

14.07.07 Remi Nicole Newton Faulkner Groove Armada Shirley Bassey

MUSICWEEK



CMR
United Business Media

Music chain prepares to sell Prince's *Mail* giveaway, as details of agreement become clear

HMV strikes Mail deal

PRINCE
LUST
HIM

Retail

By Ben Cardew & Martin Talbot
HMV has struck a dramatic deal with the *Mail On Sunday* to stock the newspaper for the first time, when it gives away Prince's new album this weekend.

The deal, which was revealed to *Music Week* yesterday (Sunday), is the latest twist in the saga of the controversial Prince giveaway.

Confirming the deal yesterday, HMV Group chief executive Simon Fox - who described the Prince giveaway as "absolute madness"

just a fortnight ago - said, "HMV does not condone covermounts. We would obviously have wanted to stock the Prince album, but this is not a possibility."

"Selling the *Mail On Sunday* next week is the only way to make the album available to our customers. It will create additional traffic in the stores and therefore give us the opportunity to sell other music products to our customers."

Mail On Sunday managing director Stephen Miron says final numbers have yet to be finalised, but that HMV will take tens of thousands of copies. Miron, who

adds that HMV approached the newspaper just over a week ago, says that the *Mail On Sunday* has even written to the UK Official Charts Company asking whether sales of the newspaper will be allowed to count towards the albums chart. The OCC could not be contacted to comment on the suggestion before *Music Week* went to press.

Details of the HMV deal came as the scale of the *Mail's* Prince agreement became clearer last week. It is understood that Prince is being paid £500,000 for his *Planet Earth* album, while the

Mail is also committing £750,000 to manufacturing and marketing the CD this week.

Miron says the company never discusses financial terms of any deal, but hints that the paper will be announcing another significant cover-mount deal in the coming days.

Simon Stanford, the managing director of Upfront Promotions, which put together the Prince deal, as well as the newspaper's Tubular Bells promotion, says the paper will be printing just under 2m copies of this coming Sunday's issue, almost a third more than its average circula-

tion of 2,274,551 (for the period from April 30 to May 27).

At the current cover price of £1.40, 3m sales will bring in revenue of £4.2m; this means that, if all copies are sold out, the *Mail* will effectively be down on the Prince deal, spending £1.25m to gain additional revenue of only just over £1m.

The Prince promotion is the latest in a series of *Mail On Sunday* music giveaways, including a Madness live greatest hits set, a Simply Red live album and Mike Oldfield's *Tubular Bells*.

ben@martin@musicweek.com

Cameron joins copyright fight

David Cameron declares Conservative Party support for copyright term extension to 70 years at the BPI AGM p3

Fopp staff find solace on web

Abandoned and disgruntled Fopp staff flock to online networking sites to call for action to save the chain and their jobs p4

Faroe Islands go international

The remote Faroe Islands are a hive of local music activity readying themselves to make a bid for global recognition p10

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



Butler does it for Dance Party

Cajun Dance Party have enlisted Bernard Butler to produce their hotly-anticipated debut album, scheduled for release next year. Butler, who has produced the band's forthcoming single

Amylase, will enter the studio with the teenage outfit later this year to begin work on the album, which will be released on XL Recordings in early 2008. A further single is expected to be released later this year.

Emerging from the West London live circuit, which has since spawned a slew of young

artists, including Late Of The Pier and The More Assured, Cajun Dance Party signed to XL amid a flurry of A&R interest in January. The group, whose first single came out on the Way Out West label in April, will make their XL release debut with Amylase on August 27. They are yet to sign a publishing deal.

The band kicked off their first UK headline tour over the weekend and the run of dates will culminate with a performance at the Luminaire in London on July 18 ahead of appearances at the August Bank Holiday Carling Reading/Leeds festival and the Underage Festival taking place in the capital's Victoria Park in August.



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Digest

Your guide to the latest news from the music industry

Bottom line

Russian upstart closes down

Controversial Russian music site **allofmp3.com** appears to have closed down, although another site run by operator **MediaServices**, **mp3sparks.com**, has appeared in its place.

Universal has refused to renew its annual iTunes contract with Apple, opting instead to sign a rolling contract which allows it to remove its music at a month's notice. A Universal spokesman says, "UMG has decided not to renew its long-term agreement for Apple's iTunes service. UMG will now market its music to iTunes in an 'at will' capacity, as it does with its other retail partners."

Around 700 FFP employees have lost their jobs.

Terra Firma imprint Maltby has extended its deadline for acquiring EMI again after only gathering acceptance of 28.9m shares, representing 35.6% of the UK group, by its second deadline of July 4.

The Live Music Forum calls for changes to the Licensing Act.

EMI is reported to be doing its Madisville studio, explaining that they were not suitable for the "21st-Century digital age" and would cost too much to refurbish.

IFPI figures reveal mixed news for global sales.

The UK and Apple have both denied reports that Q2 has won the lucrative contract for the UK iPhone rights.

Commercial radio has welcomed a decision by the BBC Trust to take into account complaints by the sector that Radios One and Two's content is not distinctive enough from its own stations' output.

singer was diagnosed with lung cancer in 2005, but refused all treatment.



Beverly Sills; sadly missed

Celebrated opera singer **Beverly Sills** has passed away, aged 78. Closely associated with the New York City Opera, Sills was one of the key figures in the 20th-century revival of the bel canto and sang some 70 roles during the course of her career.

Channel 4 managing editor of new media **Andrew Grumbridge** has moved to **Virgin Radio** as digital media director.

Artist manager **Richard Ogden**, who formerly looked after Sir Paul McCartney, is relocating his business operation to Brazil. Richard Ogden Management will transfer to Sao Paulo, but will keep an office in London staffed by Tom Favilla.

Xfm South Wales has appointed Lisa Firoozgou as marketing manager. She joins the team from sister station Red Dragon FM. Nick Miles, who previously worked at Capital, joins as events manager.

Sign here

Sales likely for London venues

Mama Group has made an offer to purchase six London venues – the Jazz Café, the Borden, the Garage, the former Mean Fiddler venue in

▶ 'Cameron can't have it both ways. He is right to support creativity, but creativity comes at a price' – Editorial, p14

More music from the music industry

Harkness, Glyn Bar and GAY. Late – from Mean Fiddler. Although financial terms have not been disclosed, Mean Fiddler describes the deal as a "profit" one, and says it will be for formalised early next month.

In a joint venture with record label Reflex Music, media investment company **Ingenious** has invested approximately £1m to back UB40's forthcoming album *Tyler*.

Online music service **Mixop Megastore** has signed a deal with Sony BMG to sell all the major's catalogue, including audio and video downloads.

Hornal Brothers Music has concluded an exclusive publishing agreement with Bill Wyman's Rippie Music and Bill Wyman and Terry Taylor's Wytel Music.

Empar Radio and **Yell.com** have joined forces in a sponsorship deal, in what will be the first time that Yell.com has run a radio sponsorship campaign.

Rhino TV, the station, set up to bolster WMIL's revenues through advertising, pay-per-download and syndication of its video catalogue, is currently in a beta testing phase. A full consumer launch is expected by the autumn.



Tony Wardworth: call for unity

BPI chairman **Tony Wardworth** used last week's BPI AGM to call on the music business to bury its differences and work together, emphasising the importance of "a more collegiate approach" in dealing with online issues.

Aim's next Big Wednesday networking evening will take an in-depth look at the art of getting music played on the radio. The discussion, at the University of London on July 18 from 6.30pm, is likely to cover issues such as the role of pluggers, how to select a plugger and how to work with pluggers.

T-Mobile has launched its first download store, offering a dual download service and a digital locker service.

Capital Gold picked up a hat-trick of wins in this year's New York Radio Festival.

The Filter, the music recommendation software created by Exaire and backed by Peter Gabriel, has launched an application for Facebook and MySpace.

Ofcom has awarded the new local DAB radio multiplex licence covering Derbyshire to GCap Media's Now Digital. Now Digital will broadcast stations including **MrM Classic** 94.5 and **Heart 106**.

Graphic designer **Airside** has taken inspiration from **Amy Winehouse's** lyrics to debut and her tattoos for its latest It's Pop It's Art screen prints, a collaboration between Airside and EMI Music Publishing.

Artists and music companies are being invited to enter the **BT Digital Music Awards**, taking place on October 2. Music fans will also be able to vote for 12 People's Choice awards, including best artist, best podcast and best music magazine.

Impala has elected a new board following its AGM, including new secretary general Helen Smith, Patrick Zelnik (NaVe) and Martin Mills (Beggars Group) will continue as president and chairman respectively until January 2008, with Heit van der Boer (Epitaph Europe) and Horst Weidemüller (K7) as vice presidents.

Dragon's Den contestant **Ian Chalmers** has launched **Mixalbum.com**, a free online backed DJ service, with the backing of two of the show's panelists.

