IN THE ROAD (THE BROTHERS)	Single
3	SCAMING HALL (LAST NIGHT) TO CANDID WYTHE	Single
4	THESSALY (THE BROTHERS)	Single
5	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
6	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
7	STANDSTILL (THE BROTHERS)	Single
8	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
9	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
10	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
11	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
12	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
13	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
14	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
15	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
16	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
17	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
18	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
19	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single
20	WANTY BROWN VS. WAZAR (ALAN DOWE ME)	Single



ANGEL FARRINGDON BREAKBEAT REMIX

+ urban mixes from KAYO

ORDER NOW! Call: 020-7792-8597

Distributed by: Fullproof Records T: 020 7792 8597 F: 020 7221 9584

URBAN TOP 30

1	THE BROTHERS	Single
2	THE BROTHERS	Single
3	THE BROTHERS	Single
4	THE BROTHERS	Single
5	THE BROTHERS	Single
6	THE BROTHERS	Single
7	THE BROTHERS	Single
8	THE BROTHERS	Single
9	THE BROTHERS	Single
10	THE BROTHERS	Single
11	THE BROTHERS	Single
12	THE BROTHERS	Single
13	THE BROTHERS	Single
14	THE BROTHERS	Single
15	THE BROTHERS	Single
16	THE BROTHERS	Single
17	THE BROTHERS	Single
18	THE BROTHERS	Single
19	THE BROTHERS	Single
20	THE BROTHERS	Single
21	THE BROTHERS	Single
22	THE BROTHERS	Single
23	THE BROTHERS	Single
24	THE BROTHERS	Single
25	THE BROTHERS	Single
26	THE BROTHERS	Single
27	THE BROTHERS	Single
28	THE BROTHERS	Single
29	THE BROTHERS	Single
30	THE BROTHERS	Single

stimpypoparazzi.co.uk
tracypoparazzi.com
www.power.co.uk

POWER & POPARAZZI

world like to thank all our clients for helping us to once again be the most successful promotions company in the UK.

Also a huge thank you to all of our Dads - as always your support has been phenomenal!

We wish you all a very Merry Christmas and a very Happy New Year.

From Stimpy, Tracey, Luke, Mark, Mike, Terry & Keith

Photography: Bill Kernstein

Welcome Home.
Your New **AFG** Family

Marshall Arts Ltd.

BARRIE MARSHALL

**FOR OVER 30 YEARS WE'VE REPRESENTED
YOUR ACTS IN HOLLAND,
RESULTING IN A GREAT RELATIONSHIP
AND FRIENDSHIP.**

TO A GREAT MAN

**(BACKED BY JENNY, DORIS
AND ALL THE STAFF OF MARSHALL ARTS!)**

**LEON
AND ALL AT MOJO CONCERTS**

Managing George Michael's live comeback

"We can't quite believe it, it's been absolutely fantastic!" That's the verdict on the George Michael 2006 tour from Marshall Arts' co-director Doris Dixon.

Barrie Marshall and George Michael's live partnership dates all the way back to 1988, when Marshall Arts promoted the singer's first solo outing supporting the Faith album and invited him to perform at Nelson Mandela's 70th Birthday concert at Wembley Stadium. Since that time, Marshall has maintained regular contact with George's management and tentatively arranged tours. But, when the call finally came from Andy Stephens in the winter of 2005, there were some in the Erskine Road office who took the news lightly. They were heard to say, "Oh yeah?"

This time though pop's most reluctant superstar was deadly serious. He wanted to launch a tour to beat them all, in order to celebrate his 25 years in the business. And he wanted Marshall Arts to mastermind it. "It was a privilege that he chose us for the job," says Jenny Marshall. "After such a long break, these things are never taken for granted."

Two meetings later – one in London and the other in Los Angeles with Michael and Michael Lippman – and the tour was fully routed and all 48 dates placed with some of the best promoters in Europe. They included Rune Leme in Norway, Thomas Johansson in Sweden, Leon Remakers in Holland, Jim and Pete Aiken in Dublin, Peter Rieger in Germany, Andy Bechir in Switzerland, Jackie Lombard in France, D'Allesandro e Galli in Italy, Pino Saggiocco in Spain, DK8 in Denmark and Herman Schreemans in Belgium.

"Preparing the routing was tough due to the venue availability for that time of the year, but the venues and promoters pulled together to make it happen," says Dixon. By April, a full five months before the first show, 650,000 tickets went on sale and were snapped up within hours. The high levels of public excitement was shared by many of the individual promoters too.

"We're very fortunate that many of the acts we work with are real icons," adds Dixon. "But when George walked out onto some of those stages you could see that some of the most hardened producers could barely hold it together. The idea of George Michael appearing at their gigs, in their territory, after so long was almost too much for them."

The 25 Live tour kicked off in Spain on September 26 and Barrie Marshall has been on the lion's share of the subsequent dates, invariably travelling with the crew to ensure that he is at



George Michael's successful comeback tour last month

I've just promoted George Michael and, while the stage production was amazing, the best thing about the show is still him. He's a real singer and phenomenal talent. That overrides every other element of the show

Barrie Marshall

every venue bright and early in order to ensure that everything is just so and to live up to his reputation for attention to detail.

George's touring entourage numbers 16 performers, 8 buses and 17 trucks. The 65-man crew is led by Tour Director Ken Watts and production manager Mark Spring and who can be relied upon to do a fantastic job night after night. But even that doesn't mean that Marshall is ready to take his eye off the ball. This is par for the course for the man his wife Jenny is happy to call a workaholic and who is routinely never in the office for more than a week or so a month when tours are happening – but in these seven days a week when they're not, and then rarely home before midnight.

What has made the last three months particularly unusual has been the fact that Marshall Arts has also had Pink, Herbie Hancock and Randy Crawford and Joe Sample out on the road at the same time as George Michael. A bit like London buses – you wait for one and then... is the way Jenny Marshall describes it, although it's been taxis and planes, which she's been booking to get her husband to as many of these shows as humanly possible. When he has been unavailable, Doris Dixon, who joined Marshall Arts as

a book keeper in 1978 and is now one of the company's three directors, has also been criss-crossing the continent sorting out all those last minute wrinkles.

The UK legs of the tour have been less immediately stressful of course. Four nights in Earls Court, three in Birmingham, five at Wembley Arena, three MEN Arenas Manchester and one SECC dates in Glasgow have meant that Barrie Marshall has seen his own bed at least a couple of times. But it's the very last date, scheduled for the Roundhouse on December 20, which promises to be the most fulfilling and possibly the most complicated.

It will be a private show which George will give for free to nurses, as a way of thanking them for the care given to his mother who sadly died of cancer. Tickets have been made available through a special draw on George's website, which have required applicants to register their credentials. It has been a complicated process in which Marshall Arts with management have been closely involved. Perish the thought that something might go wrong on the night. But even if it does, you can be sure that Barrie Marshall will be there on the road to sort it all out.

Chas de Whalley

stage the world premiere of Paul McCartney's epic orchestral work Standing Stone. The concert was an outstanding success as its album reached number one in the UK classical charts. Thus it was entirely fitting that, following the tragic death of Linda McCartney of breast cancer in 1998, Marshall was the promoter Chrisis Hynde of The Pretenders turned to in order to help organise a memorial concert. It took place at the Royal Albert Hall in April 1999 and the star-studded cast, which included George Michael, Sinead O'Connor, Elvis Costello, Tom Jones and Ladyship Black Mambazo, made sure it was a truly emotional evening and a fitting tribute.

And then there is Lionel Richie, who is possibly Marshall Arts' longest serving artist. The company first promoted shows with him as a member of the Commodores in 1978 and has done every European tour since he went solo in 1987. As skilled a raconteur as he is a singer-songwriter, Richie and Barrie Marshall now enjoy the sort of close relationship where, says Jenny Marshall, "they laugh all the time." And that's to the bank and back, as Lionel Richie's regular forays into the European market invariably come in batches of 30 and 40 arena shows a time, averaging 15,000 people a night.

Moving well into the new millennium, Barrie Marshall's nose for new talent was focused on Katie Melua in 2004 and it was he and her manager Mike Batt who put together the intensive concert tour which helped her consolidate the chart success of *The Closest Thing To Crazy*, and establish herself as the biggest new female star in Britain that year with 1.5m sales of her debut album, *Call Off The Search*. And with those Pin shows and George Michael touring again for the first time in 15 years, 2006 has been another year to remember too.

So what lies ahead for Barrie and the hard working 14 strong team at Marshall Arts. Plans for 2007 have already been carefully drawn up, of course. They include Lionel Richie's biggest European tour to date, as well as the third UK jaunt by Fame Academy graduate Lemar.

Having celebrated their 30th anniversary, it will be back to business as usual. But today, as this issue of *MUSIC WEEK* comes out, Barrie Marshall will be at Wembley Arena for the first of George Michael's eagerly awaited dates there.

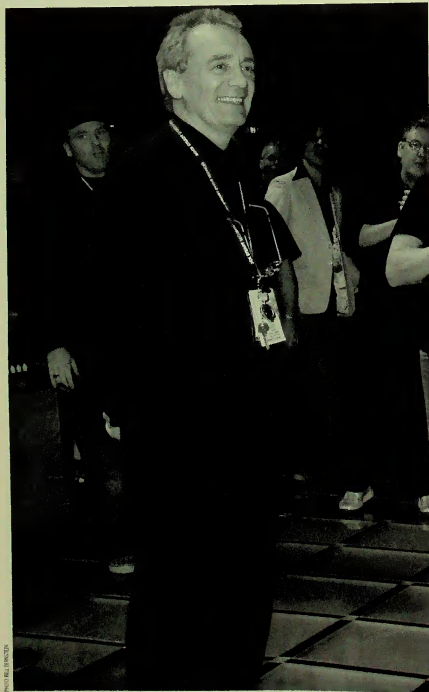
So if you see him with a mop or a shovel in hand – don't panic. It's just Barrie Marshall doing his job.

● Billy Sloan is showbusiness editor of *The Sunday Mail* and presents a weekly "new music" radio show on Clyde 1.



Katie Melua; promoted by Marshall Arts

Barrie Marshall: in his own words



October 2005, Barrie Marshall celebrating his birthday in Chicago, at a Paul McCartney concert

Barrie Marshall talks to Music Week about his career high points, his love of soul and R&B and the factors which make a successful concert promoter

Music Week: How did you get into the music business?

Barrie Marshall: "It happened by default really because I was training to be a civil engineer and had a career in local government already mapped out. In those days, most promoters – impresarios such as Lew and Leslie Grade or Bernard Delfont – came from a more theatrical background. But in the early Sixties, skiffle turned the music business upside down. It was an exciting time.

"I was friends with a guy called Ray Solway who was an incredibly talented singer – a cross between Elvis Presley and Tommy Steele. Sadly, he was killed in a road accident and his mother asked me to take up the management reins of the band he played with, who were called The Satellites. I had no experience whatsoever. I was learning as I went along. I went over to Germany with The Satellites... booked gigs, scrubbed floors and did whatever was needed to keep us afloat. As I got more involved in music, I left local government behind and quit my degree course. I started organising gigs in a pub in Hertfordshire for acts such as The Barron Knights, Tony Rivers and the Castaways and The High Numbers ... who later became The Who."

I don't want to be famous. If I can put the act in the right place at the right time that's what my objective is. I'm just a lubricant to their

success
Barrie Marshall

What appealed to you about working with pop groups?

"For me, it's always been the music first and foremost. I was totally immersed in records and gigs. As a non-musician, I couldn't believe how music could be so exciting. It can take you somewhere you didn't think was possible or achievable. It was a very exciting ride. Another thing that appealed to me was that pop music was such a rebellious thing to be involved in. When you're so young, you tend to be attracted to that. I got tired of red tape and the disciplined parameters of working in a government office. Even then, I was very hands-on. I'd be booking the gigs, unloading the gear at venues and going around pasting up gig posters. It was a very revolutionary time. Fantastic and vibrant."

How did you become an agent?

"Even before I left my civil engineering job, I was

Barrie,

We all get by with a little help from
our friends...

The world is a better place because
you are here and I have become a
better person for knowing you...

Because with you...it's always been
about the Music and the Fans.

Peace, Love, and rock n roll forever

Brad.

Congratulations Barrie!

*It has been a great pleasure
working with you Barrie. You
have truly enriched our lives.
Here's to many more years
of success!*

*Sincerely,
Tom, Peter & Your
Friends at Bravado*

BARRIE, JENNY, DORIS AND EVERYONE AT

MARSHALL ARTS

WITH LOVE, RESPECT AND AFFECTION
FROM ALL OF YOUR FRIENDS AT

SOLICITORS
Russells

RUSSELLS SOLICITORS, REGENCY HOUSE, 1/4 WARWICK STREET, LONDON W1B 5LJ. TEL 020 7439 8692 FAX 020 7494 3582 : EMAIL media@russells.co.uk

Barrie Marshall Tributes

NADIA SOLOVIEVA, SAV ENTERTAINMENT, MOSCOW, RUSSIA

"Barrie is definitely my favourite agent. He is a real gentleman and he is one of the nicest personalities I have met in this business. He is one of the rare people in this industry who cares not only about the money but also about the creative side. He always participates in all aspects to make the show successful. What is also very important, is he always cares about the promoter's income, because he understands that if the promoter doesn't earn money there's no more business, so he doesn't squeeze you like many other people do. He is a great man, a great promoter, a great agent and great company. I've had the highlights of my career with Barrie, including Paul McCartney on Red Square, that was the symbol of the world changing. I wish him another 30 years at least in this business and hope we will do more successful shows together."

DEKE LEONARD, MAN

"Barrie Marshall was the best manager I ever had and, believe me, I've had a few. He managed me for almost 10 years, first with the Welsh band Man and later as a solo act. It can't have been easy. As a band, we were virtually unmanageable. We were bloody-minded airheads and, whenever the band came off the road, we broke up and re-formed with a new line-up, which freaked out our record company. So Barrie worked out a masterplan. He never gave us any time off. Throughout the Seventies, he kept us permanently on the road, with occasional breaks for recording. But, in 1974, he slipped up. He gave us Christmas Day off. So we broke up. But by Boxing Day we had a new line-up."

As the Eighties dawned, I left Barrie. It was the single most stupid thing I have ever done and it amounted to committing professional suicide. I can't even remember why I did it now, but Barrie and Jenny Marshall – and you can't have one without the other – have

A true gent with everyone from the star to the venue staff

Colin Revel

remained my friends to this day. I think, Well, I still owe them money and they've never asked for it back. If that ain't friendship, I don't know what is."

COLIN REVEL, NEWCASTLE METRO RADIO ARENA

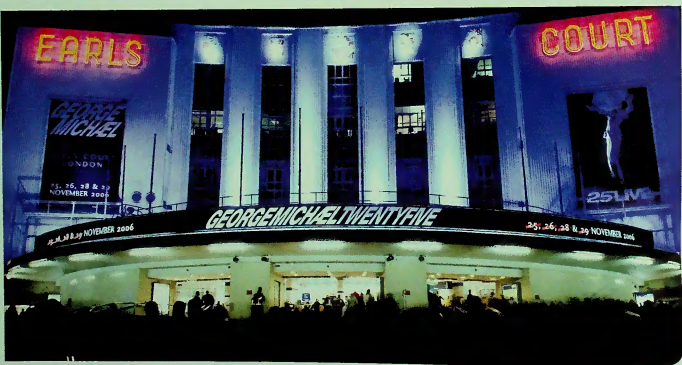
"I first met Barrie and his team when he was to promote Tina Turner's outdoor tour to include Gateshead stadium in the early Nineties and his attention to detail helping make the public's experience, not just good, but great, was very evident and continues today. A true gent with everyone from the star to venue staff, I remember him spending 20-plus minutes on the phone at an extremely busy time gently and subtly explaining to the tour manager of a support band that they were not needed, without once resorting to the obvious, 'You're not good enough for what we want so goodbye.' It's been a privilege to know Barrie, Jenny, and the team."

booking bands around the pub scene. On a good week, I'd make £6 profit from a gig which in those days was a lot of money. Other times, I was very broke. My flatmate was a plugger at Warner Brothers – and who worked as a plugger at Warner Brothers – and he taught me a lot about the business. I met my future wife Jenny – who was a singer – and she joined The Satellites. We'd do gigs in American airbases, local dancehalls and seaside summer seasons with Des O'Connor, Freddie and the Dreamers and The Swinging Blue Jeans. The big promoter of the day was a guy called Arthur Howes – who ran A.H. Associates in London – he gave me a job at a wage of £15 a week."

Was it a natural progression into artist management?

"I learned a lot working with Arthur Howes. It was invaluable – because the music industry was in its infancy, you were making decisions as you went along. Jimmy O'Day – who was the main agent in the organisation – had health problems and wasn't around all the time. So within a few weeks I'd gone from being his assistant to looking after acts like Helen Shapiro, The Kinks, The Walker Brothers, Status Quo and Dave Dee, Dozy, Beaky, Mick & Tich. I also started bringing some American artists over to Britain. My first big act was Fontella Bass – who had a Top 20 hit with Rescue Me in 1965 – then I booked The Beach Boys."

"After a few years, it was time to form my own management company looking after the Welsh progressive rock group, Man and The Crazy World of Arthur Brown. I thought Man were an incredible band. We went through nine line-up changes but enjoyed a bit of success in the Britain and



Congratulations Barrie
from everyone at Earls Court

www.eco.co.uk

ECO

Venues

leading venues for leading events

America, where they were regarded as a European-style Grateful Dead. I also met John Curd - from Straight Music - who was a different kind of promoter. He taught me an awful lot about how to approach the business from a different angle. One day I thought, stuff it... I'm going to promote my own shows.

How did you launch Marshall Arts in 1976?

"When Man folded, I had two road managers - Robert Collins and Jeffrey Hooper - who said: 'What are we gonna do then, Baz?' We had a PA and some bits 'n' bobs of equipment so we formed Concert Sound - with Tim Boyle - which still exists today.

"I felt the only field of music which wasn't being promoted properly in the UK was soul and R&B. My first office was in Lower Regent Street, then we moved to Islington, Covent Garden, New Bond Street, before settling in Erskine Road, Primrose Hill... where we've been for the last 22 years. I wasn't particularly bothered about the genre of music - as long as it was good music. Soul and R&B was a great area for me to work in. Luckily, I loved that kind of music anyway.