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

Gordon Brown feels the pressure over copyright extension, as Cameron backs MW campaign Tory chief turns screw on new PM



by Robert Ashton

Pressure is mounting on Gordon Brown's Government to declare its hand on recorded copyright protection as it shapes up to respond to the House of Commons Select Committee's inquiry next week.

The Government has continually fudged the issue of copyright term, resolutely aligning its position with last year's Gowers Review, which famously – and controversially – did not recommend extending the protection of sound recordings, or saying it is a matter for Brussels.

But with Conservative leader David Cameron using the BPI AGM last week to declare his party's support to extend copyright protection from 50 to 70 years, coupled with John Whittingdale's recent House of Commons select committee report opting for at least 70 years' protection, it may now be forced to take a more proactive stance and demonstrate whether it is willing or not to press the case for term extension.

The Government is required to



United (left to right) BPI chairman Tony Wadsworth, Tory leader David Cameron, BPI CEO Geoff Taylor and BPI deputy chairman Mike Batt

respond to the DCMS select inquiry around July 16, but already the Conservative party and industry executives believe the ball is now firmly in the Government's court to show a stronger line on the issue.

Although extending copyright term was in the Tories' 2005 manifesto, it is the first time since Cameron became leader in December 2005 that he has publicly endorsed that position. A spokesman in the shadow culture office says the Tory leader wanted to use the BPI speech as "an opening dialogue between David and

the industry" and believes his statement of intent will put pressure on Brown. "It puts the ball back in their [the Government's] court," he says.

Cameron referred to PricewaterhouseCoopers research that concluded industry revenue could be boosted by £3.3bn over the next 50 years by copyright extension as he declared his hand at last Wednesday's AGM at London's Mayfair Hotel.

"A Conservative Government will argue for this in Europe for this change to happen in order to protect investment in the future of

the industry, reward our creative artists and generate more choice for consumers," he said.

Whittingdale, who met with BPI CEO Geoff Taylor recently, believes there is now growing pressure on the Government. "The Lib Dems support it [copyright extension], the Conservatives do, the select inquiry did. The more voices asking for it, the greater the likelihood it will succeed," he says.

Taylor adds, "The Gowers Review argued against copyright extension. However, David Cameron has shown that he understands the benefits to musicians, the industry and consumers of extending copyright to 70 years. We have always been convinced of the need for extension, but the endorsement of it by the Culture Select Committee, the Liberal Democrats, nearly 100 MPs and now by the Conservative Party greatly reinforces our case."

PPL director of government relations Dominic McGonigal is also cheered by Cameron's move and the forthcoming response to Whittingdale because he believes momentum behind the "extend the term" campaign is growing. "The Government position is they

are undecided. The Select Committee invites them to take a position, it provides them with an opportunity to reach a decision on copyright term. I think there is a growing recognition that extension is good for musicians, the industry and the consumers."

On the decision to opt for 70 years, the Tory spokesman adds, "Since David came to office we have had a complete policy review and one of the things was Gowers. We have studied that at some length and established that extending copyright term is good."

The Conservative spokesman adds that the Conservatives want to "treat the recording business as a proper industry, rather than something fluffy". "We feel the creative industries are not taken seriously for what they are doing," he adds.

rebert@musicweek.com

Industry bids to address climate chaos impact

The music industry has come together to launch its first coordinated response to climate change in the form of a brand new pan-industry pressure group.

Senior executives from across the business attended the launch last Friday for Julie's Bicycle, a new association which will aim to engage the music business and help direct change. With former Creative & Cultural Skills (music) director Al Tickell as its full-time director, the organisation includes Big Life's Jazz Summers, Universal's David Joseph, Chrysalis

Group's Jeremy Lascelles, BPI's Jon Webster, Live Nation's Stuart Galbraith, Greenfestivals.com's Ben Challis, Neil Johnson and EMI's Ayesha Hazarika among its trustees.

Launched the day before the Al Gore-backed Live Earth concert at Wembley Stadium, Julie's Bicycle will aim to create an industry-wide consensus on emission reduction targets and low-energy use. From the creative process through to the music consumer, as well as promoting industry leadership on the issue.

The group, a not-for-profit company, has already commissioned research from Oxford University's Environmental Change Institute to map emissions of the music industry and identify steps needed to become climate positive, says Tickell.

The evidence is designed to highlight evidence of current emissions, targets for reduction and an action plan for the music business, part of which will see the board working with various industry sub-sectors – including publishing, promoting, recording,

management and retail – to help develop their own plans for emissions reduction.

John Summers, one of the driving forces behind the initiative, said at the launch, "I'm really amazed at all the faces in this room – the whole of the music industry is here. This is important for our future, our kids' future and our grandkids' future."

Live Nation's Stuart Galbraith took the stage to explain how his organisation is aiming to change the way it does business, revealing that he is on the verge of

appointing an environmental management director, who would lead the business.

Tickell says, "Anyone in the music industry who wants to make a stand and be part of effecting change can register online, at juliesbicycle.co.uk."

Funded through private and corporate sponsorship – with one leading industry executive having already contributed a five-figure sum to the cause – the company has applied for charitable status, says Tickell.

See news, p8

THEPLAYLIST

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

Supported by MUSIC



CAJUN DANCE PARTY
Amylex (XL)
School start hampering this group's progress, release in sight for this track which we first featured last month. Refrerehere stuff (single, Sept 3)



LIL MAMA
Lil Glass (RCA)
One of the brightest new stars in pop, RCA now has a firm release in sight for this track which we first featured last month. Refrerehere stuff (single, Sept 3)



COLBIE CAILLAT
Bubbly (Island)
Caillat is pitched as the female Jack Johnson, with her laid-back songs and an earthy, relaxed image. Acoustic, guitar-driven pop with real charm. (single, Sept 24)



TOM BAXTER
Better
(unassigned)
Lifted from Baxter's self-released album and an earthy, relaxed image. Better could inspire a wide audience. Understated acoustic pop. (single, Sept 16)



TAILO CRUZ
Moving On (4th & Broadway)
We first championed Cruz in 2006. His second single for the major is a slick, urban ballad with an upbeat production. (single, August 27)



VOICES WITH SOUL
Like A Lady (unassigned)
These former M-Factor finalists have the blooming community in high spirits – the clip attracted 34,000 hits over two days last week.



NEON NEON
Trick Or Treat (Lex)
Featuring Gruff Rhys and Sparky Rink is the first taste of Neon's debut, billed around the concept of the life of John Lennon. (from album, 2008)



WAYNE WONDER
Again (VP)
Smooth, commercial recipe with a big hook. This has the potential to send Wonder into the Top 10 – just in time for Carnival. (single, Sept 10)



TEGAN AND SARA
Back In Your Head (unassigned)
First single from the Canadian duo's new album, which is currently without a home in the UK. Charming, upbeat pop. (from album)



SIOUXSIE
Mantarray (W14)
Debut solo album from the former Bandages frontwoman. Mantarray is a well-received album with few dull moments. (album, Sept)

C4 wins 12-year digital radio licence

Channel 4 last week received an early 25th birthday present with the news that its 4 Digital Grouped consortium had won the new national digital radio multiplex licence.

The broadcaster, which celebrates its 25th anniversary in November, beat off competition from National Grid Wireless to win the licence and is now committed to launching by July 2008. The licence is for a 12-year period.

While Ofcom is yet to publish the reasons behind its decision, Channel 4 Radio director Nathalie Schwarz paid tribute to the strength of her team, which includes shareholders Sky News Radio, Enap Digital Radio, UTV Radio, The Carphone Warehouse Group and UBC Media.

She adds that Channel 4 had a

"strong, three-fold strategy for success", comprising:

- Brand new radio stations for a wide range of interests, including a genuine public service alternative to the BBC.

- The means to market these stations. 4 Digital has committed to spend £4.5m on general marketing of DAB in the first three years of the licence period, together with more than £25m of marketing spend to support the launch of individual new radio services.
- A commitment to work with device manufacturers and technology companies to bring new devices to the market and grow digital radio as a whole.

"This is fantastic for Channel 4," Schwarz adds. "It further increases its multimedia vision and extends its public service vision."

Schwarz remains tight-lipped about what the new multiplex will offer – explaining that "we have to keep a few surprises" – however, she reveals that eight of the stations mentioned in the bid will be operational at launch: E4 Radio, Talk Radio, Closer, Sky News Radio, Sunrise Radio UK, Virgin Radio Viva, Original and Radio Disney, as well as its podcast service.

Schwarz says that the key priority now is to build the new, competitive business, including recruiting a CEO and setting up a transmission network.

Ofcom chief executive Ed Richards says, "Today's licence award is an important development for radio listeners who will benefit from a greater variety of commercial national radio services."

Online groups provide forum for support and anger

Abandoned Fopp staff resort to the internet

Retail

by Ben Cardew

Former Fopp employees are using the internet to call for action to close the retail chain and secure their jobs, after around 700 staff were last week made redundant by administrator Ernst & Young.

Only store managers have been retained by the administrator as it assesses the prospects of certain stores – re-opening, with the remainder of the staff – including the company's three directors: Gordon Montgomery, David Pryde and Peter Hill – all losing their positions.

Following the job announcement last Tuesday, speculation immediately emerged that former managing director David Pryde would make a bid for the stock and start up a new business. However, a spokeswoman for Ernst & Young says that she has not heard of such a move. In addition, she says that overall interest has been "poor" in terms of looking to sell the business as a going concern, hindered by the fact that suppliers are claiming ownership of the stock left in Fopp stores. She adds that there has been interest in "one or two" stores.

Meanwhile, a number of internet sites has sprung up with the aim of saving Fopp. Among them, www.myspace.com/helpsavefopp, which features a song entitled Save Fopp By The Five Pops, as well as a plea to save what the site describes as "the much-loved music retailer".

"We are shop floor staff, not



Help at hand? One of the Fopp-related websites which sprung up last week.

managers. We know exactly the same as everyone else, ie, not much, and we're all in the same boat," a statement on the site says.

"We would love Fopp to stay open for many reasons – getting paid being primary among them. But also because we don't, despite what you might think of them, want to see Virgin and HMV et al go the same way, and then where will you buy records?" By last Friday afternoon, the site already had more than 2,600 friends.

Furthermore, one visitor to the MySpace site, www.myspace.com/foppwestgate, addresses a message to "Paul McCartney, Alan Sugar or any of the Dragons' Den tycoons": "Please step in and save Fopp – or the damage to British music will be irrevocable."

Elsewhere on the internet, former Fopp employees have vented their anger at the collapse of the company, which left them unpaid for furs, despite having worked the full month.

The Facebook group "Disgrun-

ted Former Workers Of Fopp", which had 54 members by last Friday afternoon, offers advice on how to claim for crisis loans and apply for unemployment benefit, while the Facebook group "I Hate Fopp" describes itself as being "for all those that feel Fopp have 'f*cked over their ex-employees'".

Other Fopp-related Facebook groups include " WTF do I do with my Fopp gift vouchers now?", "Help Save Fopp Sheffield", "Ex-workers Foppers" and "Fopp-RIP".

One former Fopp employee says, "The real tragedy is that Fopp had at least 25 to 30 very good shops, which were very profitable. Fopp was ideally placed, bucking the trend on the high street, staying off-peak – just like record shops used to be – keeping the range individual and maintaining as far as possible the indie ethos."

"The level of sympathy expressed from all sides in the days after the news that it had closed, it didn't have to happen, which makes it all the more sad that it has," bit.ly/musicweek.com

REMNI NICOLE

Island has enlisted the animation company behind *Goosebumps* to help introduce Remni Nicole to UK audiences.

Janis Hewlett's company Zombie Fash Enters is to design a series of bespoke comic book style animations and characters that will communicate with the artist's fanbase via mobile and online platforms, spreading news and updates about the singer.

Island product manager Tom March says the animations will enable the artist to keep an open dialogue with her fanbase in the lead up to her debut album release. "We'll be using them for everything from news to Remni's own updates about what she's been up to, using the animations allows us a very broad spread of

coverage."

Nicole's first full commercial single *Go Mr Sunshine* will be released on August 20, almost one year since she signed to Island in 2006.

The record company previously released a limited-edition version of the track *Fed Up*. March says the discovery process is key to Nicole's success. "She's an artist that should be discovered fairly organically so we've been growing this one step at a time," he adds.

Nicole will perform at Ibiza Rocks, Bestival and V Festival over the coming months and will join Amy Winehouse, Mika, The View, Editors and Stereophonics at the iTunes Festival at London's O2 on July 25.

REMNI NICOLE
CAST LIST
Management: Colin Lester, Wildlife Management.
Marketing director: Ted Ockle, Island.
Product manager: Tom March, Island.

Publishing: Guy Moxe, EMI Music.
Production: AS&S.
Creative: Marcus Bess, Island.
National radio: Chris Byrnes, Steve Pitron, Island.
Regional radio: Phil Willis.

SNAP SHOT



Report on the impact of the Licensing Act

Live Act lacks cash

Live

by Robert Ashton

New music ministers Margaret Hodge and Gerry Stutcliffe are facing calls for changes to the Licensing Act after concerns some music events have been hit by "lack of clarity" in the 20-month-old legislation.

The appeal comes from the Live Music Forum in a long-awaited report on the Act's impact on the live music scene in which it also recommends changes to the legislation to compensate for what it views as over-zealous local authorities. However, overall the forum and its chairman Feargal Sharkey found no evidence in its findings that the Act was wreaking havoc on the live circuit.

In fact, the 91-page report found that the Act, which came into force in November 2005, has had a "neutral effect" on the UK live music scene. "It has been neither good or bad," says Sharkey adding, "Concerns that people had that the Licensing Act would lead to the devastation of live music in this country have just not materialised. We have no evidence to substantiate that."

Do we want to build a society where a group of elderly gentlemen can't sing songs above a village pub?

Feargal Sharkey, Live Music Forum



After forensic examination of speeches, reports, DCMS research, minutes from myriad council meetings and other evidence, the LMF report concludes, "Based on all the evidence we currently have before us...the Licensing Act has had a broadly neutral effect on the provision of live music. However, it is also true to say that the Licensing Act has not led to the promised increase in live music."

It is at the grassroots level

Charly Becker,
Jackie Pinner,
Isabel Tin Andrea
Edmondson, Mike
Mooney, Island
Perez, Natalia
Mum and Ruth
Doke, Toast Press,
Osine C/Box

Browne,
HyperLasch, Agent
Pete Mack, Radio
Skeller, National
accounts manager,
David Hawkins,
Islands



It reveals a lack of clarity and a need for some exemptions **Clarity, says Music Forum**

New Ministerial appointments bode well for music industry

The music industry will avoid the usual stresses of having to educate a new set of ministers after Gordon Brown's new Government included key appointments already well schooled in its affairs.

James Purnell, appointed Secretary of State for Culture, Media and Sport, has already served as a music minister, for 12 months from May 2005, and was instrumental in kick starting the creative economy programme (CEP).

Similarly, Margaret

Hodge, made Minister of State with responsibility for creative industries and music, previously worked at the DTI on the CEP and will be

very familiar with the Government Review because the DTI was the lead government agency on that. The appointment of Purnell, whose most pressing priorities will include formulating the long-awaited Green Paper on the creative industries later this year, has been welcomed by PML, director of

government affairs Dominic McConigal who says, "This is good news because he was involved in the CEP from its start. James has real passion for the creative industries."

Meanwhile, British Music Rights senior political adviser Cathy Koester says she has seen Hodge give evidence to select committees and was impressed with her knowledge of the role of technology on industry. "She comes with a good background. This is a

team with a lot of experience which can only be a positive outcome for the music industry," adds Koester.

Gerry Sutcliffe, who joins Hodge and Purnell in the DCMS as Parliamentary Under Secretary of State, will handle licensing issues within the department and will take a significant role in assessing the recommendations contained within the Feargal Sharkey's LMF report on the impact of the Licensing Act.

what it perceived to be "over zealous" licensing authorities which have consistently objected to licensing applications.

New licensing minister Gerry Sutcliffe welcomed the report and promised to look at each recommendation. He says, "The report" raises many interesting and challenging ideas on how the UK's live music scene can be further supported."

robert@musicweek.com



Purnell will be briefed

The LMF is also arguing for an exemption on acoustic music. Both of these would entail a change in the legislation, and Sharkey concedes the Government has not been keen on exemptions in the past. He adds, "The LMF needed to put down a clear marker. We need to stop and think, do we want to build a society where a group of elderly gentlemen can't sing songs above a village pub?"

The LMF also signalled out

that Sharkey finds most fault. Listing numerous case studies and examples of acoustic folk music nights and poetry readings accompanied by didgeridoo players being ruined, the LMF chairman says there is an urgent need for the Government to define background or incidental music. And when that definition is arrived at an exemption should be given to venues with capacities below 100 people.

MUSIC MEETS BRANDS LINE-UP

SPEAKERS
Ken Lombard, CEO
Starbucks
Entertainment
Armando Jennings,
head of sponsorship,
O2

Jocelyn Kavelin,
MD, AEG
Enterprise
Richard Winn,
manager of artist
development, Zane,
Microsoft Corp

PERFORMERS
Dizee Rascal
Newton Faulkner
Amy Macdonald

Final call for tickets to MusicMeetsBrands



The last few tickets are being sold for *Music Week's* MusicMeetsBrands conference, which is set to take place on Wednesday next week.

Days are running out for delegates looking to register for the conference, which is being held at the Landmark Hotel in London and will draw leading players from the brand and entertainment industries for a day of panels and discussion.

Speakers include representatives from Starbucks Entertainment, Procter & Gamble, Sony PlayStation, Habbo, AEG, O2, Boss, Diesel, F-Mobile and Microsoft. In turn, sponsors which have signed up to back the conference include Riccal, Entertainment Media Research, Ubisoft, The Appointment Group and Delicious Digital & Sound.