"Marshall Arts started off very slowly... but some of the first acts I promoted were The Commodores - featuring Lionel Richie - Stevie Wonder, Sylvester, The Gap Band and Al Jarreau. My team in the office are very important to me and most of us have worked together for a long time growing through the changes."

What was your first big break?

"In 1978, I gathered together all the money I had and flew out to New York to meet a guy called

Barrie Marshall at Charlton Football Club. In June 2006: still living up to the Golden Top



Within a few weeks, I'd gone from being an assistant to looking after acts like Helen Shapiro, The Kinks, The Walker Brothers


Barrie Marshall

Dear Barrie,

what would a Friday be without your afternoon-call for avails - because then we know there will be another fantastic tour with one of your great artists!

Thank you for all the unforgettable moments and music.

Hats off to a unique career!

Congratulations from
Peter Rieger and all at 



TRIBUTES
Jessy Marshall:
 "It has obviously
 been my very good
 fortune to have
 spent just about all
 of my adult life
 working alongside

this special man.
 To stand beside
 him is good times
 and bad and admire
 his dedication and
 integrity and
 determination
 always to do his

best for everyone.
 On his list of
 priorities - his name
 is always last.
 It's been a very
 interesting often
 exciting journey, an
 adventure -

travelled with my
 best friend - and a
 lot of love and
 laughter."



Benny Ashburn who managed The Commodores. He said: 'Man, this is the soul Led Zeppelin. Get your shit sorted... we're coming over.'

"We did a deal for The Commodores to play in Britain. Benny was tough. The band were great. And the gigs were absolutely fantastic. I also promoted Otis Redding, Arthur Conley and Sam And Dave - on the Stax Volt tour - at one of the first ever gigs in The Roundhouse. I built a reputation based on those early shows."

Who were the promoters who inspired you?

"When it comes to promoters my two heroes were Bill Graham in America and Fritz Rau in Germany. I knew Bill from my days managing Man when we'd played the Fillmore. He was a fantastic man and an incredible promoter. Bill was one of the first guys to do special souvenir tickets for gigs. His poster artwork was also amazing and has since become a genre in its own right.

"At Marshall Arts, that inspired me to do my own souvenir tickets which went against the trend in Britain. I was warned against it. They all told me - and I won't mention names - 'You're living in the past, this will never catch on.' I said, 'Fine, it's not for me.' I'm proud in these days of computer print out tickets we still do that."

What are your career highlights as a promoter?

"It's difficult to single out particular gigs because I've been fortunate enough to have many. But I'd like to choose Paul McCartney's show at the Maracana Stadium in Rio de Janeiro, Brazil, in 1990. For Paul to set the world record for the largest stadium crowd in rock history - 184,000 fans - was a special moment. I don't think that will ever be repeated. It rained non-stop in the days before the gig and eight people died in floods in the nearby favelas. When Paul walked on stage, the rain stopped and you could see the stars. It was amazing. Before the gig, we never stopped checking every detail - no matter how minor - over and over again. It's got to be like that when you're dealing with an audience numbering 184,000.

"In 2003, I was also lucky to do Red Square in Moscow - where The Beatles had been banned from playing in the Sixties - and the Coliseum in Rome with Paul. Having been a huge fan of Paul McCartney, it was a real privilege to finish up

working with him. He's one of the greatest musicians of all time.

"The Nelson Mandela birthday tribute at Wembley Stadium in 1988 - which starred Simple Minds, Whitney Houston and Dire Straits - was another standout moment. It was seen by 72,000 fans at Wembley and by an estimated billion more people in 60 countries around the world. I did that with Tony Hollingsworth and it was magical.

"Another event which sticks out is Stevie Wonder's string of Hooten Than July gigs at Wembley Arena in 1980. These shows were pretty amazing. On the final night, Marvin Gaye and Diana Ross joined Stevie on stage. It was incredible to see these Motown legends up there. It was also a huge joy to have that early success with The Commodores, then see Lionel Richie become a major star in his own right."

"I must mention Tina Turner. I started promoting Tina from the very beginning of her solo career and she's stayed immensely loyal to me. Her two gigs at Woburn Abbey in 1990 were fantastic. Tina's show at Wembley Stadium in 2000 - when Lionel opened for her - was brilliant too. Tina is a wonderful person and a great performer. 'Her hit song The Best is so accurate. Tina is... simply the best. Her two shows at Woburn Abbey in 1990 were very special.

"Joe Cocker is another great artist. We've worked with him for many years and he's the consummate performer. Our two gigs at Sadlers Wells with Annie Lennox in 2002 were also special occasions."

Has promoting gigs changed since when you first started?

"It's very different now. Gigs are much more sophisticated in 2006 than they were in 1966. What that means, of course, is that the cost of going to a show is not relative. There's a great imbalance between money and music. Technology in this computerised age we live in has reached a quite staggering level. Which is great because it means artists are continually trying to surprise and amaze an audience.

"That's all very well, but the focus has always got to be on the music and the songs. For instance, I've just promoted George Michael and, while the stage production was amazing, the best thing

Career high point Barrie Marshall (left) and production manager Gerry Stickle's watching Paul McCartney's gig at the Coliseum in Rome in 2003

about the show is still him. He's a real singer and phenomenal talent. That overrides every other element of the show. His concerts are beautifully done. Pink is another good example of that - albeit in a very different way. To see her develop as a performer has been a great experience.

"A promoter is only as good as the artist he's selling tickets for. We can't claim any credit, it's them. When it says, 'Marshall Arts presents...' on a concert poster - that's not important. But in the 1950s and 1960s, that meant something. Often, promoters were a bigger brand name than the acts they put on. It's not about me, Barrie Marshall. I've never made a record or written a song. I don't want to be famous. If I can put the act - using their music, image and artwork - in the right place at the right time, that's what my objective is. I'm just a lubricant to their success. Promoters have got to remember one thing - we're only the engine drivers. We're not the person who gets off the train and entertains people. We're there simply to support the act. As long as we remember that - and don't have too much self importance - things will run smoothly."

Why is it important to be so hands-on?

"I want to be involved. I can clear my conscience of the fact I've made a commitment to an artist - that's what's important to me. I want to be able to look at the act and know I've done my little bit to contribute to any success they have. That's what I care about."

Which rock act - past or present - that you've never promoted would you like to have worked with?

"I'd love to have promoted an Elvis Presley gig. When you look at that incredible footage - either from the 1968 Comeback Special or the great Las Vegas years - it still looks amazing even more than 30 years on. It would have been pretty phenomenal to work with Elvis and such a swaggy character as Colonel Tom Parker.

"I'd like to promote Barbra Streisand - even for just one night. In her field, she's unique. I'd also put Prince at the top of my list. He's one of the most consummate artists today. He is a remarkable performer in so many ways - both musically and visually."

For Paul (McCartney) to set the world record for the largest stadium crowd in rock history - 184,000 fans - was a special moment
 Barrie Marshall

Few people highlight in this business
like Barrie Marshall.

He has been and is the headship
and the inspiration to promoters.

The way he lovingly cares and looks after
every single detail, with his personal touch,
make all his shows unique.

He is a professional to look up to.

All I can say, it's been a pleasure
to work with you in the opening tour
of George Michael in Spain.

!Congratulations!

Fond of you,

Pino Saggiocco

PSG. SANT JOAN 104 6^a 2^a - 08037 BARCELONA
TEL.: 34 934 592 362 / FAX: 34 934 591 756
www.gamerco.com / gayco@gamerco.com



Gowers has misunderstood copyrights, and the music industry's stomach for a fight

Throwing down the gauntlet

EDITORIAL
MARTIN TALBOT



Andrew Gowers provided no surprises last week. But there were plenty of shocks – not much awe, however.

Few thought his review's conclusions would be quite as negative as they were. Sure, there are some concessions, in terms of piracy, but he has lumbered the music business with a series of headaches.

He has opened up the can of worms which is the home copying right, without affording any rights for creators to benefit from such use. Aim and the rest of the recognition right lobby are rightly fuming.

His suggestion that the collections societies need examining is certainly a victory for the managers' organisation, the MMF, but it is another source of grief. More time and resource to be wasted there too.

And then there was term extension. How extending copyright on sound recordings could have a negative impact on the economy, while having no economic benefit to the music business – as Gowers' cites in his answers to *MW* this week (see p4) – is beyond me.

Indeed, Gowers' answers are illuminating. Certainly, I would like to meet the "many Nobel Prize winners" who have thought long and hard about copyright term for sound recordings.

Indeed, maybe that is Gowers' mistake, who also

happily accepted evidence from Cambridge University, while rejecting a music industry-commissioned report by PWC. He has listened to non-music specialists.

Taking the word of a handful of individuals – such as Dave Rowntree, who Gowers' cites in his answers to *MW* – while ignoring the views of organisations such as PPL, the MU and the MMF, which represent tens of thousands of performers, is equally baffling.

The question now is whether the battle is over. Last week, Gordon Brown fell short of welcoming the term recommendation, as he did many others, choosing only to "note" it. It is only a straw, but one worth clamping.

Gowers' report is not a fatal blow to the campaign for term extension. The response from across the business last week is that it may have a galvanising effect.

It is a blow, but the music business can overcome it.

On the page opposite, BPI chairman Peter Jamieson makes the compelling case that Gowers does not understand copyright. He certainly does not appear to understand the music industry.

The music industry will not take Gowers' missive lying down. He has misunderstood the music business. And he has misunderstood the music industry's stomach for a fight.

martin@musicweek.com
Martin Talbot, editor, *Music Week*,
CMP Information, First Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9JY

DOOLEY'S DIARY



Trawling the industry's events

Remember when you heard it? Last week Dooley dusted down his tux for the final time this year and headed to the **Women Of The Year Awards** at the InterContinental. He sat quietly at the back not wanting to catch the eye of host **Jo Brand** who was in the mood for sticking it to the patriarchy. "Welcome to the Women Of The Year Awards," she declared, "or, as it's known to men in the industry, 'Don't worry, it's just a bunch of old dykes' – it won't last long." Brand was kinder to the audience than the audience was to **Mark Lamsay**, who turned up to present **Misan Fiddler's** Tania Harrison with her accolade award. To be fair, he did not endear himself with his opening remarks: "Last time I was here **Sharon Osbourne** won an award. I've seen better **miss growing on dog shit**." Bad call, Mark. But please don't think the awards were all

about drunken vulgarity – seeing **Cathy Dennis** so overwhelmed with her accolade was one of the nicest moments Dooley can remember in a hectic year of awards moments... Thinking about it, there might be something in the air at the moment. **James Sellar** (pictured, centre, in the whitecoat) was also, by his own admission, quite choked at his leaving do from the **Music Managers Forum**. The general secretary was given a top of the range **Sony HD Brawlia** telly and, more amazingly, the occasion prompted a room full of managers to stick their hands in their pockets and buy many, many drinks. James moves on to Compact Collections after seven years with the MMF and Dooley joins those wishing him the best of British... What's going on in **South Wales**? Observant readers will know that both **Xfm** and **Kerrang!** are bidding for a new radio licence being advertised for the region and, naturally, both are lining up lists of local musicians who, they claim, want them to succeed. Trouble is, some acts seem to be

hedging their bets by supporting both stations. And **Losprophets** and **Stereophonics**, we're looking at you. **Kelly Jones** is quoted in both press releases for **GCap's Xfm** application and **Emag's Kerrang!** Radio one. Ooops... It's Christmas time and that magnificent bash that is the **BPI Council Xmas** lunch comes around this Tuesday. Dooley hears it may not be quite as merry as usual... Look out for very loud noises to start emerging from the bowels of **Universal's** Kensington headquarters. Work finished last week on **The Engine Room**, the new studio and editing facility on the lower ground and ground floor. Look out for the glitzy launch bash in January... Strange happenings outside **Radio Two's** Great Portland Street HQ this week, where **GMTV** were picking the station in protest over **Colin Martin's** decision to "ban" **Andy Abrahams** new single, which is being supported by the breakfast TV show. Not surprise **Martin's** retiring next spring...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: "Dooley had a ball last night at the Pink gig. But you don't get perfectly centred triple plouroettes in this show. Oh no. Instead you get a raunchy, white performance that will bring you to your feet. Pink knows good sex and uses it to her best advantage."

WEDNESDAY: "Ryan Adams releases 13 new albums in a day." It's the kind of headline that you'd expect The Onion or Rickhickr, sorry, I mean Pitchfork to run. A none-too-witty pun on the well-known fact that no-one can write a review of a Ryan Adams gig/album without mentioning the word "prolific". Here's the thing though: it's true."

THURSDAY: "Dooley hit the town with Girls Aloud last night as Polydor flexed its financial muscle and slapped a bit of cash behind the bar at the Minkki club in Mayfair. The festive party was, according to the invite, a thank you from the girls to everyone who has supported them over the past year... evidently, that's rather a lot of people."

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



Last week, we asked: Can Gap make a success out of its national jazz station in the way it has done with classical music?



This week we ask: Is the industry right to continue its campaign for copyright term extension, given Andrew Gowers' discouraging report last week?

Forum is edited by Jim Larkin

The Woman Of The Year Awards 2007 honours UK songwriting talent Cathy Dennis

Writer Dennis leads Wotya gongs

She is no stranger to winning awards, but Cathy Dennis was clearly moved at being honoured with the Woman Of The Year title last week.

At last Thursday's ceremony, at London's Inter Continental hotel, Dennis gave an emotional thank you to 19 management, which has been her home for 20 years, as well as EMI Music Publishing, with whom she has entrusted some of the biggest pop songs of the last 10 years.

Dennis, who has won more Ivor Novello awards than any other woman, said the Woman Of The Year title is something very special. "I'm very honoured to take a place among those other musical giants who have received this title and who I've watched from the audience here. This industry has been fairly boys-ie, but I've always fought my corner and tried to do things my own way."

Annie Lennox presented Dennis with the trophy, which was first handed out in 1995. The awards were devised by leading women in the music business and are intended to recognise the achievements of women in what is traditionally a male-dominated business.

Dennis believes the tide is finally turning in the interests of women in her sector of the business. She said, "I'm glad things are finally getting a little easier for women in songwriting and production and I look forward to a time when things are a little easier for all women in this industry."

The awards also recognised the achievements of other leading figures in the industry.



Annie Lennox (left) presented Cathy Dennis with Woman Of The Year trophy

Woman of the year

Cathy Dennis



With hits such as Kylie's Can't Get You Out Of My Head and Britney's Toxic, Dennis is one of the most successful writers and producers in the world today, but her recognition as Woman Of The Year takes into account 20 years in the business during which she has enjoyed success at the highest levels as a performer, songwriter and producer.

Her career took off after a meeting with Simon Fuller, whom she now calls a "dear friend", and signing to his 19 management company at the age of 17. Her musical career began working with Danny D as both a singer and songwriter under the name D-Mob.

Dennis then moved solo and in 1990 co-wrote and co-produced her album Move To This, which

sold more than 1m copies; in 1991 she was the most successful UK singles act in the US.

In 1997, following the release of her third album, Dennis decided to focus on songwriting and production for other artists, and this stage of her career took off with S Club 7, for whom she wrote Reach, Natural and Never Had A Dream Come True - the latter winning two Ivor Novello nominations.

Dennis then co-wrote Can't Get You Out Of My Head and Come Into My World, which won a Grammy. She moved on to write songs for Will Young and Kelly Clarkson, for whom she provides the US number one Before You Love, and then won another Grammy with Toxic.

The roll-call of other artists Dennis has worked with proves a testimony to her status in the business: Celine Dion, Delta Goodrem, Janet Jackson, Pink, Sugababes, William Orbit, Groove Armada and Roisin Murphy.

Outstanding achievement award

Ros Earls



With a helping hand in iconic albums by Soft Cell, Jesus And Mary Chain, U2, The Breeders and New Order, Ros Earls' company 140db has been one of the most relevant and respected team of producers and engineers in the musical world.

Earls' entry to the music industry came in 1984 when she took a job as a receptionist at Sarm Studios. Natural talent quickly saw her through the ranks and she went on to manage Trident Studios in Soho for three years.

She formed a production collective called 140db, which gave a helping hand to new engineers and producers and also sought out new bands with whom they wanted to work. The team has won Brit Awards, Grammy and Q Awards.

Special achievement award

Cath Lovey



Lovey's rapid rise in UK music TV is a classic tale of talent and hard work, which started at the bottom as a runner in 1996.

After a break, she re-entered the business in 2003 as a production co-ordinator on So Graham

Norton, moving on to become assistant editor in Channel 4's 7+ youth and music commissioning department.

In this role, she led a relaunch of Popworld and also looks after the late night 4 Music Zone. Lovey became editor in 2006 and since then has made 4MusicZone one of the top three music channels in the UK, much valued in the industry, not least for its extensive summer festival coverage.

Accolade award

Tania Harrison



Working with Melvin Benn and Vince Power at Mean Fiddler, Tania Harrison has managed to shine as a company run by two of the biggest personalities in the sector. In 1993, Harrison became production assistant to Benn, quickly being promoted to press and publicity officer for the company's Grand Theatre.

This was followed by a spell in the chairman's office as executive assistant and Harrison was promoted to her current role as group communications manager at the beginning of 2003, in which she oversees media management, project management, internal communications, research and development and artist booking.

This latter part of her job involved booking for six stages at the Latitude Festival, as well as the comedy stage at the Reading and Leeds Festivals, which is why Mark Lamarr was on hand to present Harrison with her award.

Gowers just does not understand copyright

VIEWPOINT

PETER JAMIESON



A technophile such as Andrew Gowers should be familiar with the old computing acronym GIGO - Garbage In Garbage Out.

In other words - and as demonstrated to perfection in the Gowers Review - if your base line assumptions are wrong, then so too will your conclusions.

At the heart of the Gowers

Review and pervading all of its conclusions, and particularly that on the term of copyright for sound recordings, is a key and fatal problem: Andrew Gowers does not understand copyright.

Copyright is not - as the consistently maintains - a temporary monopoly and necessary evil granted reluctantly by society and to be restricted at all costs. Copyright is essentially an ownership right.

And unlike other forms of intellectual property such as patents which have to be applied for, a creator owns a copyright simply by dint of having created it, and the law something. Society and the law recognise that a novel or a film or a sound recording are not the same as an industrial process or a scientific invention and treat them differently.

Andrew Gowers does not recognise this distinction and hence his report is dominated by the idea that the public domain is essentially where creativity belongs.

His position appears to be that copyright protection can only be justified if it increases the total

If your base line assumptions are wrong, then so too will be your conclusions

economic welfare of a society. And this is explicitly the basis on which he rejects the music industry's call for an extension of copyright term.

Gowers asserts that "IP rights have become a cornerstone of eco-

nomic activity" yet proposes a series of measures which could fundamentally undermine those rights.

For instance, giving users the right to distort work created and rightly owned by somebody else would effectively transfer the ownership concept of copyright from the creator to the user.

It is true that Gowers makes the right noises on enforcement, but it is naive to suggest that third parties such as ISPs will reach a voluntary agreement with copyright holders to prevent their users abusing copyright. They have consistently resisted such arrangements.

Perhaps most offensive is Gowers' implication that recording artists should not expect to make a living from their work. Yes, some performers can "choose to appear

in advertising campaigns or to sell branded merchandise" or "use celebrity status to make money", but why on earth should they have to know about the vast majority who cannot?

And what about the record companies who invest in them? Surely it would be better for society if our creators were able to focus on their creativity?

Now we have all had time fully to digest his report, it is clear that Andrew Gowers is no friend of copyright and no friend of the music industry.

Those of us who believe in music and in copyright must now unite to ensure that the Andrew Gowers' view of the world does not prevail.

Peter Jamieson is executive chairman of the BPI

Classified

Contact: Maria Edwards, Music Week Group Sales, CMP Information, 3rd Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR
T: 020 7921 8315
F: 0207 921 8130
E: maria@musicweek.com

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

The latest jobs are also available online every Monday at www.musicweek.com
Booking deadline: Thursday 10am for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

JOBS

EVERY WEEK 93% OF PEOPLE IN THE UK TUNE INTO THE BBC WHAT DID YOU EXPECT?



EVERY WEEK 93% OF PEOPLE IN THE UK TUNE INTO THE BBC WHAT DID YOU EXPECT?



Deputy Director, BBC Electric Proms London

Ref. 675211

The BBC is committed to live music, and this year launched the first BBC Electric Proms featuring over 60 music performances ranging from The WHO to Nitin Sawhney. All our music networks: R1, R2, R3, 6music, iXtra, Asian Network, BBC1, BBCThree, and ITV broadcast the full range of content along with our website.

You'll report directly to the Director of the Festival and manage the day-to-day operations of the pan BBC event. You'll run an office with a small team which includes content producers and a co-ordinator.

You'll therefore need advanced experience of working live music events, and have an extensive range of music industry contacts as well as an understanding of how the BBC works, as both established and emerging artists form the brief for this event.

Applications to be received by 18 December.

You can apply for this role and learn about how we do things at the BBC, by visiting bbc.co.uk/jobs If you do not have internet access, please call 0870 333 1330. Textphone 020 8008 4300. Ceefax page 696.

Head of Music, BBC Radio 2 London

Ref. 6768941

Radio 2's Head of Music is one of the key roles in British music, ensuring Radio 2 remains at the forefront of music and radio in the UK.

An ambassador for Radio 2 and the BBC, you'll develop, lead and implement the Network's music policy and forge excellent and high level links between Radio 2 and the key players in the music industry: record companies, promoters, artists, managers and music producers. You'll lead the creative process that results in the Radio 2 playlist and ensure Radio 2 remains distinctive in its output. You'll also work closely with the Live Music team so they can deliver the Network's live music strategy and continue to secure world-class artists.

Radio 2's Head of Music appreciates the creative musical process, developing great new music both in the UK and internationally. You'll be an exceptional individual with highly developed strategic understanding and knowledge of contemporary, heritage and specialist music. You'll be responsible for setting the musical direction of the most popular and listened to radio station in the UK and you'll seek opportunities for transformation in the fully digital age.

Applications to be received by 20 December.

You can apply for this role and learn about how we do things at the BBC, by visiting bbc.co.uk/jobs If you do not have internet access, please call 0870 333 1330. Textphone 020 8008 4300. Ceefax page 696.

Senior Brand Manager - Entertainment Co. Creative individuals with a minimum of 8 years creative brand marketing experience in a similar experience within youth marketing. This fantastic opportunity requires a proactive individual with the ability to plan and execute advertising campaigns, and a background in TV media as an advertising agency, £28k-30k.



Consumer Product Manager - Entertainment Co. Ambitious graduates with a degree in marketing or a business related subject, and a minimum of 3 years work experience in an online product and marketing environment. The successful candidate will be a creative, strong negotiator. Experience of working in a agency environment would be preferable, a 2nd European language and Japanese language would be highly advantageous. £24k.

Head of Marketing, Music Co. Radio/TV. Experienced and creative industry marketer seeking an opportunity to grow and develop and with extensive experience leading marketing activity to drive sales in the UK level of marketing. You must have a successful track record, based on experience within all areas of marketing including planning and promotion coupled with a solid grounding with local broadcast media. £25k.

Lifestyle Executive - Entertainment group. Outstanding opportunity for a highly motivated individual to secure, create and manage new and existing licensing/licensing opportunities for international youth brand. You should be sales focused with a track record of joint or separate joint projects a solid understanding of licensing and a proven ability to generate new and existing royalties. £24-26k-30k-35k.

PR, Music Management & Copying of top PRs looking to take on an exceptional role for a major, multi-brand with the ability to learn at all levels with the goal of professionalisation. The successful candidate will have experience of working in a similar role, but highly desirable to have a minimum typing speed of 50wpm. £30k.

Digital Media Manager - Entertainment Co. Leading digital marketing currently acting as a Digital Media Manager to join their team. With a minimum of 2 years experience within a similar digital role, the successful candidate will be creative and understanding digital campaigns, what works or what doesn't of a business development. Excellent communication skills and a total drive to succeed in highly competitive. £24k.

PR have just moved offices. Please find our new address below!

• For more info visit www.knightfrank.co.uk or visit our website pages • London • 0115 5010

Our numbers remain the same:

T +44 (0)20 7896 9102 F +44 (0)20 7486 7522

(CREATIVE) PRODUCT MANAGER

Required by Back Yard Recordings to oversee all releases and general direction of label. 2-3 years experience overseeing press, radio and TV promotions, websites & internet activities, sales and distribution, budgeting, media campaigns, touring activities and manufacturing. It is essential that candidate has some chart experience and love for our music.

Contact: gil.gilberg@back-yard.co.uk
Tel: 020 7722 7522 Fax: 020 7722 7622



musicweek CLASSIFIED

Contact Maria 020 7921 8315

West London independent record label seeks well-organised and enthusiastic music-lover to fulfil our vacant position of **Office Junior**.

This is a varied role and great opportunity for somebody looking to pursue a career in the music industry, and experience how an independent label functions.

Please forward your C.V. and covering letter to:
PO Box MWC20, Classified Sales, 3rd Floor, Ludgate House
245 Blackfriars Road, London SE1 9UR

big sister promotions Studio 3 + 3a Brackenbury Rd London • W6 0BE

Big Sister Promotions are looking for a TV Plugger. 2 to 3 years experience in promotions or related area.

Please email your CV & covering letter to: karen@bigsister.co.uk closing Date: 22nd December

THE MUSIC RECRUITMENT CONSULTANTS

020 7569 9999
www.handle.co.uk
music@handle.co.uk

Marketing Project - Management £9neg

Experienced music marketing manager to coordinate exciting new label project within top pop management company establishing release activities. Major label background, knowledge of sales and distribution and big budget experience essential to establish new chart topping acts. Immediate start. W1

Executive PA c£25k

Executive level PA to run personal and business activity for this top industry figure. Excellent secretarial and administrative background with advanced typing and PC skills, is essential to proactively manage their demanding schedule. SW London

Label Assistant c£18k

Creative music obsessed graduate to support successful duo at major label entertainment venture. Proven creative and organisational abilities gained from significant exposure across music and related industries. SW London

Management PA c£20k

Supremely organised PA to fully support manager of major international artists. Proactive assistance across all areas including scheduling, touring schedules and day-to-day activities. W London

Recruitment Manager c£30k

Supremely organised recruitment specialist to manage recruiting and talent within top entertainment Co. to build effective relationships with internal managers and external suppliers. Agency or in-house recruitment exp. 6ss, W London



During this Festive Season Music Week advertising deadlines change.

For issue date 23rd of Dec (booking deadline 13th of Dec) There will be no issue date 30th of Dec. For issue date 6th of Jan (booking deadline 22nd of Dec)

For further information please contact Maria Edwards on 0207 921 8315 or e-mail Maria@musicweek.com

Classified

Contact: Maria Edwards, Music Week
Group Sales, CMP Information,
3rd Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR
T: 020 7921 8315
F: 020 921 8130
E: maria@musicweek.com

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

The latest jobs are also available online
every Monday at www.musicweek.com
Booking deadline: Thursday 10am for
publication the following Monday (space
permitting). Cancellation deadline: 10am
Wednesday prior to publication (for series
bookings: 17 days prior to publication).

BUSINESS TO BUSINESS

REPLICATION

30 YEARS EXPERIENCE **BUY ONLINE AND CHECK OUR LATEST DEALS**

STANLEY PRODUCTIONS

Good old fashioned Service

- All types of stock (Audio, Video, CD & DVD)
- High Speed duplication services
- Audio Conversions (DAT, MiniDisc, Cassette, VHS, Micro cassettes, DAB3 tracks to separate WAV or AIF Files)
- Teletext for Super 8, 16mm or 35mm
- CD & DVD on-body design and print
- Showtext and Promo video editing
- Video conversions (Convert audio or video to any computer files for use on web or CD-Rom)
- USA/European Video conversions
- Full Finishing services

Tel: 020 7439 0311 Fax: 020 7437 2126
email: sales@stanleyproductions.co.uk
web: www.stanleyonline.com
147 Wardour Street, London W1F 8WD

CD/DVD/VINYL REPLICATION

INSTANT ONLINE LIVE QUOTES & PRICE MATCH GUARANTEE

DISTRIBUTORS, BROKERS, LABELS..... Call us NOW for the lowest tailored pricing and volume discounts

Thousands of customers agree: Our product has the highest industry reputation and the best customer management in the business. Fastest turnaround times and guaranteed to match any price. Call us to get on line now.

mediasourcing.com 0845 686 0001

PACKAGING

Specialist
in Replacement Cases & Packaging items

- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLY/UNED
- Polythene sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc

Sounds (Wholesale) Limited
Best prices given. Next day delivery (in most cases)
Phone for samples and full stock list
Phone: 01283 568623 Fax: 01283 568631
Unit 2, Park Street, Burton On Trent,
Staffs. DE14 3SE
E-mail: matpries@aol.com
Web: www.soundswholesaletd.co.uk

POSTING RECORDS?

LP Mailing Envelopes • Single Mailing Envelopes
Postal Tubes • CD Mailers • DVD Mailers

CD mailers 7" and 12" mailers DVD mailers

ALWAYS USE STICKERS

WILTON OF LONDON

ESTABLISHED 25 YEARS
TEL: 020 8341 7070 FAX: 020 8341 1176

SERVICES

JUKE BOX SERVICES

SALES, REPAIRS AND RENTALS

020 8288 1700

15 LICH ROAD, TWICKENHAM
MIDDLESEX TW1 4JH
25 years on site

FOR SALE

Private Number Plate For sale

C 2 POP

£4,000 000
Contact Paul Gross
07939 388797

We are Buying Record Labels and Catalog.

Referral fees and spotters Fees also paid.
For more details
www.musicgain.com
or call 0845 282 0000

SERVICES

FRAMED AWARDS

www.awardframers.co.uk

EMINENT Management & Production
representing the best music and fashion
EMINENT photographers in the UK.

We can arrange your whole shoot - photographer, equipment, location/studio, props, catering, transport, hair, make up, stylist etc anywhere in the world. We can also do your retouching, design your website etc
Established in 1999.
We have 9 years experience of press and show shoots.
Tel: 020 7247 4750 Email: enquiries@eminentmanagement.com
Web: www.eminentmanagement.co.uk

WANTED

KINETEC RECORDS

LONDON'S NO.1 UNDERGROUND DANCE MUSIC SPECIALISTS
LAUNCHES ITS NEW ONLINE STORE **KinTeC**

www.KinTeC.com

ON VINYL & CD
TECHNO, ACID TECHNO, HARD TECHNO, HARD DANCE, HARD TRANCE, HARDCORE, DRUM & BASS, BREAKBEAT, HARD HOUSE, DEEP HOUSE, ELECTRO, SCRATCH & DJ TOOLS, MERCHANDISE, CLOTHING, RECORD BAGS & BOXES, SLIPMATS, DJ HARDWARE, MUSIC PRODUCTION HARDWARE & SOFTWARE & MUCH MORE...

SUPER FAST SERVER, FULLY SECURE SHOPPING CART, MULTIPLE WORLDWIDE DELIVERY OPTIONS.

LOCATED:
15A LITTLE PORTLAND STREET, LONDON W1W 8BW

CONTACT:
T: +44 (0) 20 7323 5303 F: +44 (0) 20 7323 5909
E: info@kinetec.com W: www.kinetec.com

OPENING HOURS:
MONDAY - SATURDAY 12PM - 8PM, SUNDAY 11AM - 4PM
FREE PARKING & NO CONGESTION CHARGE AFTER 6:30PM

WANTED FOR CASH

Records, CDs and music memorabilia

CDs, vinyl 7", 12", BLPs, acetates, demos, test pressings, tour merchandise, crew clothing, guitars, picks, plectrums, autographs, record awards, posters, handbags and programmes, artwork, POS display material, deluxes, books

Promotional surpluses, radio/review copies, music libraries & complete collections - we collect

Call John or Mark
Office: 01474 815 099 Mobile: 07850 406 064
e-mail: mw1991.com

RETAIL

red displays

first choice in the UK and Ireland

browsers • gondolas • shelves • storage
counters • tables • wall displays

SEE YOUR CONFERENCE DIRECT FROM THE MANUFACTURER

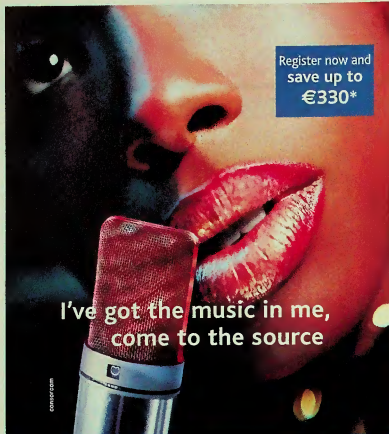
fast turn around
keeping the cost well below industry payments

* free 3D show design
* experienced sales staff
* flexible product range
* quality guaranteed
* products to suit all budgets
* full installation service

please call our sales office: 01733 239001

info: info@reddisplays.com www.reddisplays.com

for business listings visit www.musicweekdirectory.com



Register now and
save up to
€330*

I've got the music in me,
come to the source

©2007 MIDEM

midem 
The world's music market - 41st edition

Music now offers incredible opportunities. And if you have anything to do with the business of music, MIDEM is the source.

Only the world's definitive music market brings together so many key international players under one roof - with 10,000 professionals from the recording, publishing, digital & mobile, audio/video and the live sectors, MIDEM is an invaluable source of new business for the year to come.

Register before December 19 and save up to €330 on the regular rate participation fee for MIDEM and MidemNet Forum. To find out more and to register now go to www.midem.com

Alternatively, contact Javier Lopez
Tel: 44 (0) 20 7528 0066
email: javier.lopez@reedmidem.com

 **Reed MIDEM**
A member of Reed Exhibitions

*valid for all participants without a stand. MIDEM® is a registered trademark of Reed MIDEM. All rights reserved.

MIDEM: 21 - 25 January 2007 • MidemNet Forum: 20 - 21 January 2007
Palais des Festivals, Cannes, France • www.midem.com



To advertise in the 2007 Midem Brochure

call Dwaine on
020 7921 8314
or email:
dwayne@musicweek.com



Datafile

Britain's most comprehensive charts service

Week 49

Upfront p42

Radio & TV airplay p44

New releases p47

Singles & albums p48

FAST CHART

SINGLES

NUMBER ONE
TAKE THAT PATIENCE (Polydor)
The 25th number one single of the year. Patience is top for the third week in a row. The only 2006 toppers to endure longer are Oasis' Barkley's Crazy (five weeks), Shakira's Hips Don't Lie and The Scissor Sisters' (Don't Feel Like Dancing) (four weeks each)

ARTIST ALBUMS

NUMBER ONE
TAKE THAT BEAUTIFUL WORLD (Polydor)
Just 835 sales short of becoming the first album to sell more than 200,000 copies in a week this year, Take That's comeback album nevertheless beats closest rivals Oasis's Stop The Clocks by a handsome 48.56% margin.

COMPILATIONS

NUMBER ONE
VARIOUS NOW! 65 (EMI/Virgin/UMTV)
Its sales increasing by just 325 over the prior week, Now! 65 sold 365,652 copies in its latest frame to take its 20-day sales tally to 566,783.

AIRPLAY CHART

NUMBER ONE
NELLY FURTADO ALL GOD THINGS COMING TO AN END (Geffen)
Topping the airplay chart for the first time since her 2001 debut, I'm Like A Bird, Nelly Furtado just wins out in a three-way tussle with The Feeling and Take That.

THE SCHEDULE

ALBUMS

THIS WEEK
Sonic Youth *The Destroyed Room* (Geffen); My Device *Nervous System* (Shifty Disco); *New Mastersounds 102* (Percent) (Kudus)
DECEMBER 18
Panacea Ink *I Is My Drink* (Rawkus)
JANUARY 8
Gruff Rhys *Condor* (Rough Trade); *Gwar Beyond Hell DDT*
JANUARY 15
The View *Hits Off To The Busters* (F5); Rose Kemp *A Hand Full Of Hurricanes* (One Little Indian); Luke Slater *Fabric 23* (Fabric)
JANUARY 22
Jamie T *White Socks Black Shoes* (Virgin); Field Music *Tones Of Town* (Mercury Industries); *The Good, The Bad And The Queen* (Parlophone); *The Bad And The Queen* (Parlophone);

The Market

Take That clean up

by Alan Jones
Confounding critics and exceeding expectations, Take That's double whammy continues, with Patience enjoying a third week at the singles summit, while *Beautiful World* is the number one album for the second week in a row.
The veteran Mancunian band, reformed after a hiatus of more than 10 years, are enjoying extended success with their ninth number one single and fourth number one album.