The day will offer detailed studies on arguably three of the biggest brand partnerships of this or any other year, including Starbucks' signing of Paul McCartney - with Starbucks Entertainment CEO Ken Lombard offering an opening keynote,

followed by a Q&A session - as well as O2's multi-million-pound sponsorship of AEG's brand new venue complex, The O2. In turn, Microsoft will outline the strategy behind its Ignition programme, in support of new talent.

Among the other key topics on the day will be the issue of how brands and music companies can measure the effectiveness of their partnerships, while the day will kick off with a session looking at the challenges facing those looking to build partnerships, asking how effectiveness can be measured.

And, at the heart of the day, will be two research sessions, one offered by Entertainment Media Research and the other by TNS.

Entertainment Media Research's session will highlight its newly-launched market research tool PopScores, which it describes as "a monthly barometer measuring the emotional connection between artists and consumers". The organisation will highlight the tool's capabilities by presenting two case studies and will also give an insight into new research indicating the key attitudes between music and brands in 2007.

In a session called Evaluating

Music Sponsorship, TNS will unveil the results of a study called musicScope. A joint venture between TNS' specialist sponsorship division TNSSPORT and TNS Omnicast, the survey has been developed to evaluate the performance of live music sponsorship among its core 16-34 demographic.

At MusicMeetsBrands, TNS will show how the study examined last summer's music festivals to determine how effective live music is in developing brand recognition.

Music Week editor Martin Talbot says, "Last year's Music & Brands was an unqualified success from beginning to end - and this year's line-up of speakers is as strong, if not stronger. We really are looking forward to doing what we thought would be impossible, and topping the quality of speakers this time round."

The day will kick off with a session with Starbucks Entertainment's Ken Lombard and climax with an evening showcase featuring performances by Dizee Rascal, Newton Faulkner and Amy Macdonald.

The latest names to be added to the list of top-notch speakers are Harvey Goldsmith, in his role as one of the leaders of experiential marketing company Ignition International, together with Susie Armstrong, marketing manager, music, for EA games.

For more information on the conference, contact co-ordinator Imelda Bamford at imelda@musicweek.com or call +44 (0) 20 7921 8300.



Ken Lombard: opening keynote speech

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National Sales Team of the Year: Virgin Radio Station of the Year: 300,000 T&S: 1074 The Quays Station of the Year: 300,000 -

1st TSA: Gylfiast.
 Station of the Year - 1st TSA: TalkSport
 Entertainment of the Year: Bill Riley TalkSport
 Radio Presentation: Newcomer(s) of

the Year: Tom Braxton, The Saint
Radio Presenter(s) of the Year: Adam Carolla, 974 Rock FM
Radio Station Sound: 10.3 Radio Arc
Radio News Award: Key 103
Radio Programme or Feature of the Year: W/come to Liverpool 8 - Radio City
Radio Station Creative Award:

WYCR GPS 106-108 Real Radio
 Creative Team: Radio Technical Innovation Award: TalkSport
 Radio Digital Station of the Year: Goydar.

Radio Social Action Award: Star Cambridge
 Liams Mile
The Nell Robinson Memorial Awards: Nikki Murray, 974 Rock FM
 The Arqiva/IRN

Newslink Special Award: Aelia Voller, Magic
The Arqiva Gold Award: TalkSport
The RadioCentre Chairman's Award: The Jazz

Richard Park on course to grasp Global ambitions, as speculation grows over Virgin Radio flotation plans

Suitors eye up Virgin

Radio

by Paul Williams

Richard Park could finally get his hands on Virgin Radio after leaving Emap to join ambitious new radio group Global Radio as executive director.

While group programme director at Capital in the late Nineties, Park failed in a bid to buy the station from Richard Branson after being thwarted by the competition regulators. But his move to Global Radio now opens up the possibility of him winning control of Virgin because Global has already agreed a £370m deal to buy Chrysalis Radio from the Chrysalis Group, which is now being linked with a move on other radio assets.

Virgin Radio, which happens to have Park's son Paul Jackson as its chief executive, is unique among commercial radio properties in the UK as it is the only national analogue service playing mainstream music.

Virgin owner SMG has already announced plans to float the station this autumn. However, analysts and sources now suggest SMG, the Virgin Group and Global - under former ITV chief executive Charles Allen - could end up controlling Virgin Radio in a consortium.

"There is speculation a deal is going to happen where Virgin gets owned by the Virgin Group, SMG and Global, but what we don't know

is what each share will be," says analyst Richard Menzies-Gow of Dresdner Kleinwort Wasserstein.

Menzies-Gow notes a key factor in any move on Virgin Radio by Global - or anyone else - will be Richard Branson's attitude. If Virgin is sold by SMG it would trigger a contractual clause in which the Virgin Group would have the right to take back the Virgin name, although Menzies-Gow says the forthcoming IPO is not affected by this. "It will take someone to convince Richard Branson they should partner to control Virgin Radio and together they can create a lot more value," says Menzies-Gow, who believes Global will look at buying some of Emap's radio assets, given the media group is in "a state of flux with no CEO and questions about what is happening with radio and the B2B business".

Global Radio is part of the Global Talent Group, led by chief executive Ashley Tabor, who at his first taste of radio in the Nineties as executive assistant to then Capital Radio head of programmes Clive Dickens. Dickens, who was part of the Capital negotiations to

buy Virgin Radio, believes the Virgin and Chrysalis Radio brands are suitably paired. "Galaxy is primarily for young female listeners, Heart more mature female listeners, LBC talks and Virgin is for adults, with a male bias. In London, Heart and Virgin are very complementary brands in terms of what advertisers need," he says.

Park spent five years at Emap. His last two years with the group were in London's Magic 105.4 where he took the station to number one among commercial players several times. In the latest Rajars for quarter one 2007 the station regained the commercial crown from Heart with an unrivalled 180m reach and 3.9% share.

Park says he is unable to discuss his move at present because of contractual reasons. But his former Capital colleague Dickens, now at Absolute Radio, says the switch to Global will allow him to work across a portfolio of stations rather than on one. "He will also have an involvement beyond just being an employee." For Richard it's that big leap into the entrepreneurial radio sector rather than being a hired hand," says Dickens.

Menzies-Gow adds, "Richard Park has just been a consultant at Emap and he went in to build Magic into a healthy London station and maybe he feels his job is done, while Global is clearly going to be a player in UK radio." paulw@musicweek.com



Travis (pictured) closed the 2007 Arqiva Commercial Radio Awards last Monday, performing a set that mixed tracks from new album *The Boy With No Name* with 1999 single *Why Does It Always Rain On Me?*.

Earlier in the day, Magic FM managing director Andrea Viller won the prestigious Arqiva/IRN Newslink Special Award, after leading the station to the position of number one commercial radio station in London.

Other winners at the awards, which recognise the best in commercial radio, were GCap's

digital station The Jazz, which won the special chairman's award; Goydar Radio, which followed its digital radio station of the year win at April's Sony Academy Radio Awards by winning the equivalent award at the Arqiva awards, and Blackpool station 97.4 Rock FM, whose Adam Catterall was named presenter of the year. However, the day was dominated by ITV station TalkSport, which won five awards.

The ceremony took place at the Royal Lancaster Hotel in London and was hosted by Virgin Radio's Christian O'Connell.

James: future live music fan

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Report sends bold message to Ofcom

RadioCentre CEO Andrew Harrison has urged the commercial radio industry to be bolder and speak as one, as his organisation unveiled its submission to Ofcom's "Future Of Radio" consultation.

In one of the organisation's key interventions in its brief history, the RadioCentre responded to the consultation on behalf of its 320 members across UK commercial radio.

RadioCentre suggests the rapid pace of change in the market demands "faster and more radical" approaches than Ofcom is currently proposing. It puts forward three key proposals:

- that the deregulatory programme that Ofcom identifies should start immediately;
- that there should be a new self-regulatory approach to localness;
- that the radio industry needs to chart its own digital future, with the creation of a cross-industry and working group to plan when and how the radio industry should

become fully digitised.

The response also covers the RadioCentre's concerns over the maintenance of radio stations' formats; recommendations for the maintenance of format restrictions on national analogue radio; and recommendations on rules for media ownership.

Harrison explains that the RadioCentre response, which comes after a successful UK Music Week, spanning commercial radio, and almost a year to the day after the formation of the RadioCentre, represents a show of strength for the nascent organisation.

"The whole intention of the RadioCentre is: can we join up the dots across the radio industry?" he explains. "This is a good example of that coming through in practice."