Both achieved exceedingly comfortable victories: Patience's sales dipped marginally from 38,337 to 37,894, giving it a 98.84% margin over Boyz n the Hood's 2 Nite, which rises 3-2 on sales of 19,057, just 31 more than Akon & Eminem's Smack That, with which it swaps places.

Beautiful World powered to a second-week sale of 199,135. That is 17,894% up on its first-week sale of 168,954 and an impressive 48.56% clear of nearest challengers Oasis' Stop The Clocks, which climbs 3-2 in a Top 10 in which there are no new entries.

The Love Album by Westlife rebounds 4-3 on sales of 123,812, while I Divo Fall 2-4 with Siempre on sales of 119,078. Completing a top five in which all of the titles sold more than 100,000, U2's 18 Singles compilation had an excellent week and climbs 6-5 on sales of 105,672 a 23.24% improvement.



Take That: number one on albums, singles, DVD and download charts

The Beatles' Love dips 5-8, while its sales fall 4.54% to 91,057. The Sound Of Girls Aloud is in seventh place for the third week in a row, despite its sales rising by 23.70% to 84,082.

Increased sales also combine with static chart placings for George Michael's Twenty Five (9-8, on sales up 13.83% at 76,734); From Male Voice Choir's Voices Of The Valley (9-9, despite a 29.71% increase in sales to 73,248); and Jamiroquai's High Times: Singles 1993-2006 (10-10, up 18.39% at 67,006).

The top 16 artist albums sold upwards of 50,000 copies and the top 72 sold more than 10,000 copies, with the number 75 album (Another Cup by Yusuf) selling a highly respectable 9,839 copies.

The singles chart was also subdued this week, in contrast to its normal high turnover at this

time of the year. Aside from Top 10 debuts for Lazy Town and Gwen Stefani, the most notable new entry was Audioslave vocalist Chris Cornell's You Know My Name. The official theme for the new James Bond movie Casino Royale, it debuts at number 12 on downloads (7,848 of them) alone. It therefore matches his previous highest chart placing, achieved in 1994 with Black Hole Sun, when he was lead singer with Soundgarden.

Please note that because of data problems at Millward Brown, which compiles the charts on behalf of the OCC, many sales as initially reported to the industry on Sunday have been revised, as have positions. It has not been possible to determine overall market size and movement at present time, but an expanded and revised version of this report will appear on musicweek.com this week.

KEY INDICATORS

SINGLES

Sales versus last week: +1.5%
Year to date versus last year: +9.2%

MARKET SHARES

Universal	45.9%
Sony BMG	14.6%
Warner Music	11.8%
EMI	7.0%
Indies	20.7%

ALBUMS

Sales versus last week: +15.7%
Year to date versus last year: -1.1%

MARKET SHARES

Universal	48.2%
Sony BMG	35.3%
EMI	10.2%
Warner	4.2%
Indies	2.1%

COMPILATIONS

Sales versus last week: +32.3%
Year to date versus last year: -8.6%

MARKET SHARES

Universal	50.0%
EMI	26.4%
Sony BMG	16.5%
Warner Music	1.8%

RADIO AIRPLAY

MARKET SHARES

Universal	53.4%
Sony BMG	13.6%
Warner Music	11.9%
EMI	11.4%
Indies	9.7%

CHART SHARE

Origin of singles sales (Top 75): UK: 56.3% US: 39.2% Other: 4.0%
Origin of albums sales (Top 75): UK: 64.0% US: 32.0% Other: 4.0%

For fuller listings, see musicweek.com

NEW ADDITION



Art Garfunkel will release his 12th solo album on February 19 through Atco/Warner Music. The album has been produced by Richard Perry, who recorded Garfunkel's 1975 album, Breakaway. Titled Some Enchanted Evening, it is a musical celebration of 20th century songwriters including Rodgers & Hammerstein, Irving Berlin, Harold Arlen and George Gershwin.

SINGLES

THIS WEEK

Matt Willis *Don't Let It Go To Waste* (Mercury); Lily Allen *Littlest Things* (Regal); Elton John *Tinderbox* (Rocket Man); P. Diddy *Tell Me* (Atlantic); Shakira *Ilegal* (RCA); Gwen Stefani *Wind It Up* (Polydor); Eminem *You Don't Know* (Polydor); Blondie *Yes Edson Heart Of Glass* (Postiva)

DECEMBER 18

Nas *Hip Hop* (Mercury); James Morrison *Pieces Don't Fit Anymore* (Polydor); Queens V *Miami Project* Another One Bites The Dust (Positive); McFly *Sorry Not So Good Enough* (Island); X Factor Winner the (O.C.E.) *Girls Aloud I Think We're Alone Now* (Polydor); Razorlight *Before I Fall To Pieces* (Vertigo)

DECEMBER 25

Iron Maiden *Different World* (EMI); U2 *Window In The Skies* (Mercury); Sharam

PARTY (Party All The Time) (Data)

JANUARY 1

Jet *Rip It Up* (Atlantic); Ghosts The *(Atlantic)*; Joppy *Too Little, Too Late* (Mercury); Big Base *Playing With Stones* (Island)

JANUARY 8

Slobodan Donaghy *Don't Give It Up* (Parlophone); Pilotte *By The River* (Kernington Records); Amy Winehouse *I'm No Good* (Island); The Automatic *Rain* (B Unique); DJ Shadow *This Time (I'm Gonna Try It My Way)* (Island); Towers Of London *I'm A Rat* (TVT)

JANUARY 15

Norah Jones *Thinking Of You* (Parlophone); The Good The Bad And The Queen *Kingdom Of Doom* (Parlophone); Golden Colours *Skylars* (Polydor); Gillian Anderson *(Mercury)*; Nas *Hip Hop Is Dead* (Mercury)

On the road to success

The Plot

1965 Records is taking advantage of The View's strength as a live act to push their debut album

THE VIEW HATS OFF TO THE BUSKERS
(1965 RECORDS)
Columbia imprints 1965 Records will hit the ground running in 2007 with one of the most anticipated debut albums of the first quarter, Hats Off To The Buskers by Dundonian four-piece The View.

Released on January 22, the album will be preceded by the group's third chart-eligible single Same Jeans on January 15. Product manager Ailsa Robertson is looking to better the chart results of previous singles Superstar Tradesman and Wasted Little DJs, both of which debuted inside the Top 20. The track is currently playlisted by Radio One.

Robertson says, while a traditional marketing strategy is in place, the key to taking the

band forward is communicating their live strengths to a broad audience as possible. "We'll be in love with The View when we saw them live," she says. "They're such an exciting band that for us it's not about cunning marketing plans, it's a completely unadorned campaign - the boys are bringing everything." The band's forthcoming single will feature a new B-side, Same Jeans, and a live version of Superstar Tradesman.

The band's relentless 2006 touring schedule culminated last Monday with a sold-out gig at London's Astoria and the dates will continue into 2007, when they hit the road as part of the Shockwaves NME Awards tour on January 29.

Robertson says, in keeping with the live focus, their 2007 schedule will begin with a Radio One session and an interview on Jo Whaley's Live Lounge to follow the album's release. "The radio team have done an amazing job. The band has received BBC radio support and they played at the Radio One Big Weekend in May, which went down really well," she says.

Robertson adds that, from a press perspective, the strategy has been to let people discover the



record for themselves. With the exception of a mail-out to long-ests by Coalition Steve Phillips, she insists, "It's the album that's doing the job, not the marketing team. All our best endeavours have been attempted to represent the band as they are."

From a television perspective Robertson is looking to capitalise on support from MTV2 and where the group's debut hit the top spot on the NME/MTV2 chart, where she says they are able to hit the group's target of "mid to late teens". And having just completed the MTV Gonzo Tour, which was filmed and replayed on the channel over the last fortnight, the band have been able to reach a wider audience with their live performance.

CAMPALIGN MANAGEMENT: Grant Dickson/Robin Evans.
THE VIEW'S MANAGEMENT: PRESS: Steve Phillips, Coalition
MARKETING: Ailsa Robertson, Columbia TV, Desire Music, Columbia
NATIONAL RADIO: Jo Kenney, Columbia
REGIONAL RADIO: Gary Hobson, Columbia
ONLINE: Andrew Nisbet, Columbia

TASTEMAKERS TIPS

Tinarwen
Matadjem Yinmixan
(Independiente)

DAVID HONIGMANN, JOURNALIST, FINANCIAL TIMES



"This single serves as a taster for the Touareg guerrillas-turned-rock-and-rollers'

excellent third album *Mata* (Man: Water Is Life, due in February) and their first in Independiente. It has finally captured that edge of impleasurable nastiness that hums beneath their live sets, but has never quite made it into recordings, a musical equivalent of a thousand-yard stare. If this doesn't do well for them I'll eat my camel."

Fallout Boy
It Ain't A Scene, It's An

Arms Race (Island)

KIERON ELLIOTT, DJ, 96.3 ROCK RADIO

"Now and again you hear a song that from the very first listen you know you're going to love. This is one of those. It's poetic, powerful, beautifully constructed and it's all rolled into an authentic bout of genius... and above all else it's got a cracking title."

Jibbs
Jibbs Featuring Jibbs
(Polydor)

SAJ ISMAIL, FEATURES EDITOR, TOUCH MAGAZINE

"It's official. St Louis, Missouri has found a new saviour. His name? Jibbs. The 16-year-old is debut single Chain Hang Low is storming the clubs, not to mention the iTunes chart, with its catchy nursery rhyme hook and its signature King Kong-sized bass lines. The album Jibbs Featuring Jibbs provides a succinct slice of St Louis style

Special effects come thick and fast for latest Just Jack track

Promo focus

Christian Bevilacqua loves green screen, you can tell. His new video for Mike Skinner-esque Just Jack's infectious new track *Star In Their Eyes* is a showcase of special effects. From a start car twirling through a ring of fire to the luscious backgrounds which complement the eccentricities of the clip's many characters.

"It's just a style that I've adopted and embraced," says Bevilacqua. "With a green screen you can really get a lot in. It, you get so much more out of it. It's a lot of hard work but, as opposed to shooting in a location, you get more bang for your buck."

The video opens to an audition stage. We see a queue of what is best described as a number of "unique" hopefuls - a blind-ridden rapper, girls A-loud-drone models, dancing skeletons, a musician saxophone player and a geeky-looking white man.

"We quickly 'get' the meaning of the video - which complements the lyrics almost verbatim: beware the trappings of fame.



The two models eventually begin tearing their hair out. The rapper performs his stunts car crashes to its doom. The geek is pushed by rotten tomatoes. Just Jack himself strolls down a eerily lit corridor with a multitude of doors repeating the song's catchy hook - "It's a duck to come from the Dog & Duck karaoke machine."

"It's about Michelle McManus, the X-Factor contestant," explains Bevilacqua. "It's about her succeeding, then one week later

being photographed in a swimming costume being called a beached whale."

As with his previous Just Jack video, Bevilacqua led a dedicated group, including composer Martin Stacey and 3D animator Chris Ratcliffe, working in-house at Therapy Films.

"I'm quite proud of how the characters turned out. The car is another fantastic element. As a whole it's the learning experience, the fact I know I'm growing as a director, which is so enjoyable."

THE INSIDER

Rockfeedback.com

rockfeedback.com
a NEW TV on MUSIC

When 15-year-old Toby Langley decided to set up his own music video channel in 2000, little did he know that it would lead to him fronting his own TV show, record label and club night. Yet the rise of Rockfeedback.com, from niche cult site to fully-fledged brand is testament to the skills and enthusiasm of Langley himself. Dissatisfied with the state of music journalism, Langley decided to launch his own website. Rather than criticise and be scathing about bad music, he decided instead to only write about good, fresh, new artists. In September 2000 Rockfeedback.com went live.

"I was lucky because my brother had a site and let me host on it," says Langley. "It only cost £20 for the year. Even now Rockfeedback.com doesn't have any debt. That's the freedom and the playing field of the internet - it doesn't cost any money to do."

The site had the first ever Libertines interview and also carried one of the first Strokes interviews. Langley's determination to champion new music caught the eye of producer Gordon Raphael and in 2002 the two launched The Basement Club, a monthly club night at the Buffalo Bar in North London.

Since its launch the night has had a colossal number of rising stars play the tiny venue, including

RADIO PLAYLISTS

RADIO 1

- A LIST**
Akon feat. Eminem *Smack Talk*; *Beady Eye*
Boogie 2nite; Eric Prydz vs Floyd *Preceder*
Education; Jamella *Beware Of The Dog*; James Morrison *The Places Don't Fit*
Anyone; Jay-Z *Show Me What You Got*; Justin Timberlake *My Love*; Lily Allen *Lifetimes*; *Things*; *Muse* *Knights Of Cydonia*
Now; *Fortnite* *All Good Things*; Paolo Nutini *Reverend*; *Rezz*; *Bezz* *Before I Fall To Pieces*
Red Hot Chili Peppers *Some Day*
Shirley Bassey *Lord Of A Thousand Wives*
Whistle For The Choir; *The Fratellis*
Whistle For The Choir; *The Killers* *Bones*; *U2*
Widespread In The Skies
B LIST
Any Winesapire; *A Glastone* *You Know I'm*
You Do *Playing With Myself*; *Michelle* *Norwie*
What's The Deal; *Enriquez* *Enriquez* *You*
Don't Know; *Freeasons* *Rain Down Love*
Gwen Stefani *Wing It Up*; *U2* *Up To Little*

- Too Late** *Lil' Girls* *Gettin' Enough?*;
Lospregrats *Can't Catch Tomorrow*; *Mary J*
Blige *MJB* *Da MVP*; *McFly* *Sorry* *It's Not Good*
Enough; *P Diddy* *Get*; *Christina* *Aguilera*
Talk A Minute; *Snow Patrol* *Get*; *Martha*
Walmsgrit *Set The Fire To The Third Car*
Take That *Patience*; *The Automatic* *Round*
The Game *Let Ride*; *The Ordinary Boys* *I*
Love It
C LIST
Ben Mackinn *feat. Tiger Lily* *Let Together*
Girls *Album*; *Think* *Where* *Now*
"Guillemots *Annie* *Let's Not Walk*; *Janet*
Calin *Down* *Dearest*; *Keane* *A Bad Dream*
"Massive *My Chemical Romance* *Superstar*
Perfect (Excludes: *My Chemical Romance* *Farthest*
Last Words; *Outwork* *feat*; *Mr Gek* *Ukiah*
Scott *Matthew* *Dean* *Song*; *The View* *Sons* *I*)

- 1-FRONT**
Babyshambles *The Binding*; *"Nice Purty* *The*
Player"; *"Full On Ray* *Yes*; *Act A Scene* *10*
Arms Race - *Just Jack* *Star*; *In Their*
Eyes; *"Nas* *feat. Will.i.am* *Hip Hop* *Is Dead*.

16.12.06

The UK Radio Airplay

Nelly Furtado pips The Feeling by the slimmest margin (a mere 30,000 listeners), with Take That also close behind in a highly competitive top three

RADIO ONE

Pos	LAST WEEK	ARTIST/TITLE	WKS	LAST POS	AUDIENCE
1	1	JAMELIA BEWARE OF THE DOG (MORNING)	27	25	2322
2	4	JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE)	23	24	1942
3	1	BOOZY LUV BOOGIE 2NITE (VIRGIN)	27	24	1942
4	5	THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT)	22	23	2041
5	5	MUSE KNIGHTS OF CYDONIA (EMI) (MUSIC)	22	23	1774
6	17	RAZORLIGHT BEFORE I FALL TO PIECES (VERTIGO)	15	22	2086
7	3	JAY-Z SHOW ME WHAT YOU GOT (RED-AUTUMN)	25	22	2086
8	6	THE FEELING LOVE IT WHEN YOU CALL (ISLAND)	20	20	1896
9	11	ARON FEAT. EMINEM SMACK THAT (UNIVERSAL)	18	20	2027
10	14	PANIC! AT THE DISCO...SINCE WE DON'T KARAOKE (RECORDED BY DEMOS)	12	18	1555
11	8	THE KILLERS BONES (VIRGIN)	20	18	1953
12	11	NELLY FURTADO ALL GOOD THINGS COME TO AN END (ZEFFRON)	18	18	1643
13	24	SHARAM PATT PARTY ALL THE TIME (DADA)	11	17	1541
14	14	LILY ALLEN LITTLEST THINGS (NIPAL)	17	17	1684
15	12	ERIC PRYDZ VS FLOYD PROPER EDUCATION (DREAMWORKS)	18	17	1353
16	11	RED HOT CHILI PEPPERS SHOW (HEY OH) (WARNER BROS)	18	17	1353
17	17	PAOLO NUTINI REVIVING (ATLANTIC)	15	16	1544
18	26	JAMES MORRISON THE PIECES DON'T FIT ANYMORE (POLYDOR)	10	15	1824
19	14	SCISSOR SISTERS LAND OF A THOUSAND WORDS (POLYDOR)	17	15	1223
20	10	BEYONCE IRREPLACEABLE (COLUMBIA)	19	15	1223
21	5	FENIX LE GRAND PUT YOUR HANDS UP FOR DETROIT (DADA)	22	14	1223
22	24	PIDDOY FEAT. CHRISTINA AGUILERA TELL ME (ARNO)	11	14	1075
23	26	AMY WINEHOUSE YOU KNOW I'M NO GOOD (ISLAND)	10	13	1093
24	9	MARY & BILGE KUB DA MVP (ISLAND)	5	12	864
25	20	TAKE THAT PATIENCE (POLYDOR)	14	11	1074
26	1	THE AUTOMATIC RAJUL & MICO (POLYDOR)	5	11	797
27	9	BIG BASS VS MICHELLE MARINE WHAT YOU DO (ARNO)	5	11	792
28	20	BOOZY LUV LUCIANA YEAH YEAH (EMI) (INDUSTRIAL)	8	10	995
29	13	MUSEON PERFECT EXCELLENCE (DREAMWORKS)	2	10	733
30	12	OWEN SUTHERLAND (ARNO)	4	9	867
31	22	GAVIN STEFANI WORD IT UP (POLYDOR)	12	9	780
32	20	LOST PROPHETS CAN'T CATCH TOMORROW (VIRGIN)	10	9	892
33	6	BLOND PATRIE THE PROVER (VIRGIN)	6	9	582