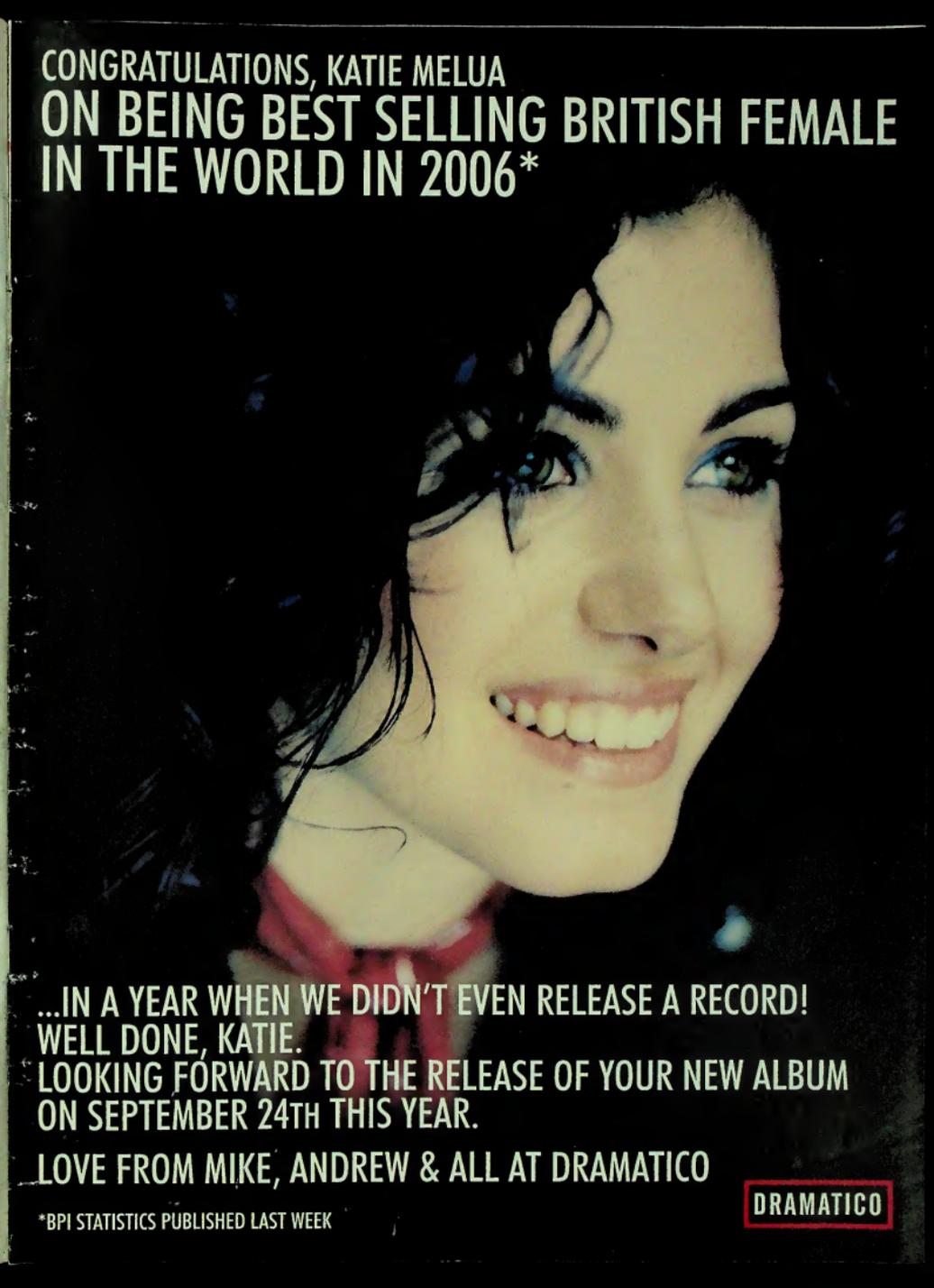
"It doesn't matter whether it is UK Music Week or a joined-up response to a regulator, the sector has to join up and speak clearly.

And our job is to co-ordinate that," he adds. "The sector has to work closely together."

Ofcom will now consider all suggestions, and will publish its response to these in the autumn. Harrison says that he is optimistic that RadioCentre's suggestions will be taken on board. "They [Ofcom] say - and I believe - that this is a genuine consultation," he says. "Our report has some ideas that they need to consider seriously."

The RadioCentre's 70-page report was based on findings from The Big Listen, a three-part programme of engagement with commercial radio listeners, ending in an online poll of commercial radio listeners.

Findings include: 91% of respondents agree that "radio is an important part of my life"; 88% say that "radio should be on as many devices as possible"; and 85% decide that radio is "the first place I discover new music".



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Eco-friendly Live Nation and Mean Fiddler create environmental roles

Industry takes first steps to reduce carbon footprint

Environment

by Adam Benzin

Two of the industry's most prominent music promoters are taking positive efforts to reduce their own company's carbon footprints in the wake of Live Earth by appointing environmental specialists.

In a move he believes is a first in the live sector, Mean Fiddler managing director Melvin Benn has appointed a sustainability manager for his company. Hot on his heels, Live Nation UK managing director Stuart Galbraith told the launch of the Julie's Bicycle initiative last Friday that Live Nation is on the verge of appointing its first envi-



Flour fillers: last year's Download Festival generated 700 tonnes of landfill waste

ronment management executive.

Mean Fiddler has hired Megan Jones, who previously worked in Australia undertaking event management and sustainability work on the Peats Ridge Festival in Glenworth Valley near Sydney. She will be charged with "monitoring and auditing the company in her newly-created role."

"I've brought in someone to effectively make fairly straightforward, simple changes, but changes that - unless somebody's focusing on them - nobody would make," says Benn. "Things like making sure that we're ordering the right paper or cleaning materials, and recycling what we can recycle."

Green concerns: Mean Fiddler will look at auditing and changing its environmental impact, from use of cleaning materials and vehicles to processes at festivals

"Her role is to monitor and audit the entire year, with a view to changing for the future. And that's auditing how we use things like vehicles, generators and computers, and just having that as a specific role."

Meanwhile, Galbraith says he was prompted to act after discovering that last year's Live Nation-staged Download Festival generated a litter bill of £250,000 - double the amount budgeted - and 700 tonnes of landfill. Explaining his new employee's role, Galbraith says, "He will take an audit of our business over all of the UK, and he will look at all our processes across the 70 venues, the tours we promote, and the festivals we run." Galbraith adds that he expects the appointment to quickly pay for itself in salary terms.

Live Nation is already working with an environmental consultant

to ensure that the new building which it is moving into this autumn will be as carbon neutral as possible, and the company - which co-produced last weekend's Live Earth shows - is attempting to move without throwing out a single piece of furniture that cannot be recycled.

Benn, however, says that, far from being a cost-cutting exercise, the appointment will leave him out of pocket. But he adds that it is a small price to pay for the long-term benefit it will deliver.

"I've taken this on as an on-cost rather than something which cuts cost," he says. "But the benefit in staff morale is a positive argument for doing this. It's important that people like me, both within the industry and within the festival community in particular, are seen to be doing this sort of thing."

"We have the best part of 500,000 people come to our events during the course of the year, and it will have a trickle-down effect."

Benn says the appointment will deliver immediate environmental impact, unlike Live Earth. "I've got some sympathy with Bob Geldof's point of view," says Benn of the Live Aid and Live 8 co-founder, who has criticised the July 7 event. "There's no initiative or plan that comes out of it. It's a one-off, whereas what I'm doing is personally taking responsibility."

Unsurprisingly, Galbraith disagrees with that assertion of Live Earth. "Even if we can make a couple of hundred million people turn off a lightbulb, it will have achieved something," he says. adam@musicweek.com

Digital fails to plug sales gap

The IFPI predicts that sales of digital music will make up 20% of total sales by the end of 2007 - double the share for 2006 - despite admitting that the "holy grail" of digital sales offsetting the decline in physical is still not in sight.

Global trade revenues fell 5% to \$19.6bn (£9.72bn) in 2006, of which 11% came from digital, up from 2% in 2004, according to the IFPI's Recording Industry In Numbers 2007.

However, while digital sales have grown, physical sales have fallen by more than expected, dropping 11% between 2005 and 2006. Indeed, the report reveals that Japan and South Korea were the only countries where an increase in digital sales offset the decline in the physical market.

"These two countries were also among the 12 markets that bucked the trend in overall global decline, joining Russia, South Africa, Ireland, Argentina, Indonesia, Hungary, Malaysia, India, China and Venezuela as markets that saw growth in 2006."

The IFPI bullishly dismissed earlier predictions that global digital sales would reach 25% of the total market by 2010 as "conservative," predicting instead that digital sales could reach 20% of total sales by the end of the year.

While the UK market fell 7% in retail value terms, bought on by falling CD prices, competition for shelf space and a struggling retail sector, it fared better than Italy or France, which have seen drops in trade values of 11% and 10% respectively.

IFPI director of market research Gabriella Lopez says the American market has suffered a similar fate. "In the US sales aren't as strong, the market was heavily hit last year with high street retailers such as Tower Records closing and an increasing competition for shelf space and for 'wallet share'," she says.

This view was backed by Nielsen SoundScan figures, released last week, which revealed that 2007 album sales in the US were down 15.1% for the half year.

Globally, the IFPI admits that piracy is still a problem, but insists that efforts to stem its increase have been successful. While fleshing decreased only 2% between 2002 and 2005, broadband usage has grown 37% in the same period.

TRADE VALUES OF TOP 10 COUNTRIES
US \$6.49bn (£3.22bn)
Japan \$3.56bn (£1.77bn)
UK \$2.05bn (£1.02bn)
Germany \$1.4bn (£0.70bn)
France \$1.12bn (£0.56bn)
Canada \$530m (£263.12m)

Australia \$403m (£200.09m)
Italy \$335m (£167.5m)
Spain \$327m (£163.36m)
Mexico \$296m (£147.8m)
Source: IFPI

Decline in youth audience rings BBC's alarm bells

The BBC has rung alarm bells over what it recognises as a sharp decline in the number of young people tuning into Radio One.

In the newly-published BBC Annual Report, the Corporation acknowledges the station remains a "key route" for the BBC to reach the young with 53% of Radio One's audience not listening in to any other BBC radio service. However, within the station's target audience of 15 to 29-year-olds, it reveals reach has fallen for the second year in a row.

As the report notes, falling radio audiences in this demographic are being felt across the radio industry, although it says Radio One's decline is more pronounced. It hopes increased listening via digital platforms, particularly

among the 15 to 29 audience, may counter this drop over time.

Despite the audience declines, a Radio One spokesman underlines the important role the station plays for the Corporation in attracting the youth market. "As the Trust pointed out, Radio One is the key route for the BBC to reach young with 63% of 15 to 29-year-olds who listen to Radio One not tuning in to any other BBC radio service," he says. "As of the latest Rajar results the station had a share of almost 27%, our highest among this demographic for seven years. Our reach is still very healthy, with 4.84m 15-29s tuning in each week."

The annual report also highlights long-held concerns by commercial radio that both Radio

One and Radio Two's content too often moves away from their public-service remit to broadcast what it views as populist programming in the pursuit of securing his audiences.

These complaints have now been raised in the new annual report, in which the Corporation acknowledges the distinctiveness of the two stations is of particular concern for commercial groups. In response, it says when finalising the narrow remit and reviewing the service licences for both networks it will consider whether the stations could do more to clarify the sources of their distinctiveness and contribution to the BBC's public purposes.

Revolutions last year about the generous salary packages of BBC

radio presenters such as Chris Moyles, Jonathan Ross and Terry Wogan only added to complaints from commercial radio about the way the Corporation operates, a fact also recognised in the new report. The BBC Trust notes in the study, "Over the year, talent costs have emerged as a significant issue for BBC radio, and a source of concern to the public and commercial operators."

The report adds this issue has been built into the BBC's forward plan of value-for-money studies - part of the BBC Charter - which will include the BBC Trust carrying out a study into the Corporation's role in the talent market. This aims to ensure that the BBC is generating the greatest value for audiences.

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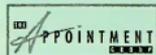
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Programme

09.30 **Keynote: STARBUCKS & HEAR MUSIC**

Ken Lombard - CEO, Starbucks Entertainment

10.15 **Panel: BLESSED UNION OR ROCKY MARRIAGE?**

Giulio Brunini - CEO, BrandAmp

Jim Camping - SVP Marketing Partnerships, Live Nation

Matt Black - Owner/Artist, Ninja Tune/Coldcut

Les Ottolenghi - President, INTENT MediaWorks

Geoff Gray - Group Managing Partner, Naked Communications

11.05 **Coffee**

11.35 **Panel: WHO OWNS THE GOLD?**

Eric Harle - Manager, DEF Management

Marcel Engh - Vice President, Brand Entertainment, SONY BMG Europe

Justin Shukat - GM & Partner, Primary Wave Music Publishing

Theo Gupta - International Music Manager, T-Mobile International

Tony Wadsworth - Chairman & CEO, EMI UK & Ireland

12.25 **Research: ENTERTAINMENT MEDIA RESEARCH presents "PopScores"**

12.40 **Lunch**

14.00 **Research: TNS/MUSICSCOPE presents "Evaluating Music Sponsorship"**

14.15 **Case Study: THE OZ**

Amanda Jennings - Head of Sponsorship, Oz

Jessica Koravos - Managing Director, AEG Enterprises

15.00 **Panel: BREAKING THE B(R)AND - GRASS ROOTS MARKETING**

Pete Hutchison - Founder, PeaceFrog

Angel Gambino - VP Music, Bebo

Andy Griffiths - Head of Communications, Diesel UK

Chris Chinaloy - Brand Manager, BOSS fragrance and skincare at P&G Prestige Products

Gary McClarnan - Director, Sparklestreet HQ

15.50 **Coffee**

16.20 **Panel: COMPUTER LOVE**

Phil Guest - MD, Habbo UK

Sergio Pimintel - Music Licensing and A&R Manager, Sony Computer Entertainment Europe

17.00 **Case Study: MICROSOFT & IGNITION**

Richard Winn - Manager of Artist Development, Zune, Microsoft Corp

17.30 **Time to party at the evening reception!**

Join us for the MusicMeetsBrands evening session. Dizzee Rascal, Newton Faulkner and Amy Macdonald (pictured left to right, below) are all playing, the drinks will be flowing and it's a perfect time to network!



Get the full low down and register now at www.musicmeetsbrands.com



The Faroe Islands, a rocky music scene 174 miles northwest of the British Isles

A hive of home-grown music activity, the remote Faroe Islands are making a significant musical bid for international recognition. *Paul Sullivan* goes north to look behind the scenes

The in sound from way out

Located in the eye of the stormy North Atlantic between Scotland, Iceland and Norway, the 18-island archipelago known as the Faroe Islands are famed for their brooding landscapes, Viking heritage and turf-roofed houses. Not so well-known is the country's burgeoning pop and rock scene, although with increased investment and a thriving pool of talent, that looks set to change.

Music, especially singing, has played a role in Faroese society since time immemorial, but in recent years, thanks to a trickle of internationally successful acts such as Eivør, Teitur, Týr, 200, SIC, Brandur Enni, Lena Andersen and Hogni Lisberg, the Islands have become increasingly recognised as a potential source of contemporary talent.

"The music scene here is extremely diverse these days," says Eðlís Jacobsen of anarcho-metal outfit SIC. "We have everything from singer-songwriters to metal bands, jazz, blues, country, folk and so on. Even though the bands play popular genres, they still do it their own way and this is what makes these acts special."

With an array of burgeoning acts, the mid-Nineties proved pivotal for Faroese music. "Prior to that, one would only hear cover bands and some traditional Faroese acts that were good but in no way international," continues Jacobsen. "Since the mid-Nineties the scene has grown bigger and better. Bands have more respect for themselves and

their music now; thus the sudden interest in Faroese music."

A potent force behind the burgeoning interest in homegrown music were Clickhaze, a band that helped modernise the scene with a hip mix of trip-hop and indie rock. The group subsequently spawned individual talent such as world/folk singer-songwriter Eivør Pálsdóttir (the Faroes' biggest international export to date) and rocker Hogni Lisberg.

Former Clickhaze guitarist Jón Týrl, meanwhile, went on to produce the highly acclaimed G! Festival, an event that has been exposing local talent to international visitors for the past six years.

"One of the principal catalysts for the current scene was the likes of Teitur, Clickhaze, Eivør and Týr quitting their day jobs and taking on a music career without a safety net," comments Týrl.

"They didn't get an education first or take on a civil career at the same time. They just threw themselves into becoming aspiring professional artists, and that acted as a role model for other musicians, and changed the whole concept of being a musical artist in the Faroes."

As a result the Islands have been generating more and more success stories. Along with Boys In A Band making the national finals of the Global Battle Of The Bands contest in 2006 and going on to play Denmark's Spot, Iceland's Airwaves and

Roskilde, political punk posse 200 have gained international momentum at festivals such as Roskilde and Scotland's Rock Ness.

The success of local talent has by no means been limited to festival appearances, with Teitur taking the title of Best Singer at the Danish Music Awards earlier this year while Gestir have landed a distribution deal in Denmark and a booking deal for Europe.

Artists such as Eivør Pálsdóttir, meanwhile, have also been going from strength to strength internationally, winning Best Vocalist and Best Album at the Danish Music Awards and recently recording with the "Godfather of Irish music", Donal Lunny.

Outside help is inevitably required to help smaller, more isolated countries reach an international level and the Faroes are no exception. With just 48,000 souls, the home-grown music business is not supported by a vast infrastructure of its own, like neighbouring Iceland, which has six times the population. But the Faroes have developed what they need to get by, rather than throwing funds and energy at projects that might eventually become superfluous.

Such an approach has left a few gaps, particularly in terms of management, live venues and local professional studios, though many of these are now starting to be filled.

"When I began managing Teitur, no artist from the Faroes had been signed to a label outside, even in Denmark," recalls Christian Ulf-Hansen, who also manages local cinematic rockers Gestir.