© Norman Music Control. Copyright for data gathered from 00:00 on Sunday 2 Dec 2006 until 21:00 on Sat 9 Dec 2006

INDEPENDENT LOCAL RADIO

Pos	LAST WEEK	ARTIST/TITLE	WKS	LAST POS	AUDIENCE
1	1	TAKE THAT PATIENCE (POLYDOR)	997	798	3544
2	2	RAZORLIGHT AMERICA (VERTIGO)	197	194	3044
3	3	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYDOR)	280	170	2847
4	4	SNOW PATROL CHASING CARS (FISHER)	172	157	2726
5	7	JAMES MORRISON WONDERFUL WORLD (POLYDOR)	249	151	2642
6	5	ALL SAINTS ROCK STEADY (PREFORMANCE)	105	147	2628
7	6	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	189	138	2492
8	9	THE FEELING LOVE IT WHEN YOU CALL (ISLAND)	120	123	2227
9	8	THE FEELING NEVER BE LOVELY (ISLAND)	200	124	2217
10	12	PINK U & I (R HANO)	115	123	2079
11	13	NELLY FURTADO ALL GOOD THINGS COME TO AN END (ZEFFRON)	988	113	1621
12	11	JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE)	188	112	1765
13	10	BOOZY LUV BOOGIE 2NITE (VIRGIN)	186	112	1662
14	16	LEMAR SOMEONE SHOULD TELL YOU (WARNER BROS)	870	85	1240
15	15	ROBBIE WILLIAMS LOVELIGHT (COLUMBIA)	197	88	1237
16	14	BEYONCE IRREPLACEABLE (COLUMBIA)	76	84	1040
17	19	BEYONCE IRREPLACEABLE (COLUMBIA)	76	84	1040
18	18	GIRLS ALONG SOMETHING KINDA COOON (FASCINATION)	628	112	854
19	15	JAMELIA BEWARE OF THE DOG (MORNING)	61	72	1024
20	17	PINK NOBODY KNOWS (VIRGIN)	825	81	1046
21	21	SCISSOR SISTERS LAND OF A THOUSAND WORDS (POLYDOR)	478	85	795
22	26	CHRISTINA AGUILERA HURT #3 (ARNO)	190	100	1217
23	20	RAZORLIGHT BEFORE I FALL TO PIECES (VERTIGO)	377	140	1150
24	23	THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT)	430	141	1070
25	20	SIMON WEBB COMING AROUND AGAIN (NIPAL)	376	85	714
26	22	PINK WHO KNOW I'M NO GOOD (ISLAND)	656	103	714
27	23	THE KILLERS BONES (VIRGIN)	411	107	843
28	22	MADONNA JUST BECAUSE (ARNO)	635	106	593
29	30	PAOLO NUTINI REVIVING (ATLANTIC)	46	94	1092
30	24	THE ZYIONS WALKIE (RECORDED)	443	101	828

© Norman Music Control. Copyright for data gathered from 00:00 on Sun or Mon 4th-6th independent local radio, 06:00 on Sun or Sat 2 Dec 2006 until 24:00 on Sat 9 Dec 2006

Pos	LAST WEEK	ARTIST/TITLE	WKS	LAST POS	AUDIENCE
1	1	NELLY FURTADO ALL GOOD THINGS COME TO AN END (ZEFFRON)	1252	14	5810
2	2	THE FEELING LOVE IT WHEN YOU CALL (ISLAND)	1347	1	5807
3	1	TAKE THAT PATIENCE (POLYDOR)	2325	10	5714
4	3	RAZORLIGHT BEFORE I FALL TO PIECES (VERTIGO)	843	56	4738
5	3	RED HOT CHILI PEPPERS SNOW (HEY OH) (WARNER BROS)	1205	7	4328
6	9	THE FRATELLI WHISTLE FOR THE CHOIR (FALLOUT)	752	42	4137
7	4	PAOLO NUTINI REVIVING (ATLANTIC)	659	19	4071
8	14	LILY ALLEN LITTLEST THINGS (NIPAL)	733	14	3933
9	5	SCISSOR SISTERS LAND OF A THOUSAND WORDS (POLYDOR)	708	41	3918
10	8	JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE)	1230	-3	3761
11	13	JAMELIA BEWARE OF THE DOG (MORNING)	797	17	3525
12	10	BOOZY LUV BOOGIE 2NITE (VIRGIN)	1071	15	3524
13	23	JAMES MORRISON THE PIECES DON'T FIT ANYMORE (POLYDOR)	376	130	3360
14	11	RAZORLIGHT AMERICA (VERTIGO)	1951	-2	3210
15	12	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (POLYDOR)	1785	-7	3130
16	17	SNOW PATROL CHASING CARS (FISHER)	1722	-5	3103
17	15	BEYONCE IRREPLACEABLE (COLUMBIA)	950	24	2882
18	18	PINK NOBODY KNOWS (VIRGIN)	782	-21	2846
19	4	U2 WINDOW IN THE SKIES (MERCURY)	585	25	2819
20	23	JAMES MORRISON WONDERFUL WORLD (POLYDOR)	1613	2	2157
21	28	ARON FEAT. EMINEM SMACK THAT (UNIVERSAL)	523	-3	2684
22	16	THE KILLERS BONES (VIRGIN)	704	21	2602
23	19	THE KOOKS SHE MOVES IN HER OWN WAY (VIRGIN)	1365	-14	2587
24	7	LEMAR SOMEONE SHOULD TELL YOU (WARNER BROS)	971	-3	2369
25	27	SHARAM PATT PARTY ALL THE TIME (DADA)	459	41	2346

© Norman Music Control. Copyright for data gathered from 00:00 on Sunday 2 Dec 2006 until 21:00 on Sat 9 Dec 2006



1. Nelly Furtado
All Good Things (Come To An End) is the third single from Nelly Furtado's Loose album and despite being the smallest sales hit, peaking at number four, it is the biggest airplay hit, spending four weeks at number one and 11 weeks in its 14th week.

1,252 plays and an audience of 58,110 last week and was the most played song on Radio Two (22), while also being aired 18 times on Radio One. These two stations alone provided a hefty 72.02% of its overall audience. **4.14** Razorlight America was a huge airplay hit for Razorlight, spending four weeks at number one and 11 weeks in its 14th week.



In the Top 20 only before I Fall To Pieces is sharing its audience. The latter hit is moved 99-35-16-4 and was aired 843 times by 63 stations last week. Virgin Records was by far its most enthusiastic supporter, airing the track 58 times last week, followed by Core 3 (4).

Pos	LAST WEEK	ARTIST/TITLE	WKS	LAST POS	AUDIENCE
1	1	BOOZY LUV BOOGIE 2NITE (VIRGIN)	1071	15	3524
2	4	ARON FEAT. EMINEM SMACK THAT (UNIVERSAL)	523	130	3360
3	3	BEYONCE IRREPLACEABLE (COLUMBIA)	950	24	2882
4	5	JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE)	1230	-3	3761
5	2	BIG BASS VS MICHELLE MARINE WHAT YOU DO (ARNO)	635	106	593
6	6	PINK U & I (R HANO)	115	123	2079
7	11	SHARAM PATT PARTY ALL THE TIME (DADA)	459	41	2346
8	11	ERIC PRYDZ VS FLOYD PROPER EDUCATION (DREAMWORKS)	188	112	1765
9	17	JOJO TOO LITTLE TOO LATE (RECORDED)	443	101	828
10	14	FISH GO DEEP/TRACEY & THE CURE & THE CAUSE (CORNER)	459	41	2346

Pos	LAST WEEK	ARTIST/TITLE	WKS	LAST POS	AUDIENCE
1	1	BOOZY LUV BOOGIE 2NITE (VIRGIN)	1071	15	3524
2	4	ARON FEAT. EMINEM SMACK THAT (UNIVERSAL)	523	130	3360
3	3	BEYONCE IRREPLACEABLE (COLUMBIA)	950	24	2882
4	5	JUSTIN TIMBERLAKE FEAT. TI MY LOVE (JIVE)	1230	-3	3761
5	2	BIG BASS VS MICHELLE MARINE WHAT YOU DO (ARNO)	635	106	593
6	6	PINK U & I (R HANO)	115	123	2079
7	11	SHARAM PATT PARTY ALL THE TIME (DADA)	459	41	2346
8	11	ERIC PRYDZ VS FLOYD PROPER EDUCATION (DREAMWORKS)	188	112	1765
9	17	JOJO TOO LITTLE TOO LATE (RECORDED)	443	101	828
10	14	FISH GO DEEP/TRACEY & THE CURE & THE CAUSE (CORNER)	459	41	2346

Play Chart

Nielsen
Music Control

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current
26	JAY-Z	SHOW ME WHAT YOU GOT	ROC-A-FELLA	182	27	26
27	MUSE	KNIGHTS OF CYDONIA	REPUBLIC	333	26	27
28	SNOW PATROL/M. WAINWRIGHT	SET THE FIRE...	REACTOR	295	-24	29
29	THE FEELING	NEVER BE LONELY	ISLAND	1233	-6	29
30	ALL SAINTS	ROCK STEADY	PARLOPHONE	1497	-15	30
31	PNK	WHO KNEW	LAFAI	632	-5	31
32	ERIC PRYDZ & FLOYD PROPER	EDUCATION	DAWGNATION	379	17	32
33	FEDDE LE GRAND	PUR YOUR HANDS UP FOR DETROIT	DEF JAM	375	38	33
35	P DIDDY FEAT. CHRISTINA AGUILERA	TELL ME	BAD BOY	203	4	35
36	BIG BOSS W MICHELLE NEARIE	WHAT YOU DO	ARIELL	257	2	36
37	BODYROX FEAT. LUCIANA	YAH YEAH	EYE MACHINES LTD	287	33	37
38	ROBBIE WILLIAMS	LOVELIGHT	CHRYSLER	928	-9	38
39	EMMA BUNTON	DOWNTOWN	100	22	39	
40	FISH GO DEEP FEAT. TRACEY K THE CURE & THE CAUSE	REFRESHED	308	10	41	
41	THE KOOKS	OOH LA	VERGI	389	-4	41
42	CASSIE	LONG WAY 2 GO	BADBOY	481	-5	42
43	OASIS	THE MASTERPLAN	BUENAVISTA	286	33	43
44	FREEMASONS FEAT. SIEDAH GARRETT	RAIN DOWN LOVE	LORETT	279	84	44
45	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	EPIC	351	11	45
46	GWEN STEFANI	WIND IT UP	JAYTSVILLE	329	21	46
47	MARY J. BLIGE	MJB DA MVP	ISLAND	234	54	47
48	PINK	WHO KNEW	LAFAI	632	-5	48
49	THE AUTOMATIC RAOUL	LOVE	BADBOY/VERGI	167	35	49
50	THE ZOTONS	VALERIE	REPUBLIC	594	-7	50

*Nielsen Music Control Compiled from data gathered from 10000+ on-demand SKIDs on Spotify 2 for XRM and 2400 on Sat 4 for XRM. Station control by address signs on most top-four stations.

FOR FURTHER ENQUIRIES PLEASE CONTACT:
SALES MANAGER
LEENA BHATTI
14 THE PAVILION CENTRE
BACLETTS LANE
SWE 52BW
444 50 30 30 3778 5738
LEENA.BHATTI@NIELSEN.MUSICCONTROL.COM

Some 17 splitters appear on Radio One and Radio Two account for 88.75% of All's audience, but Littlest Things received 650 plays elsewhere with top lullies of 61 plays from Core.

25. Sharon has its best week on the radio as play continues this year, with eight lullies in the Top 50. **Littlest Things** marks it a historic 14th of Top 10 entries, moving 14-8 this week.



Big Boss, Bodyrox, Fish Go Deep, The Freemasons and Sharon, release Eric Murphy remake PATT (Party All The Time) jumps 37-25. One half of US-based, Iranian duo Deep Dish, Sharmat's first solo single gets most support from Core (42 plays).

PRE-RELEASE

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current
1	RAZORLIGHT	BEFORE I FALL TO PIECES	VERGI	4735	-	-
2	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	POYDOR	3361	-	-
3	U2	WINDOWN IN THE SKIES	MERCURY	2819	-	-
4	SHARON PAT	(PARTY ALL THE TIME)	DATA	2346	-	-
5	ERIC PRYDZ & FLOYD PROPER	EDUCATION	DAWGNATION	1936	-	-
6	BIG BOSS W MICHELLE NEARIE	WHAT YOU DO	ARIELL	1433	-	-
7	FREEMASONS FEAT. SIEDAH GARRETT	RAIN DOWN LOVE	LORETT	1200	-	-
8	MARY J. BLIGE	MJB DA MVP	ISLAND	1176	-	-
9	THE AUTOMATIC RAOUL	LOVE	REACTOR	1165	-	-
10	AMY WIDENHOUSE	YOU KNOW I'M NO GOOD	ISLAND	1017	-	-
11	MCRLY SCRINY'S	NOT GOOD ENOUGH	ISLAND	1065	-	-
12	L'IL CHIC	GETTING ENOUGH	HEA	942	-	-
13	JULIO TUO	LITTLE TOO LATE	MERCURY	940	-	-
14	MAISON MARTIN MARGIELA	OVERDOSES	824	-	-	
15	TAKE THAT	SHINE	POYDOR	966	-	-
16	GIRLS ALoud	I THINK WE'VE ALONE	NOW HASTINGS	830	-	-
17	JACK PENATE	SECOND MINUTE OR HOUR	VEING TRU	779	-	-
18	THE VIEW SAME	JEANS	HMS	774	-	-
19	EMMENUE	YOU DON'T KNOW INTERIOR	709	-	-	
20	BLOODY PARTY	THE PRAYER	WIKETA	667	-	-

ON THE RADIO THIS WEEK

RADIO ONE
Jo Whalley record of the week - Jack Penate: Second Minute Or Hour
Radio 2
Edin Bowman record of the week - Jason Durrant: J.K. & Big Boss
Radio 3
Celia Murray record of the week - Mark Royson: Got Your Groove
Radio 4
Zane Lowe record of the week - Bloc Party: The Prayer

RADIO GROWERS

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current
1	RAZORLIGHT	BEFORE I FALL TO PIECES	VERGI	843	303	303
2	THE POGUES FEAT. KRISTY MACCOLL	FAIRYTALE	REACTOR	298	252	252
3	THE FRATELLI	WHISTLE FOR THE CHOR	REACTOR	752	223	223
4	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	POYDOR	378	218	218
5	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	REACTOR	738	214	214
6	TAKE THAT	PATIENCE	POYDOR	2325	200	200
7	U2	WINDOWN IN THE SKIES	MERCURY	862	206	206
8	BEYONCE	UNREPLACEABLE	REACTOR	950	194	194
9	WHANE LAST CHRISTMAS	2004	182	182	182	
10	BAND AID	IT'S YOUR TURN TO KNOW IT'S CHRISTMAS?	179	166	166	

RADIO TWO

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current
1	NELLY FURTADO	ALL GOOD THINGS COME TO AN END	ARIELL	4875	-	-
2	THE FEELING	LOVE IT WHEN YOU CALL	ISLAND	1233	-	-
3	RAZORLIGHT	BEFORE I FALL TO PIECES	VERGI	4735	-	-
4	L'IL CHIC	LITTLEST THINGS	REACTOR	942	-	-
5	JAMES MORRISON	THE PIECES DON'T FIT ANYMORE	POYDOR	3361	-	-
6	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	REACTOR	738	-	-
7	PAOLO NUTINI	REVINDO	ARIELL	2819	-	-
8	U2	WINDOWN IN THE SKIES	MERCURY	2819	-	-
9	SNOW PATROL/M. WAINWRIGHT	SET THE FIRE...	REACTOR	295	-	-
10	TAKE THAT	PATIENCE	POYDOR	966	-	-
11	LEMAR	SOMEONE SHOULD TELL YOU	WINDOR	1433	-	-
12	THE FRATELLI	WHISTLE FOR THE CHOR	REACTOR	752	-	-
13	RED HOT CHILLI PEPPERS	SHOW ME WHO YOU ARE	WINDOR	1433	-	-
14	EMMA BUNTON	DOWNTOWN	100	22	22	
15	PINK	NOBODY KNOWS	LAFAI	632	-	-
16	DAVID GELMOUR FEAT. DAVID BOVIE	ARNOLD LAYNE	LAFAI	632	-	-
17	PRIMAL SCREAM	SOMETIMES I FEEL SO LONELY	COLLABORA	167	35	
18	MORRISSEY	I JUST WANT TO SEE THE BOY HAPPY	EMMAYBU	100	22	
19	JARVIS CUNT	LET HIM WASTE YOUR TIME	BOGHA HEAR	100	22	
20	YUSUF KASSINDU	WHERE TRUE LOVE GROWS	WINDOR	100	22	
21	RIPROCK	LOOK UP YOUR DAUGHTERS	FINA	100	22	

VIDEO STREAMING - WEB AND MOBILE PHONE
AUDIO RESTORATION DVD-R/CD-R DUPLICATION
VIDEO + PC AUDIO EDITING IN-HOUSE DESIGN TEAM
DIGITAL ARCHIVING (AUDIO AND VIDEO)



8. Lily Allen
Lily Allen's debut hit Smile split six weeks at number one on the singles chart and is one

of the biggest tracks of the year. Follow-up Love also did well, peaking at number five. And

the third single, Littlest Things, makes it a historic 14th of Top 10 entries, moving 14-8 this week.

EMAP BIG CITY

Rank	Artist	Title	Label
1	RAZORLIGHT	AMERICA	VERGI
2	TAKE THAT	PATIENCE	POYDOR
3	SNOW PATROL	CHASING CARS	REACTOR
4	PINK	U & UR HAND	LAFAI
5	JAMES MORRISON	WONDERFUL WORLD	POYDOR
6	SCISSOR SISTERS	I DON'T FEEL LIKE DANCING	VERGI
7	THE KOOKS	SHE MOVES IN HER OWN WAY	ISLAND
8	THE FEELING	NEVER BE LONELY	ISLAND
9	THE FEELING	LOVE IT WHEN YOU CALL	ISLAND
10	ALL SAINTS	ROCK STEADY	PARLOPHONE

XFM

Rank	Artist	Title	Label
1	SNOW PATROL/M. WAINWRIGHT	SET THE FIRE...	REACTOR
2	RED HOT CHILLI PEPPERS	SHOW ME WHO YOU ARE	WINDOR
3	THE KILLERS	WHEN YOU WERE YOUNG	VERGI
4	MUSE	STRATLIT	NELSON WAINWRIGHT
5	THE FRATELLI	WHISTLE FOR THE CHOR	REACTOR
6	BABYSHAMBLES	THE BLENDING	REACTOR
7	THE VIEW SAME	JEANS	HMS
8	THE KOOKS	OOH LA	VERGI
9	RAZORLIGHT	AMERICA	VERGI
10	THE ZOTONS	IT'S THE LITTLE THINGS WE DO	REACTOR

GET MUSIC WEEK ONLINE

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

TV Airplay Chart

LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	Label	WEEKS ON CHART
		1 JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE	349
2	4	THE PUSSYCAT DOLLS WAIT A MINUTE	ADM	320
3	2	GWEN STEFANI WIND IT UP	INTERSCOPE	313
4	4	BOOTY LUV BOOGIE 2NITE	RED WAX	304
5	3	EMINEM YOU DONT KNOW	INTERSCOPE	282
6	7	GIRLS ALOUD I THINK WE'RE ALONE NOW	FACEWORKS	277
7	75	ERIC PRYZD VS FLOYD PROPER EDUCATION	BAR/POSTHA	269
8	14	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY	265
9	4	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL	259
9	10	TAKE THAT PATIENCE	POLYDOR	259
11	83	BEYONCE RING THE ALARM	RCA	243
12	12	FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	DADA	240
13	24	MARY J. BLIGE MJB DA MVP	ISLAND	236
14	11	THE KILLERS BONES	VERTIGO	233
15	5	RED HOT CHILI PEPPERS SNOW (HEY OH)	WARNER BROS.	210
15	16	NELLY FURTAADO ALL GOOD THINGS (COME TO AN END)	GEFFEN	210
17	18	BODYROX FEAT. LUCIANA YEAH YEAH	EVY MEDIA/PRESENTATION	209
18	22	LILY ALLEN LITTLEST THINGS	RECAL	208
19	7	SCISSOR SISTERS LAND OF A THOUSAND WORDS	POLYDOR	200
19	24	FREEMASONS FEAT. SIEDAH GARRETT RAIN DOWN LOVE	LOADED	200
21	21	MATT WILLIAMS DON'T LET IT GO TO WASTE	MURKIN	198
21	23	MCFLY SORRY NOT GOOD ENOUGH	ISLAND	198
21	26	SHARAM PATT (PARTY ALL THE TIME)	DADA	198
24	17	EVANESCENCE LITHIUM	COLUMBIA	193
24	15	CASCADA TRULY MADLY DEEPLY	ACTIV	193
26	13	JAMELIA BEWARE OF THE DOG	PHILIPINE	191
27	33	CHRIS CORNELL YOU KNOW MY NAME	POLYDOR	187
28	19	RAZORLIGHT BEFORE I FALL TO PIECES	VERTIGO	186
29	37	EL CHOMBO CHACARRON	SUBSTANTIAL/UNIVERSITY OF ISLAND	182
30	27	SHAKIRA ILLEGAL	EPIC	179
31	19	JAMES MORRISON THE PIECES DON'T FIT ANYMORE	POLYDOR	178
32	39	MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	REPERE	163
33	36	QUEEN VS THE MIAMI PROJECT ANOTHER ONE BITES THE DUST	ROJAVE	162
34	31	MICKY MODELLE V. JESSY OVER YOU	ACTIV	159
35	35	THE FEELING LOVE IT WHEN YOU CALL	ISLAND	153
36	46	BIG BASS VS MICHELLE NARINE WHAT YOU DO	APOLLO	150
37	47	EMMA BUNTON DOWNTOWN	3M	149
38	37	LEMAR SOMEONE SHOULD TELL YOU	WHITE WARRIOR/CA	147
39	31	JAY-Z SHOW ME WHAT YOU GOT	ROCA FELLA	140
39	47	SNOOP DOGG THAT'S THAT	GEFFEN	140

■ Based on 30-day entry
■ Based on 49 charts

© 2001 Music Central. Compiled from data gathered from 2000 on Sat. 2:00 to 2:30 on Sat. 9:00 to 9:30. The TV airplay chart is currently based on plays on the following stations: The Rock 68, Q107, Q108, The Hub, KROQ 97.3 FM, KISS 102.5 FM, KMET 94.5 FM, MTV, KSTV 35, MTV UK & Ireland, MTV2, Q107, Q108, Q109, The Hub, The Rock 68, The Hub, KISS 102.5 FM, KMET 94.5 FM, KSTV 35.

Justin Timberlake's My Love tops the ranking, thanks mostly to MTV and MTV Base, for whom it is their most-played video

ON THE BOX THIS WEEK

BBC ONE
Friday Night With Jonathan Ross - Roy George & Amanda Gray, Susannah O'Hara, The Royal Variety Performance - Rod Stewart, Meat Loaf, Take That, Sugababes, The Puppini Sisters, James Morrison, Katie Price & Peter Andre

ITV
This Morning - Gail Ansell guest, Mollie Kalthorne, Jenkins guests (Tina Turner, Dina Gold, Velez), The Puppini Sisters guest (Tina Turner), Marlon Williams, Dolores O'Riordan (New)

GMTV
Weekend Update, The Puppini Sisters, Corinne Bailey Rae (New)

CHANNEL 4
Freshly Squeezed (New Film), The New Paul O'Grady Show - Gloria Estefan, guests, Mollie Kalthorne, Cliff Richard (New)

5
Sitting Here in Silence (Sat) (Music in Scotland: Damien Rice (Sat), The Altman Chart, The Show: The Chorus, The Show: The Patients, The Patients, Brinsford, Rustie, For Lashes (Sat))

K
K! Tonight: Five Go To Five (Sat)

E4
E4 Music (Mon-Fri)

POPWORLD
Razorlight, Mutt Wolfe, The Killers, Any Wednesday, Widespread

TA
Eric's Award

MTV UK
Kashmere Day Plus, One-Shamarr Patt (Party All The Time)

THE BOX
The Puppini Sisters, Friday Night With My Chemical Romance, Far East World, Nathan Pielke, Learning to Rebel: The Ordinary Boys I Love U

THE HITS
The Puppini Sisters, Friday Night With My Chemical Romance, Far East World, The Game, Les, Rod, The Ordinary Boys I Love U

MTV MOST PLAYED

NO.	LAST WEEK	ARTIST/TITLE	Label
1	1	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE
2	7	THE FEELING LOVE IT WHEN YOU CALL	ISLAND
2	2	THE KILLERS BONES	VERTIGO
5	5	GWEN STEFANI WIND IT UP	INTERSCOPE
5	2	NELLY FURTAADO ALL GOOD THINGS (COME TO AN END)	GEFFEN
6	5	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
6	7	BOOTY LUV BOOGIE 2NITE	RED WAX
8	2	SCISSOR SISTERS LAND OF A THOUSAND WORDS	POLYDOR
9	21	CHRIS CORNELL YOU KNOW MY NAME	POLYDOR
10	53	ERIC PRYZD VS FLOYD PROPER EDUCATION	BAR/POSTHA

THE BOX MOST PLAYED

NO.	LAST WEEK	ARTIST/TITLE	Label
1	12	ERIC PRYZD VS FLOYD PROPER EDUCATION	BAR/POSTHA
4	4	GIRLS ALOUD I THINK WE'RE ALONE NOW	FACEWORKS
3	3	SHAKIRA ILLEGAL	EPIC
4	57	BEYONCE RING THE ALARM	RCA
4	5	SCISSOR SISTERS LAND OF A THOUSAND WORDS	POLYDOR
7	10	TAKE THAT PATIENCE	POLYDOR
7	10	BOOTY LUV BOOGIE 2NITE	RED WAX
8	22	NELLY FURTAADO ALL GOOD THINGS (COME TO AN END)	GEFFEN
11	1	MICKEY SCORRY NOT GOOD ENOUGH	ISLAND
6	6	SHARAM PATT (PARTY ALL THE TIME)	DADA

KERRANG! MOST PLAYED

NO.	LAST WEEK	ARTIST/TITLE	Label
1	3	YENICIOUS D THE PICK OF DESTINY	COLUMBIA
1	5	LOSTPROPHETS CAN'T CATCH TOMORROW	VEBIE WISE
1	1	PANIC AT THE DISCO SINS NOT TRAGEDIES	DISCOPHONY/REPUBLIC
4	7	MUSE KNIGHTS OF CYDONIA	HELMON WARRNER BROS.
5	5	EVANESCENCE LITHIUM	COLUMBIA
6	1	U2 & GREEN DAY THE SAINTS ARE COMING	MERCURY
1	1	RED HOT CHILI PEPPERS SNOW (HEY OH)	WARNER BROS.
7	4	MY CHEMICAL ROMANCE THE BLACK PARADE	REPERE
9	9	TRIVIUM ENTRANCE OF THE COMFAGRATION	REAPER/UMBER
10	11	MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE)	REPERE

MTV2 MOST PLAYED

NO.	LAST WEEK	ARTIST/TITLE	Label
1	2	THE KILLERS BONES	VERTIGO
2	6	THE FRATELLI WHISTLE FOR THE CHOIR	FANCLUB
2	2	LOSTPROPHETS CAN'T CATCH TOMORROW	VEBIE WISE
2	32	CHRIS CORNELL YOU KNOW MY NAME	POLYDOR
5	8	EAGLES OF DEATH METAL I GOT A FEELIN'	COLUMBIA
6	4	BOBYSMILES THE BLINDING	RECAL
7	21	THE MACCABBES FIRST LOVE	FITZDUN
8	7	COLD WAR KIDS WE USED TO VACATION	3M
1	1	RED HOT CHILI PEPPERS SNOW (HEY OH)	WARNER BROS.
9	11	ALBERT HAMDON JR. 101	ROCA FELLA

MTV BASE MOST PLAYED

NO.	LAST WEEK	ARTIST/TITLE	Label
1	1	JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE
2	2	SNOOP DOGG THAT'S THAT	GEFFEN
3	3	MARY J. BLIGE MJB DA MVP	ISLAND
4	4	AKON FEAT. EMINEM SMACK THAT	UNIVERSAL
5	8	CASSIE LONG WAY 2 GO	BMG A&M
6	7	CHINGY FEAT. TYRESE PULLIN MY BACK	CAPITOL
5	5	SEAN PAUL FEAT. KEYSHA COLE GIVE IT UP TO ME	WYNTANITE
7	12	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	BAD BOY
8	13	TAID CRUZ I JUST WANNA KNOW	ISLAND
10	10	JAY-Z SHOW ME WHAT YOU GOT	ROCA FELLA



2. Pussycat Dolls
Justin Timberlake's My Love is number one for the eighth week in a row, but The Pussycat Dolls have emerged as his most serious threat and climb #2 with Wait A Minute. The track's top supporters - B4 (60 plays), MTV (HS) and Kiss TV (41) - all increased its rotation last week.



7. Eric Prydz vs Pink Floyd
The video for Eric Prydz's 2004 chart-topper Call On Me played a big part in the record's success, thanks to its gym theme, featuring scantily clad women enjoying a vigorous workout. The video for Prydz's Pink Floyd sampling Proper Education concentrates on global warming and features young people brooding into flats to turn off appliances left on standby. It's a big hit with programmers, being aired a total of 269 times last week, to debut at number seven. Top supporters: B4 (59 plays) and MTV (42).

HAPPY CHRISTMAS. THANKS TO ALL OUR CLIENTS FOR YOUR CONTINUED SUPPORT.

peacock

WE WILL NOT BE SENDING OUT CARDS THIS YEAR BUT WILL INSTEAD BE MAKING A DONATION TO THE IAIN RENNIE HOSPICE AT HOME (WWW.IRHH.ORG), SO THANK YOU ALL.

THIS AD IS GIVEN FREE BY MUSIC WEEK TO PEACOCK IN EXCHANGE FOR MEDIA SERVICES

WWW.PEACOCKMEDIA.CO.UK

Singles

161206
Top 75

Take That hold at the summit, with twice the sales of second-placed *Boaty Liv*. *Lazy Town* provide the highest entry, ahead of Gwen Stefani and Chris Cornell

The Official UK

TOP 20 DOWNLOADS

WEEK	ARTIST/TITLE	Genre	WEEKS ON CHART
1	1 TAKE THAT PATIENCE	Pop	1
2	2 BOOZY LUV BOOGIE 2NITE	Pop	1
3	3 AKON FEAT. EMINEM SMACK THAT	Urban	1
4	4 CHRIS CORNELL YOU KNOW MY NAME	Rock	1
5	5 JUSTIN TIMBERLAKE FEAT. TI MY LOVE	Pop	1
6	6 NELLY FURTADO ALL GOOD THINGS COME TO AN END	Pop	1
7	7 BEYONCÉ IRRESPONDABLE	Pop	1
8	8 RAZORLIGHT AMERICA	Pop	1
9	9 FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	Pop	1
10	10 SNOW PATROL CHASING CARS	Pop	1
11	11 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop	1
12	12 BOOZY LUV FEAT. LUCIANA YEAH YEAH	Pop	1
13	13 AMY WINEHOUSE REHAB	Pop	1
14	14 GIRLS ALoud SOMETHING KINDA OOOOH	Pop	1
15	15 P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Pop	1
16	16 THE FEELING LEV IT WHEN YOU CALL	Pop	1
17	17 ALL SAINTS ROCK STEADY	Pop	1
18	18 THE FRATELLI WHISTLE FOR THE CHOIR	Pop	1
19	19 MARRIAGE CAREY ALL I WANT FOR CHRISTMAS IS YOU	Pop	1
20	20 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Pop	1

© The Official UK Charts Company 2006. Covers appear from Nov 26 to Dec 1, 2006.

TOP 20 RINGTONES

WEEK	ARTIST/TITLE	Label	WEEKS ON CHART
1	1 AKON FEAT. EMINEM SMACK THAT	UNIVERSAL	1
2	2 FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	DGCA	1
3	3 TAKE THAT PATIENCE	RECOR	1
4	4 JUSTIN TIMBERLAKE FEAT. TI MY LOVE	JIVE	1
5	5 BEYONCÉ IRRESPONDABLE	COLUMBIA	1
6	6 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' (RADIO EDIT)	RECOR	1
7	7 GIRLS ALoud SOMETHING KINDA OOOOH	RECOR	1
8	8 MYSTIFER THE ROSE	S	1
9	9 BOOZY LUV BOOGIE 2NITE	NEWKAMA	1
10	10 RAZORLIGHT AMERICA	VERTIGO	1
11	11 BOB SINCLAIR ROCK THIS PARTY (EVERYBODY DANCE NOW)	DEFFED	1
12	12 SNOW PATROL CHASING CARS	PICTON	1
13	13 ALL SAINTS ROCK STEADY	PARADE	1
14	14 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	REPERE	1
15	15 AMY WINEHOUSE REHAB	ISLAND	1
16	16 SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	JIVE	1
17	17 JUSTIN TIMBERLAKE SEXYBACK	EPIC	1
18	18 FATLIPS INSOPIA	CLASH	1
19	19 CHRISTINA AGUILERA HURT	RECA	1
20	20 NELLY FURTADO ALL GOOD THINGS COME TO AN END	RECOR	1

© The Official UK Charts Company 2006. Copyright © 2006. LP covers appear from Nov 26 to Dec 1, 2006.

TOP 20 EUROPEAN DOWNLOADS

WEEK	ARTIST/TITLE	Genre	WEEKS ON CHART
1	1 TAKE THAT PATIENCE	Pop	1
2	2 CHRIS CORNELL YOU KNOW MY NAME	Urban	1
3	3 NELLY FURTADO ALL GOOD THINGS COME TO AN END	Pop	1
4	4 BEYONCÉ IRRESPONDABLE	Pop	1
5	5 JUSTIN TIMBERLAKE FEAT. TI MY LOVE	Pop	1
6	6 SNOW PATROL CHASING CARS	Urban	1
7	7 BOOZY LUV BOOGIE 2NITE (SEAMUS HAJI MIX)	Pop	1
8	8 CHRISTINA AGUILERA HURT	Pop	1
9	9 MONROE SHAME (RADIO EDIT)	Pop	1
10	10 AKON FEAT. EMINEM SMACK THAT	Urban	1
11	11 RED HOT CHILI PEPPERS SHOV (HEY OH)	Urban	1
12	12 RAZORLIGHT AMERICA	Urban	1
13	13 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Urban	1
14	14 RICKY MARTIN TO REGUERDO (MIX UNPLUGGED VERSION)	Urban	1
15	15 TAKE THAT PATIENCE	Pop	1
16	16 PINK 1 + UK BAND	Pop	1
17	17 MARRIAGE CAREY ALL I WANT FOR CHRISTMAS IS YOU	Pop	1
18	18 COVER ME ME OUT	Urban	1
19	19 AKON FEAT. EMINEM SMACK THAT	Urban	1
20	20 JAMES MORRISON YOU GIVE ME SOMETHING	Urban	1

© The Official UK Charts Company 2006.



4. Lazy Town Created and filmed in Iceland and attracting large audiences for both the BBC and Nicktoon's kids channel, Nick Jr., *Lazy Town* is a weird mixture of live action, puppetry and CGI and has spawned a similarly successful soundtrack. *Boaty Liv* which has sold 73,353 copies to date. It is bristling with synth-driven pop songs, of which the first to graduate to singles release is the slow-climbing *Boaty Liv* (6.5 Time To Dance), which grabs highest debut honours on the chart this week, entering at number four with sales of 12,918.



16. Morrissey Morrissey packs up his 45th Top 40 hit in all, his 20th solo and his fourth from current album *Ringleader Of The Tormentors*, as I Just Want To See The Day Happy debuts at number 16 on sales of 6,370. It is scheduled to be the final single from Ringleader of The Tormentors, which is therefore unlikely to improve much on its current cumulative total of 140,611 sales, a tally which increased by only 613 last week. It is a step back from his 2004 triumph *You Are The One*, which has so far sold 139,929 copies.