"Most people had no idea where the Islands were, so we felt a bit like the Jamaican bobsleigh team at the Winter Olympics when going overseas. There was no help from the Faroese government at that time. We got where we are by committing to international touring, moving to London, and using the internet to get a worldwide deal with Universal US. We spent the first six months almost exclusively on tour in the US."

Though many contemporary Faroese artists are seeking deals with external labels, most owe their first break to legendary local label Tutl, a musician-owned enterprise in operation since 1977.

Tutl has released a spread of local and international sounds over the years incorporating folk, jazz, pop and rock to classical, country and gospel. The label has played a major role in giving musicians a chance to record and publish, providing an international audience via their online outlet, and

We regard music as very important in many different aspects - it's an important part of Faroese identity, of our brand, of our nation and as a business opportunity

Elin Heinesen, FIE managing director

actively promoting records and live acts while building networks abroad.

"From our point of view, it is nice that we have been left alone by majors and outside influences to a point," reckons Tuti co-founder and veteran jazz composer Kristian Blak.

Blak explains: "Tuti is interested in collaboration with major labels, of course, but not in being third-world providers – as in exporting without retaining contact with the musicians. Musicians decide themselves where to go, but as a company we like to keep our best musicians together, and through this we become stronger.

Our main strength is our diversity. Our main weakness is a lack of a music-industry office with professional full-time personnel. We are working on this, but we need investors. The younger generation of musicians are ready to tour more than ever but we have to build up contacts worldwide, and locally too."

Most of the Faroe Islands' music infrastructure is located in the diminutive Faroese capital, Tórshavn, a picturesque harbour town that is small in size but big on intimacy, charm and friendliness.

But, while some of the bands live abroad, such as Teltur and Gestir in London, Hogni in Denmark and Lena Andersen in Canada, many of the acts hail from or around the tiny town of Gøta, where the indefatigable Grót organisation – run by musicians and passionate parties – fought to modernise the Faroese music scene in the Nineties and which hosts the GI Festival.

The relative dearth of music-business infrastructure is slowly being addressed, as the potential for international success is recognised at home as well as abroad. Tórshavn's city council recently announced a new dedicated live music venue in Tórsgøta, a "cultural street" that already boasts a youth club with rehearsal rooms for local bands, a small stage, a bar, nightclub, national theatre and newspaper offices.

The Faroe Islands Enterprise, a public organisation that carries out the chosen national policy regarding trade and industry, has supported the Faroese music scene for a long time, but in 2005 took a leap of faith by allocating approximately half a million DKK (£45,000) a year to support music-business development in various ways – an extensive slice of the overall budget.

FIE has helped fund and devise strategies such as GI, Funky Faroe Islands – a marketing showcase in London aimed at introducing Faroese designers and musicians to British tastemakers – and the Atlantic Music Event which is a collaboration between the Nordic House, FIE and Tuti that showcases Faroese acts to Nordic countries.

FIE managing director Elin Heinesen says, "We regard music as very important in many different aspects, it's an important part of Faroese identity,

"Most people had no idea where the Islands were, so we felt a bit like the Jamaican bobsleigh team at the Winter Olympics when going overseas"

Christian Dii-Hansen, manager

of our brand as a nation and as a business opportunity. It is part of Faroe Islands Enterprise's main function to encourage innovation and enterprise – and that includes encouraging a growing music business on the Faroe Islands."

Other official organisations, such as the Faroese Music School and local councils, have all played a major role in the training and education of musicians, and in providing a vibrant and creative environment for young musicians.

The Nordic House, founded in 1983, promotes Nordic and Faroese culture and has been integral to the local music scene's development. The organisation has been actively attracting Nordic, European and International acts to its Jazz, Folk and Blues Festival for many years. It also organised and hosted Prix Føroyar, a contest between acts with original material, and the Atlantic Music Event, which promotes Faroese and Nordic acts to industry representatives abroad.

Other Nordic countries have obviously offered a spread of music and business models. Iceland's progressive music policy, music showcase approach (Iceland Airwaves) and support schemes for touring (Lofbrú) have proved inspirational, as has Sweden's development of their mainstream pop industry and Denmark's recent public and national investment in music.

"There has been a change in recent years in the perception of music from an investment perspective," claims Nordic House project leader Urd Johannessen. "Although one could say that few companies put big money into music in order to get a return in the traditional financial way. Rather, they see it as a way of nurturing the wishes and needs of their younger target audiences and customers, and in return they hope to gain the trust of these groups and establish their companies' brands in the minds of these audiences.

"The fact that Faroese acts get more international exposure is a sign to everybody that the Faroe Islands may benefit from music as much as from any other products."

There is no doubt that the biggest breakthrough on an international level is GI! Set in the picturesque seaside village of Gøta amidst emerald green mountains and a rippling sea, the event has attracted a host of outside visitors and industry moguls to the Faroe Islands via a mix of great local and international acts, stunning landscapes and a friendly, vibrant atmosphere.

Last year a fifth of the entire Faroese population turned out for the event and this year's GI looks set to be the busiest yet, with headline acts like Natasha Bedingfield and Guilemots from the UK, The Dixie Hummingbirds from the US and Nephew from Denmark. Little wonder local confidence is at an all-time high.

Music & media

From web-based TV to more traditional channels, *Music Week* profiles the fast-developing media coverage of music in the Faroe Islands

The principal national public broadcasting company in the Faroe Islands is Kringsvarp Føroya, which owns Útvarp Føroya (Faroese Radio) and Sjúonvarp Føroya (Faroese TV).

This network is supplemented by independent radio stations including Rás 2 and Lindin, a Christian community radio channel, newspapers such as *Sosialurin* and *Dimmalætting* and websites including www.planetfo (owned by *Sosialurin*).

It seems that radio and print are giving more support than TV. Radio station Útvarp Føroya focuses on music and often has musical guests on its programmes, and broadcasters there are allegedly in the process of implementing a rotating playlist which, among other things, will assure a certain amount of airplay for Faroese music. One of the key presenters in terms of local music is Ríni Jákupsón.

"The Faroese media is growing more supportive of the local scene," he comments. "The two largest newspapers, *Sosialurin* and *Dimmalætting*, have some enthusiastic journalists, Niels Uni Dam, Uni L Hansen and Jan Lamhug in particular, who cover the scene in a way that hasn't been done before. The lack of in-depth reviews used to be a real problem. It's a small country, and people tend to shy away from giving their honest opinion, because you might run in to the band you reviewed the next day. Thankfully most releases get a proper review these days."

Niels Uni Dam, musical editor of *Sosialurin*, also runs www.planetfo, a music-related, youth-oriented website, which gets somewhere between 20,000 and 30,000 hits a week.

"Our numbers vary depending on how interesting the scene is," he says. "We are also part of portalfo, the most popular Faroese website with about 350,000 hits a week. The biggest music stories from planetfo are mirrored on portalfo. We bring Web TV on the festivals, AME, Major Awards, which we also arrange."

GI Festival's Jon Tyril claims the scene still needs to penetrate further into public radio and TV, as well as into business, government and institutions. "We still have a public TV that does not broadcast Faroese music and a public radio station with no confirmed goals of supporting new talent. There are so many things to do, the battle has just begun really."



Leading northern stars (left to right): Teltur was declared best singer at the Danish Music Awards while alt-metal outfit SIC have also been making waves

Tracklisting
1. Teitur - Louis
Lous
2. Boys In A Band -
Secrets To Conceal
3. Eivør Pálsdóttir -
Trees In The Wind
4. Hogni Lisberg -
Morning Dew

5. Lena Andersen -
Let Your Scars
Dance
6. R-Boys - Fjoelini
Standa Uti
7. 200 - Tap Stóra
Bankaráló

8. SIC - To Dare To
Risk To Regret
9. Budam - Snake
Charmer
10. Deja Vu -
Confused
11. Gestir - Hvørt
Fótáfat



Northern stars: music from the Faroe Islands

Music Week highlights 11 of the hottest acts from the Faroe Islands, all of whom are featured on this week's CD



1. Teitur - Louis Lous

Teitur released his debut album entitled *Poetry & Aeroplanes* in 2003. Initially playing intimate acoustic shows, he slowly fleshed out his live performances with a band and the occasional string quartet, and he now has over 350 shows under his belt, including more than 150 in the US. Teitur's sophomore album, *Stay Under The Stars* debuted in the Top 10 in Denmark and he has backed it up with extensive touring that has included dates with Rufus Wainwright and John Mayer. He has also co-written with Corinne Bailey Rae. His third album, *Káta Horni*, has been recorded in Farøese.
Website: www.myspace.com/teitur



2. Boys In A Band - Secrets To Conceal

Formed in September 2006, Boys In A Band made it to the Global Battle Of The Bands national finals in October 2006, eventually taking second place. In the short time since their inception the band have been lauded by the local press and also won the prize for best new band of 2006 at the annual Planet Awards. With influences that range from Dylan and Hendrix to Franz Ferdinand and The White Stripes, the band are known for their raw and energetic live shows and their distinctive dress code.
Website: www.myspace.com/boysinaband