WEEK	ARTIST/TITLE	Genre	WEEKS ON CHART
1	1 TAKE THAT PATIENCE	Pop	1
2	2 BOOZY LUV BOOGIE 2NITE	Pop	1
3	3 AKON FEAT. EMINEM SMACK THAT	Urban	1
4	4 LAZY TOWN BING BANG (TIME TO DANCE)	Pop	1
5	5 NELLY FURTADO ALL GOOD THINGS COME TO AN END	Pop	1
6	6 JUSTIN TIMBERLAKE FEAT. TI MY LOVE	Pop	1
7	7 BEYONCÉ IRRESPONDABLE	Pop	1
8	8 GWEN STEFANI WIND IT UP	Pop	1
9	9 FEDDE LE GRAND PUT YOUR HANDS UP FOR DETROIT	Pop	1
10	10 JAMELLA BEWARE OF THE DOG	Pop	1
11	11 EMMA BUNTON DOWNTOWN	Pop	1
12	12 CHRIS CORNELL YOU KNOW MY NAME	Pop	1
13	13 RAZORLIGHT AMERICA	Pop	1
14	14 THE FRATELLI WHISTLE FOR THE CHOIR	Pop	1
15	15 BOOZY LUV FEAT. LUCIANA YEAH YEAH	Pop	1
16	16 MORRISSEY I JUST WANT TO SEE THE BOY HAPPY	Pop	1
17	17 CASCADA TRYING MADLY DEEPLY	Pop	1
18	18 GIRLS ALoud SOMETHING KINDA OOOOH	Pop	1
19	19 SCISSOR SISTERS LINDA OF A THOUSAND WORDS	Pop	1
20	20 P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Pop	1
21	21 MYSTIFER THE ROSE	Pop	1
22	22 SLADE MERRY XMAS EVERYBODY	Pop	1
23	23 THE POGUES FEAT. KIRSTY MACCOLL FAIRYTALE OF NEW YORK	Pop	1
24	24 MY CHEMICAL ROMANCE WELCOME TO THE BLACK PARADE	Pop	1
25	25 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Pop	1
26	26 CHRISTINA AGUILERA HURT	Pop	1
27	27 PAOLO NUTINI REWIND	Pop	1
28	28 AMY WINEHOUSE REHAB	Pop	1
29	29 MUSE KNIGHTS OF CYDONIA	Pop	1
30	30 ALL SAINTS ROCK STEADY	Pop	1
31	31 RED HOT CHILI PEPPERS SNOW (HEY HO)	Pop	1
32	32 THE FEELING LEV IT WHEN YOU CALL	Pop	1
33	33 LIL' CHRIS GETTIN' ENOUGH	Pop	1
34	34 SNOW PATROL FEAT. MARTHA WAINWRIGHT SET THE FIRE TO THE THIRD BAR	Pop	1
35	35 THE KILLERS BONES	Pop	1
36	36 FISH GO DEEP FEAT. TRACEY K THE CURE & THE CAUSE	Pop	1
37	37 SHAKIRA FEAT. WYCLEF JEAN HIPS DON'T LIE	Pop	1
38	38 JAY-Z SHOW ME WHAT YOU GOT	Pop	1

TITLES 42	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25
26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
30	30	30	30	30
31	31	31	31	31
32	32	32	32	32
33	33	33	33	33
34	34	34	34	34
35	35	35	35	35
36	36	36	36	36
37	37	37	37	37
38	38	38	38	38



THE OFFICIAL UK SINGLES CHART

Singles Chart

Wk	Wk Ago	Artist	Title	Label	Wk In Chart	Peak
39	24	ROBBIE WILLIAMS	LOVELIGHT	Mercury	1	39
40	40	THUNDER THE DEVIL MADE ME DO IT	Mercury	1	40	
41	76	BOB SINCLAIR & CUTIE B	ROCK THIS PARTY (EVERYBODY DANCE NOW)	Decca	1	41
42	25	LEMAR	SOMEONE SHOULD TELL YOU	Mercury	1	42
43	8	CASSIE	LONG WAY 2 GO	Mercury	1	43
44	33	JAMES MORRISON	WONDERFUL WORLD	Mercury	1	44
45	40	CAST OF HIGH SCHOOL MUSICAL	WE'RE ALL IN THIS TOGETHER	Mercury	1	45
46	41	CAST OF HIGH SCHOOL MUSICAL	BREAKING FREE	Mercury	1	46
47	36	JUSTIN TIMBERLAKE	SEXYBACK	Mercury	1	47
48	29	DAMIAN RICE	9 CRIMES	Mercury	1	48
49	NEW	OUTWORK FEAT MR GEE	ELEKTRO	Mercury	1	49
50	38	CASCADA	EVERY TIME WE TOUCH	Mercury	1	50
51	31	SIMON WEBBE	COMING AROUND AGAIN	Mercury	1	51
52	64	LIL' CHRIS	CHEEKIN' IT UP	Mercury	1	52
53	112	LILY ALLEN	LL TIT THINGS	Mercury	1	53
54	NEW	EMBRACE	I CAN'T COME DOWN	Mercury	1	54
55	36	PINK NOBODY KNOWS	KATIE PRICE & PETER ANDRE A WHOLE NEW WORLD	Mercury	1	55
56	NEW	PANIC! AT THE DISCO	I WRITE SINS NOT TRAGEDIES	Mercury	1	56
58	14	THE FEELING	NEVER BE LONELY	Mercury	1	58
59	2	LOSTPROPHETS	CANT CHAT TOMORROW	Mercury	1	59
60	51	PINK U & UR HAND	FAITHLESS FEAT HARRY COLLIER	BOMBS	1	60
61	37	SNOOP DOGG FEAT R KELLY	THATS THAT S****	Mercury	1	61
62	NEW	PAOLO NUTINI	LET REQUEST	Mercury	1	62
63	40	MADONNA	JUMP	Mercury	1	63
65	NEW	THE RAPTURE WAYH	(PEOPLE DONT DANCE) NO MORE	Mercury	1	65
66	57	THE KOOKS	SHES MOVES IN HER OWN WAY	Mercury	1	66
67	48	P DIDDY FEAT NICOLE SCHIZINGER	COME TO ME	Mercury	1	67
68	NEW	MATT WILLIS	DONT LET IT GO TO WASTE	Mercury	1	68
69	58	DAVID GUETTA VS THE EGG	LOVE DONT LET ME GO (WALKING AWAY)	Mercury	1	69
70	42	UZ & GREEN DAY	THE SAINTS ARE COMING	Mercury	1	70
71	59	SUGABABES	EASY	Mercury	1	71
72	69	THE GOO GOO DOLLS	IRIS/STAY WITH YOU	Mercury	1	72
73	15	MUSE	STARLIGHT	Mercury	1	73
74	56	TATO CRUZ	I JUST WANNA KNOW	Mercury	1	74
75	NEW	EL CHOMBO	CHACARRON	Mercury	1	75

Subs: 100,000; Downloads: 100,000; Sales: 100,000; Rights: 100,000; Other: 100,000

100% SUBS: 100,000; 75% SUBS: 75,000; 50% SUBS: 50,000; 25% SUBS: 25,000; 10% SUBS: 10,000

100% DOWNLOADS: 100,000; 75% DOWNLOADS: 75,000; 50% DOWNLOADS: 50,000; 25% DOWNLOADS: 25,000; 10% DOWNLOADS: 10,000

100% SALES: 100,000; 75% SALES: 75,000; 50% SALES: 50,000; 25% SALES: 25,000; 10% SALES: 10,000

100% RIGHTS: 100,000; 75% RIGHTS: 75,000; 50% RIGHTS: 50,000; 25% RIGHTS: 25,000; 10% RIGHTS: 10,000

100% OTHER: 100,000; 75% OTHER: 75,000; 50% OTHER: 50,000; 25% OTHER: 25,000; 10% OTHER: 10,000

As used by Radio One
Chart compiled from actual
SMP last Sunday to Saturday
across a sample of more than
4,000 of shops
by the UK Charts Company 2006. Produced with
BBC and BBC copyright



19.25. Scissor Sisters
Sisters' second album, 'Dancin' on schedule to top the iTunes mark by Christmas. It sold 63,479 copies last week to take its total sales to 869,280, but there will be no repeat of the number one success of professor I Don't Feel Like Dancin' for second single Land Of A Thousand Words, which graduates from download to full release with a 68-19 move on sales of 6,194. It barely overtook I Don't Feel Like Dancin', which sold another 5,512 copies to take its career tally to 333,576, and moves to third year-to-date.



22. Slade
Some 29 years after it originally topped the chart, the reissued Merry Xmas Everybody by Slade makes 54-22 on sales of 5,714. It is the sixth different year in which it has charted and it is the highest placed seasonal release on the chart. As usual, although Mariah Carey's 1994 hit All I Want For Christmas Is You - available now only as a download and thus not chart eligible - sold 0,317 copies last week and went well above its (peak) 100k.

The Official UK Singles Chart is produced in cooperation with the BPI and the Official UK Charts Company. It is made up of more than 4,000 record shops, independent retailers, 25,000 street and 400 shops sites.

HIT 40 UK

Wk	Wk Ago	Artist	Title	Label	Wk In Chart	Peak	
1	1	TAKE THAT	PATIENCE	Mercury	1	1	
2	1	AKON FEAT. EMINEM	SMACK THAT	Universal	1	2	
3	3	BOOZY LUV	BOOZIE ZNITE	Mercury	1	3	
4	1	LAZY TOWN	BING BANG TIME TO DANCE	City	1	4	
5	1	NOLY FURTADO	ALL GOOD THINGS COME TO AN END	Decca	1	5	
6	1	JUSTIN TIMBERLAKE	FEAT. T.I. MY LOVE	Mercury	1	6	
7	6	BESTING	IRRESPLEASABLE	Mercury	1	7	
8	8	FENIX LE GRAND	P.U.T YOUR HANDS UP FOR DETROIT	Decca	1	8	
9	1	GWEN STEFANI	WIND UP	Mercury	1	9	
10	1	JAMELIA BEWARE	OF THE DOG	Mercury	1	10	
11	1	RAZORLIGHT	AMERICA	Mercury	1	11	
12	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'	Mercury	1	12	
13	1	JAMES MORRISON	WONDERFUL WORLD	Mercury	1	13	
14	1	ALL SAINTS	ROCK STEADY	Mercury	1	14	
15	1	THE FRATELLI	WHISTLE FOR THE CHOIR	Mercury	1	15	
16	1	THE FEELING	LOVE IT WHEN YOU CALL	Mercury	1	16	
17	1	EMMA BUNTON	DOWNTOWN	Mercury	1	17	
18	1	RED HOT CHILI PEPPERS	SHINY OH (HEY)	Mercury	1	18	
19	1	GIRLS	SISTERS LAND OF A THOUSAND WORDS	Mercury	1	19	
20	1	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	Mercury	1	20	
21	1	CHRISTINA AGUILERA	HURT	Mercury	1	21	
22	1	SNOOP DOGG	CHASING GARS	Mercury	1	22	
23	1	THE KOOKS	SHES MOVES IN HER OWN WAY	Mercury	1	23	
24	1	PAOLO NUTINI	REWIND	Mercury	1	24	
25	1	THE FEELING	NEVER BE LONELY	Mercury	1	25	
26	1	BOOZY LUV	LUCIANA YEAR YEAR	Mercury	1	26	
27	1	CHRIS CORNELL	YOU KNOW MY NAME	Mercury	1	27	
28	1	THE POIGES	FEAT. KRISTY MACCOLL	FAIRYTALE OF NEW YORK	Mercury	1	28
29	1	PINK U & UR HAND	FAITHLESS	Mercury	1	29	
30	1	LEMAR	SOMEONE SHOULD TELL YOU	Mercury	1	30	
31	1	P DIDDY	FEAT. CHRISTINA AGUILERA	TELL ME	Mercury	1	31
32	1	SLADE	MERRY XMAS EVERYBODY	Mercury	1	32	
33	1	WESTLIFE	THE ROSE	Mercury	1	33	
34	1	THE KILLERS	BONES	Mercury	1	34	
35	1	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	Mercury	1	35	
36	1	MORRISSEY	I JUST WANT TO SEE THE BOY HAPPY	Mercury	1	36	
37	1	CASCADA	TULLY MAULY DEEP	Mercury	1	37	
38	1	SLADE	FEAT. MYFEL JAMES	HITS DONT LIE	Mercury	1	38
39	1	USH	GO DEEP FEAT. TRACEY K	THE CURE & THE CAUSE	Mercury	1	39

TOP 30 PHYSICAL SINGLES

Wk	Wk Ago	Artist	Title	Label	Wk In Chart	Peak	
1	1	TAKE THAT	PATIENCE	Mercury	1	1	
2	1	LAZY TOWN	BING BANG TIME TO DANCE	City	1	2	
3	1	AKON FEAT. EMINEM	SMACK THAT	Universal	1	3	
4	1	BOOZY LUV	BOOZIE ZNITE	Mercury	1	4	
5	1	EMMA BUNTON	DOWNTOWN	Mercury	1	5	
6	1	MORRISSEY	I JUST WANT TO SEE THE BOY HAPPY	Mercury	1	6	
7	1	JAMELIA BEWARE	OF THE DOG	Mercury	1	7	
8	1	FENIX LE GRAND	P.U.T YOUR HANDS UP FOR DETROIT	Decca	1	8	
9	1	WESTLIFE	THE ROSE	Mercury	1	9	
10	1	THE FEELING	LOVE IT WHEN YOU CALL	Mercury	1	10	
11	1	SCISSOR SISTERS	LAND OF A THOUSAND WORDS	Mercury	1	11	
12	1	BEYONCE	IRRESPLEASABLE	Mercury	1	12	
13	1	NOLY FURTADO	ALL GOOD THINGS COME TO AN END	Decca	1	13	
14	1	CHRISTINA AGUILERA	HURT	Mercury	1	14	
15	1	MUSE	STARLIGHT	Mercury	1	15	
16	1	THUNDER	THE DEVIL MADE ME DO IT	Mercury	1	16	
17	1	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	Mercury	1	17	
18	1	THE FRATELLI	WHISTLE FOR THE CHOIR	Mercury	1	18	
19	1	GIRLS	LAND OF A THOUSAND WORDS	Mercury	1	19	
20	1	PAOLO NUTINI	REWIND	Mercury	1	20	
21	1	ALL SAINTS	ROCK STEADY	Mercury	1	21	
22	1	CAST OF HIGH SCHOOL MUSICAL	WE'RE ALL IN THIS TOGETHER	Mercury	1	22	
23	1	BOOZY LUV	LUCIANA YEAR YEAR	Mercury	1	23	
24	1	THE KILLERS	BONES	Mercury	1	24	
25	1	THE FEELING	NEVER BE LONELY	Mercury	1	25	
26	1	FISH GO DEEP	FEAT. TRACEY K	THE CURE & THE CAUSE	Mercury	1	26
27	1	RAZORLIGHT	AMERICA	Mercury	1	27	
28	1	EMBRACE	I CAN'T COME DOWN	Mercury	1	28	
29	1	LEMAR	SOMEONE SHOULD TELL YOU	Mercury	1	29	
30	1	OUTWORK	FEAT. MR GEE	ELEKTRO	Mercury	1	30

The Official UK Singles Chart is produced in cooperation with the BPI and the Official UK Charts Company. It is made up of more than 4,000 record shops, independent retailers, 25,000 street and 400 shops sites.

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

16.12.06
Top 75

Takes That sweep clean across singles, downloads, albums and DVD charts, leading Oasis, Weslife, Il Divo and U2 to make it a top five of "boy" bands on the albums list

TOP 20 MUSIC DVD

Rank	Artist Title	Label/Weeks
1	4 TAKE THAT THE ULTIMATE TOUR	Polygram 06
2	1 IL DIVO LIVE AT THE GREAT THEATRE	Spice Music/UMG 06
3	1 VARIOUS NOW THAT'S WHAT I CALL MUSIC QUIZ 2	EMI/Virgin/Universal 02
4	1 WESTLIFE LIVE AT WEMBLEY	BMG 06
5	2 ROBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1997-2006	Chrysalis 05
6	3 CLIFF RICHARD HERE AND NOW - LIVE	Universal/Warner 05
7	6 JEFF WATKINSON ARENA TOUR 06 THE WAR OF THE WORLDS - LIVE ON STAGE	Universal/Warner 05
8	1 METALLICA THE VOICES 1989-2004	Interscope 06
9	5 DANIEL O'DONNELL THE BEST OF DANIEL O'DONNELL ON FILM	Universal 06
10	1 MICHAEL FLATLEY GLEE!Z TIGER	Universal 06
11	1 KATHERINE JENKINS LIVE AT LLANGANEL	IGAE 05
12	7 FOOD FIGHTERS WIDE PARKS AND BONES	BMG 06
13	8 MICHAEL GALL THE BEST OF - LIVE	Universal/Warner 05
14	9 VARIOUS THE POP PARTY GAME	Universal TV 05
15	11 VARIOUS Q - THE ESSENTIAL MUSIC QUIZ	Brown Music 05
16	12 PINK LIVE IN EUROPE	Walt Disney 05
17	1 ANDREA BOCELLI UNDER THE DESERT SKY	Sony BMG 05
18	1 VARIOUS BEAT THE DRUM 3	Universal Music 05
19	1 VARIOUS ARTISTS BRITISH HIT SINGLES & ALBUMS NO.1 MUSIC	Sony BMG 05
20	16 PINK FLUO PULSE - 20.10.04	PHILIP 05

The Official UK Charts Summary 2006



12. Pink
Fourth single Nobody Knows peaked a fortnight ago at number 27, but Pink's I'm Not Dead album sprints 19-12, an impressive leap accompanied by a 70.7% increase in sales week-on-week to 65,250. That makes it the biggest week of the album's 36-week career, beating the 39,892 copies it sold white debuting at number three in April. The album's current 47th sales of 63,566 also exceed 2003's Try This (48,666) and 2000's Curtains (42,247). Her 2001 blockbuster Misunderrated - 1,713,832 and counting outculls all the rest put together, however.



26. Gwen Stefani
Stefani's second solo album, The Sweet Escape, has to settle for a number 20 debut on sales of 33,632. The album makes a slower start than Stefani's first solo set, Love. Angel. Music. Baby, which made its debut two years ago last week at number 14 on sales of 43,494. It peaked 24 weeks later at number four and will by now have passed the million sales mark, having sold 999,997 copies to date of business on Saturday.

TOP 20 COMPILATIONS

Rank	Artist Title	Label/Weeks
1	1 VARIOUS NOW THAT'S WHAT I CALL MUSIC 65	EMI/Virgin/Universal 02
2	3 VARIOUS RADIO 2'S LIVE LOUNGE	Sony BMG TV Music 05
3	1 VARIOUS CLASSIC PRESENTS THE RE-UP	Interscope 05
4	2 VARIOUS POP PARTY 4	Sony BMG TV Music 05
5	4 OST HIGH SCHOOL MUSICAL	Walt Disney 05
6	5 VARIOUS NINE PIS THE ESSENTIAL BANDS	Universal TV 05
7	6 VARIOUS NOW THAT'S WHAT I CALL XMAS	DMG/Virgin/Universal 05
8	11 VARIOUS CHRISTMAS HITS	Warner Music TV Sony TV 05
9	8 VARIOUS ULTIMATE BOY BANDS	Universal TV 05
10	13 VARIOUS THE ANTHEMS	Universal TV 05
11	7 VARIOUS CLUBLAND 30	DMG/Virgin/Universal 05
12	1 VARIOUS THE CLASSICAL ALBUM 2007	Sony BMG TV Music 05
13	9 VARIOUS THE ANNUAL 2007	Mercury Of Sound 05
14	20 VARIOUS MASTERS OF ROCK	EMI/Virgin 05
15	14 ORIGINAL TV SOUNDTRACK THE NEW BEST OF HEARTBEAT - THE ALBUM	Fine Tunes 05
16	1 VARIOUS THE BEST COUNTRY ALBUM EVER	DMG/Virgin/Universal 05
17	1 VARIOUS ESSENTIAL SONGS	Mercury Music 05
18	1 VARIOUS MY CREDES ALBUM	Interscope Music 05
19	6 VARIOUS THE R&B YEARBOOK 2006	Sony BMG TV Music 05
20	1 VARIOUS PUT YOUR HANDS UP	Mercury Of Sound 05

The Official UK Charts Summary 2006

THE YEAR SO FAR: TOP 20 SINGLES

Rank	Artist Title	Label/Weeks
1	1 CHARLIS BARKLEY CRAZY	Warner 05
2	2 SHAKIRA FEAT Wyclef JEAN JEANS CONT'LE	Epic 05
3	3 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Polygram 05
4	3 SANDI THOMAS I WISH I WAS A PUER ROUGE	BCA 05
5	1 INFERNAL FROM PARIS TO BERLIN	Après Music 05
6	6 NELLY FURTADO MANEATER	Geffin 05
7	7 RIHANNA SOS	Def Jam 05
8	8 JUSTIN TIMBERLAKE SEXYBACK	Jive 05
9	9 ONSON NO TOUCHDOWN	Mercury 05
10	10 LILY ALLEN SHILE	Mercury 05
11	11 NOTORIOUS B.I.G./DIDDY/NASTY GIRL	Bad Boy 05
12	12 SHAYNE WARD NO PROMISES	Spice Music 05
13	13 SHAYNE WARD THAT'S MY GOAL	Spice Music 05
14	14 CASCAIDA EVERYTIME WE TOUCH	ACTW 05
15	15 SNOW PATROL CHASING CARS	Riction 05
16	15 THE KOOKS NAIVE	Virgin 05
17	17 MECK FEAT LEO SAYER THUNDER IN MY HEART AGAIN	Asylum 05
18	18 THE AUTOMATIC MISTRESS	Bizarre/Parlophone 05
19	18 RIHANNA UNFURLED	Def Jam 05
20	20 RAZORLIGHT AMERICA	Virgin 05

The Official UK Charts Summary 2006

The Official UK

Albums Chart

Rank	Artist Title	Label/Weeks
1	1 TAKE THAT BEAUTIFUL WORLD	Polygram 06
2	2 OASIS STOP THE CLOCKS	Big Brother 06/10/06 04/06
3	3 WESTLIFE THE LOVE ALBUM	Sony BMG/Virgin 05
4	2 IL DIVO SIEMPRE	Sony Music 06/07/05 01/06
5	2 U2 U218 SINGLES	Luxon 06/07/05 01/06
6	3 THE BEATLES LOVE	A&R 3/05/02 01/06
7	6 GIRLS ALoud THE SOUND OF - THE GREATEST HITS	Real Gone Music 05
8	8 GEORGE MICHAEL TWENTY FIVE	Amersong 06/07/05 01/06
9	3 FROM MALE VOICE CHOIR VOICES OF THE VALLEY	USCA 10/07/05 01/06
10	6 JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Columbia 06/07/05 01/06
11	15 SUGABABES OVERLOADED - THE SINGLES COLLECTION	Mercury 02/03/04 01/06
12	19 PINK I'M NOT DEAD	Luxon 02/03/04 01/06
13	12 SCISSOR SISTERS TA-DAH!	Polygram 21/05/02 01/06
14	16 SNOW PATROL EYES OPEN	Polygram 08/03/03 01/06
15	21 RAZORLIGHT RAZORLIGHT	Virgin 12/03/03 01/06
16	13 JAMES MORRISON UNDISCOVERED	Polygram 03/02/04 01/06
17	14 THE FRATELLI COSTELLO MUSIC	Interscope 11/07/01 01/06
18	17 PAUL WELER HIT PARADE	Interscope 01/02/03 01/06
19	12 KATHERINE JENKINS SERENADE	USCA 10/07/05 01/06
20	11 THE KILLERS SAM'S TOWN	Mercury 12/03/05 01/06
21	5 ANGELS ANGELS	Sony Music 06/07/05 01/06
22	23 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Mercury 01/02/04 01/06
23	27 THE KOOKS INSIDE IN/INSIDE OUT	Virgin 20/03/04 01/06
24	7 ROY STEWART STILL THE SAME... GREAT ROCK CLASSICS OF OUR TIME	Real Gone Music 08/03/02 01/06
25	40 PAOLO NUTINI THESE STREETS	Atlantic 11/03/05 01/06
26	26 GWEN STEFANI THE SWEET ESCAPE	Interscope 12/12/05 01/06
27	27 ROBBIE WILLIAMS RUDEBOX	Mercury 12/12/05 01/06
28	13 LEMAR THE TRUTH ABOUT LOVE	Chrysalis 27/04/02 01/06
29	20 KATIE PRICE & PETER ANDRE A WHOLE NEW WORLD	BMG 06/07/05 01/06
30	27 THE FEELING TWELVE STOPS AND HOME	Mercury 08/03/04 01/06
31	4 ALL ANGELS ALL ANGELS	USCA 10/07/05 01/06
32	26 NELLY FURTADO LOOSE	Geffin 06/07/05 01/06
33	3 CLIFF RICHARD TWO'S COMPANY - THE DUETS	EMI 17/04/02 01/06
34	24 BEYONCE 8DAY	Columbia 02/04/05 01/06
35	11 ANDREA BOCELLI AMORE	Sony Music 06/07/05 01/06
36	29 TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	BCA 11/03/02 01/06
37	6 LUTHER VANDROSS THE ULTIMATE	Interscope 06/07/05 01/06
38	21 G4 ACT THREE	Virgin 08/03/04 01/06

Rank	Artist Title	Label/Weeks
1	1 TAKE THAT BEAUTIFUL WORLD	Polygram 06
2	2 OASIS STOP THE CLOCKS	Big Brother 06/10/06 04/06
3	3 WESTLIFE THE LOVE ALBUM	Sony BMG/Virgin 05
4	2 IL DIVO SIEMPRE	Sony Music 06/07/05 01/06
5	2 U2 U218 SINGLES	Luxon 06/07/05 01/06
6	3 THE BEATLES LOVE	A&R 3/05/02 01/06
7	6 GIRLS ALoud THE SOUND OF - THE GREATEST HITS	Real Gone Music 05
8	8 GEORGE MICHAEL TWENTY FIVE	Amersong 06/07/05 01/06
9	3 FROM MALE VOICE CHOIR VOICES OF THE VALLEY	USCA 10/07/05 01/06
10	6 JAMIROQUAI HIGH TIMES SINGLES 1992-2006	Columbia 06/07/05 01/06
11	15 SUGABABES OVERLOADED - THE SINGLES COLLECTION	Mercury 02/03/04 01/06
12	19 PINK I'M NOT DEAD	Luxon 02/03/04 01/06
13	12 SCISSOR SISTERS TA-DAH!	Polygram 21/05/02 01/06
14	16 SNOW PATROL EYES OPEN	Polygram 08/03/03 01/06
15	21 RAZORLIGHT RAZORLIGHT	Virgin 12/03/03 01/06
16	13 JAMES MORRISON UNDISCOVERED	Polygram 03/02/04 01/06
17	14 THE FRATELLI COSTELLO MUSIC	Interscope 11/07/01 01/06
18	17 PAUL WELER HIT PARADE	Interscope 01/02/03 01/06
19	12 KATHERINE JENKINS SERENADE	USCA 10/07/05 01/06
20	11 THE KILLERS SAM'S TOWN	Mercury 12/03/05 01/06
21	5 ANGELS ANGELS	Sony Music 06/07/05 01/06
22	23 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Mercury 01/02/04 01/06
23	27 THE KOOKS INSIDE IN/INSIDE OUT	Virgin 20/03/04 01/06
24	7 ROY STEWART STILL THE SAME... GREAT ROCK CLASSICS OF OUR TIME	Real Gone Music 08/03/02 01/06
25	40 PAOLO NUTINI THESE STREETS	Atlantic 11/03/05 01/06
26	26 GWEN STEFANI THE SWEET ESCAPE	Interscope 12/12/05 01/06
27	27 ROBBIE WILLIAMS RUDEBOX	Mercury 12/12/05 01/06
28	13 LEMAR THE TRUTH ABOUT LOVE	Chrysalis 27/04/02 01/06
29	20 KATIE PRICE & PETER ANDRE A WHOLE NEW WORLD	BMG 06/07/05 01/06
30	27 THE FEELING TWELVE STOPS AND HOME	Mercury 08/03/04 01/06
31	4 ALL ANGELS ALL ANGELS	USCA 10/07/05 01/06
32	26 NELLY FURTADO LOOSE	Geffin 06/07/05 01/06
33	3 CLIFF RICHARD TWO'S COMPANY - THE DUETS	EMI 17/04/02 01/06
34	24 BEYONCE 8DAY	Columbia 02/04/05 01/06
35	11 ANDREA BOCELLI AMORE	Sony Music 06/07/05 01/06
36	29 TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	BCA 11/03/02 01/06
37	6 LUTHER VANDROSS THE ULTIMATE	Interscope 06/07/05 01/06
38	21 G4 ACT THREE	Virgin 08/03/04 01/06

Albums Chart

WEEK	PREVIOUS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
39	39	SIMON WEBBE	GRACE	1	1
40	37	DEPECHE MODE	THE BEST OF - VOL 1	1	1
41	41	AMY WINEHOUSE	BACK TO BLACK	1	1
42	43	MARY J BLIGE	REFLECTIONS (A RETROSPECTIVE)	1	1
44	42	AEROSMITH	THE VERY BEST OF	1	1
45	44	NEIL DIAMOND	THE BEST OF	1	1
46	45	LILY ALLEN	ALRIGHT, STILL	1	1
47	38	AKON	KNIGHTCITY	1	1
48	43	BONEY M	THE MAGIC OF	1	1
49	54	MUSE	BLACK HOLES & REVELATIONS	1	1
50	50	DAMIEN RICE	9	1	1
51	45	MCFLY	MOTION IN THE OCEAN	1	1
52	30	FAITHLESS	TO ALL NEW ARRIVALS	1	1
53	26	RED HOT CHILI PEPPERS	STADIUM ARCADIUM	1	1
54	54	LIL' CHRIS	LIL' CHRIS	1	1
55	51	MY CHEMICAL ROMANCE	THE BLACK PARADE	1	1
56	70	BARRY MANLOW	THE GREATEST SONGS OF THE SIXTIES	1	1
57	46	ANDY ABRAHAM	SOUL MAN	1	1
58	90	TONY BENNETT	DUETS - AN AMERICAN CLASSIC	1	1
59	26	KEANE	UNDER THE IRON SEA	1	1
60	57	CHRISTINA AGUILERA	BACK TO BASICS	1	1
61	53	THE CARPENTERS	THE ULTIMATE COLLECTION	1	1
62	62	BARBYSHAMBLE	THE BLINDING EP	1	1
63	35	JAY-Z	KINGDOM COME	1	1
64	62	JOOLES HOLLAND & HIS R&B ORCHESTRA	MOVING OUT TO THE COUNTRY	1	1
65	65	EMMA BUNTON	LIFE IN MONO	1	1
66	55	ABBA	NUMBER ONES	1	1
67	64	MOBY	GO - THE VERY BEST OF	1	1
68	72	KATIE MELUA	PIECE BY PIECE	1	1
69	66	KASABIAN	EMPIRE	1	1
70	51	TENACIOUS D	THE PICK OF DESTINY	1	1
71	71	GLORIA ESTEFAN	THE VERY BEST OF	1	1
72	47	SNOW PATTI	THE BLUE CARPET TREATMENT	1	1
73	73	PUSHCAT DOLLS	PCD	1	1
74	62	ALED JONES	YOU RAISE ME UP - THE BEST OF	1	1
75	62	YUSUF	AN OTHER CUP	1	1

Chart compiled from actual sales data as submitted to the Official UK Charts, covering 100% of the retail UK and Ireland music market.



42. Mary J Blige
With 32 chart singles to her credit, Mary J Blige's first hits compilation was long overdue and finally arrived last Monday in the form of *Reflections (A Retrospective)*. It debuts very comfortably at number 42 on sales of 23,839.

65. Emma Bunton
Despite her winning acclaim on *Strictly Come Dancing* and recording a number three peak with introductory single *Downtown*, Emma Bunton's third solo album, *Life In Mono*, makes an unimpressive start to its chart career, debuting at number 65 on sales of 12,307.

66. Abba
Bunton's first solo album, *A Girl Like Me*, opened at number four on sales of 27,674, while 2004 follow-up *Five Me* debuted at number seven on sales of 23,071.

67. Moby
The hit *Mezzanine* was a successful album by a former Spice Girl revisits her US-L.A. State of Mind, which first sold 1,509 copies.

TOP 10 INDIE SINGLES

- 1 MORRISSEY I JUST WANT TO SEE THE BOY HAPPY
- 2 LAZY TOWN BING BANG (TIME TO DANCE)
- 3 FISH GO DEEP FEAT. TRACEY & THE CAUSE
- 4 EMBRACE I CAN'T COME DOWN
- 5 OUTWORK FEAT. MR GEE (ELECTRO)
- 6 BOB SINCLAIR & CUTLER & ROKK THIS PARTY (EVERYBODY DANCE NOW)
- 7 WHITE ROSES MOVEMENT LOVE IS A NUMBER
- 8 ALBERT HAMMOND JR 101
- 9 BARYSHAMBLES & FRIENDS JANIE JONES (STRUMMERVILLE)

TOP 10 INDIE ALBUMS

- 1 KATIE MELUA PIECE BY PIECE
- 2 ARCTIC MONKEYS' WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT
- 3 JAY'S COCKER JARVIS
- 4 TOM WATTS ORPHANS
- 5 THE RANCOROUS BROKEN BOY SOLDIERS
- 6 THE LONG BLONDES SOMEONE TO DRIVE YOU HOME
- 7 JOANNA NEWSOM YS
- 8 DANIEL O'DONNELL TINY, THE NEXT TIME
- 9 FANTOY SLIM WHY TRY HARDER - THE GREATEST HITS
- 10 THE KINKS THE ULTIMATE COLLECTION

TOP 10 ROCK ALBUMS

- 1 MUSE BLACK HOLES & REVELATIONS
- 2 RED HOT CHILI PEPPERS STADIUM ARCADIUM
- 3 MEAT LOAF BAT OUT OF HELL 3 - THE MONSTER IS LOOSE
- 4 AEROSMITH THE VERY BEST OF
- 5 WERBOSUIT ARTISTS MONSTERS OF ROCK
- 6 MY CHEMICAL ROMANCE THE BLACK PARADE
- 7 TENACIOUS D THE PICK OF DESTINY
- 8 EVANESCENCE THE OPEN DOOR
- 9 INCUBUS LIGHT GRENADES
- 10 FOO FIGHTERS SKIN AND BONES

TOP 10 CLASSICAL ALBUMS

- 1 FROM MALE VOICE CHOIR VOICES OF THE VALLEY
- 2 KATHERINE JENKINS SERENADE
- 3 ALL ANGELS ALL ANGELS
- 4 ALED JONES YOU RAISE ME UP - THE BEST OF
- 5 KATHERINE JENKINS PREMIERE
- 6 STING SONGS FROM THE LAYBURNTH
- 7 KATHERINE JENKINS SECUNDO NATURE
- 8 SARAH BRANTON CLASSICS - THE BEST COLLECTION
- 9 RUSSELL WATKINS THE VOICE - THE ULTIMATE COLLECTION
- 10 KATHERINE JENKINS LIVINO A DREAM

MW MINI LEAGUE UPDATE: WEEK FIVE

Points	Music	Books	Video	TV	Radio
1	Clean Baker, <i>Sunsey FMCG</i>	4,848	22,662	1	
2	Rich Orchard, <i>The White Disc</i>	4,480	29,410	6	
3	Keith Ingram, <i>HTS Scotland</i>	4,330	20,125	5	
4	Jan Townsend, <i>Jan's Lot</i>	4,307	20,636	3	
5	Nick Pullan, <i>Team Shekka</i>	4,271	19,037	7	
6	Anthony Hamner-Hodges, <i>Moviefest</i>	4,260	18,293	9	
7	Deb Purvis, <i>Fat Kitts</i>				
8	Michael Joyce, <i>M2006</i>	4,202	18,415	8	
9	Chris Hall, <i>Edward's Hot Totty</i>	4,155	20,916	2	
10	Mark Wardle, <i>The 10th Beathle</i>	4,118	20,138	4	

Clean Baker has held onto the Mini League first place again, both on the weekly scoreboard and overall, netting 4848 points for *Week 5* and a total of 22,662 throughout the competition. A new entry in the Top 10 this week comes from Deb Purvis with *Fat Kitts*. Always Wis at See-Saw, who jumped to number 7 for the week with 4,202 points and tenth



Barrie!
Love from Live Nation



LIVE NATION