3. Eivør Pálsdóttir - Trees In The Wind

Eivør Pálsdóttir has been performing abroad from the age of 12. As a young teen, she performed with local bands and musicians, but soon became a driving force in the contemporary music scene, first with *Clókakvæ*, then as a solo artist. As comfortable performing a rock tune or Farøese ballad as a classical aria or jazz number, she is one of the most compelling live experiences the Farøes has to offer. Eivør recently finished recording with the so called "Godfather of Irish music" Donal Lunny.
Website: www.myspace.com/eivorpalsdottir



Wealth of talent from the Faroe Islands: (from top) 200, Budam, Boys In A Band, Lena Andersen

4. Hogni Lisberg - Morning Dew

He started his singer-songwriter career in 2003 releasing the album *Most Beautiful Things*. Hogni released his second solo album, *Morning Dew* in 2006. The album spawned two number one hits in the Farøes and won the album of the year award at the Farøese Planet Awards. Hogni opened for Badly Drawn Boy and Paolo Nutini in Copenhagen and will be performing at this year's Rockside Festival in Denmark.
Website: www.myspace.com/hognilisberg

5. Lena Andersen - Let Your Scars Dance

Andersson grew up in Canada from the age of two until she was 17. Her father is Canadian-Norwegian and her mother Farøese. In 2000 Lena recorded three songs with

Danish Grammy Award-winning producer Óli Poulson. The single *I Still Love You* became an immediate hit in the Farøes. Building on that success, Lena decided to record an album which Poulson produced. Entitled *Cant Erase It*, it was released in the autumn of 2005 and was named album of the week on Danish national radio. Following the release of the album Lena supported American singer Beth Hart on tour and she was chosen to open for Roky Music when they visited Denmark in 2005. Andersen has just released a new album entitled *Let Your Scars Dance*.
Website: www.myspace.com/lenamusicroom

6. R-Boys - Fjoelini Standa Uti

A multi-instrumentalist with industrial roots currently based in London, R-Boys will be touring throughout 2007.
Website: www.myspace.com/jensthorsen

7. 200 - Tap Stóra Bankaráló

Farøese trio 200 - three albums into their career - play deafening old school punk rock with satirical lyrics about Farøese independence from the Danish Empire, domestic political stupidity, Christian right wing Taliban fundamentalism and homophobia. You might say they're a tad, um, political. All their lyrics are Farøese and sung with Elvis-on-speed style vocals, but don't worry, their ralling guitars and visceral thrashings are easy to interpret.
Website: www.myspace.com/200bandy

8. SIC - To Dare To Risk To Regret

Though they formed in 2002, SIC really hit their stride with a stellar band line-up in 2005. Largely reckoned to be the most potent thrash metal band in the Farøes, their extreme and powerful performances - not to mention their "vulgar appearance" - have made them kings of the Farøese metal throne. Together with engineer/producer Tommy Hansen they recorded their debut album, *Pandemonium*, in Denmark.
Website: www.myspace.com/sicsic6

9. Budam - Snake Charmer

The singing son of a sailor and a former jazz musician, Budam is the island's foremost songwriting storyteller. His influences vary from Miles Davis and John Coltrane, to sailor stories about whales conversing with sailors, apocalyptic storms blowing ships from Africa all the way to Greenland and not so apocalyptic prostitutes blowing drunken sailors. Tom Waits, Leonard Cohen, Nick Cave and Laurie Anderson can all be counted as influences. His recent performances at Spot garnered glowing reviews and his long-awaited album *Stories Of Devils, Angels, Lovers And Murderers* will be released this year.
Website: www.myspace.com/budam

10. Deja Vu - Confused

Formed in September 2000, Deja Vu's main claim to fame is competing in the Farøese Prix Froyar competition in 2003. Since then they have toured Scandinavia, performed for the Queen of Denmark and released a critically acclaimed debut album, *A Place To Stand On*. Inspired by bands like Pink Floyd, Radiohead, Elbow, Sigur Rós and Peter Gabriel and the sounds and atmospheres of their island culture, they create a dreamy, ethereal rock vision that's equal parts melody and melancholy.
Website: www.myspace.com/dejavusite

11. Gestir - Hvørt Fótáfat

Gestir sings his lyrics in Farøese and boasts a distinctive cinematic and classical style. In April 2003 (six months after the band was formed), they won the biggest musical contest in the Farøe Islands and have since played in Denmark and Iceland. The band's debut album was released in July 2006, titled *Burtur Frá Toftunum*, it contains traces of Radiohead, Peter Gabriel, soundtrack music, Sigur Rós, Jeff Buckley plus folk and classical influences. The album landed them a worldwide management deal in London with Plan C, a distribution deal in Denmark and a booking deal for Europe.
Website: www.myspace.com/gestir



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David Cameron's support on copyright term extension is welcome, but he must not stifle our art

Beware of the sting in Cameron's tail

EDITORIAL
MARTIN TALBOT



David Cameron planted an important stake in the ground last week. In committing to an extension of term in sound recordings, he put the ball directly back in the court of the current ruling Government. Now, buoyed by Cameron's backing, the industry can – and should – bring pressure to bear.

Of course, the promise came with a sting in its tail, albeit a mild one. Cameron is a smart cookie; he knew full well how his call for greater social responsibility from the music business will play in Middle England, the shires and the back benches. *The Mail* will love it almost as much as it adores Prince.

But it remains a pretty empty plea. Certainly, the music business cannot win: support mo'fo' and ho' rap and Middle England is up in arms; curb it and the industry can only fall prey to the anti-censorship lobby.

And, indeed, Cameron can't have it both ways. He is right to support creativity, but creativity comes at a price, at the right to express views and opinions, some of them unpalatable.

Don't get the wrong idea. For me, the world would be a far better place without the kind of rap or hip hop, which glamourises violence and aggression towards women, gays, or anyone else for that matter. But

restricting creators, limiting them by creating boundaries outside of which they cannot venture, can only strangle creativity.

But it is currently a non-issue for the UK music industry. The most extreme, most violent forms of hip hop are not British at all; they are an American disease.

Cameron's plea already feels outdated, too. Even in the US, consumers are voting with their wallets against the wave of misogynist, violent rhymes.

Instead, perhaps, Cameron should look towards games, movies, footballers, TV shows such as *Big Brother* for creating a get-rich-quick, celebrity-obsessed, "me, me, me" culture. Not to mention, of course, a former prime minister who, in November 1997, declared, "There is no such thing as society."

Where the music business can make a difference is through initiatives such as *Julie's Bicycle*. We remain part of an industry which revels in horrendous excess, partly a function of habit.

As the world changes, so can the music business, in ways which can prove cheaper, easier and beneficial to us all. *Julie's Bicycle* has the potential to lead that change. And its founding fathers and mothers should be admired.

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DOOLEY'S DIARY



Everyone is a bastard

Remember where you heard it: Ian Dury once famously observed, "There ain't half been some clever bastards." But for BPI deputy chairman Mike Batt it just seems everyone is a bastard – at least sometimes. The Wombles man almost stole the show at last Wednesday's BPI AGM in an amusing presentation in which he revealed he started off in the business as a songwriter declaring all music publishers bastards, only then to realise, "When I got my own publishing company I became a fully paid-up bastard myself." Then there is his experience with record companies – "bastards" and retailers – "bastards".

Despite such comments, EMI exec and BPI chairman Tony Wadsworth seemed rather impressed with the speech. "Thanks Mike," he declared from the stage, neatly adding, "What a bastard!"... Tony leader David Cameron was also in good form, too, mockingly noting, "I would have much rather had an invitation to the Brit Awards or Glastonbury, but I'm happy to put up with this gig instead."

However, one thing puzzles Dooley: why did he insist on bringing his own lectern to the meeting? Maybe he wanted to hug it. Later that evening, Cameron's former opposite number – Tony Blair – failed to appear, as er, rumored, in a reunion with his band

Ugly Rumours at the BPT's Rock The Boat bash with political types and others at Westminster. Unfortunately, he had to be in Seidghild for a final farewell to his constituents, after stepping down as an MP. Another missing person was the Cheeky squeeze of a certain Lembit Opik (who did turn up), while new Culture Secretary James Purnell also made an appearance, to introduce MP's brand MP4 for a set. This provided one of the highlights of the evening, with Feargal Sharkey making a rare return to the performance stage (left) by joining the band for a rendition of *Teenage Kicks*. Sadly, Dooley missed the historic moment, instead discovering another piece of history, that First Night chief John Craig had earlier won his

election to rack up 19 years and thus become the longest-standing BPI council member or all time, beating Steve Mason's 18 and a half years... While Universal opts for a month-by-month deal, has Sony BMG renewed its one-year *Times* deal with Apple?... The collapse of Fopp caused a great deal of wailing and teeth gnashing within the music industry. One silver lining, however, was that it enabled Dooley to discover the delights of *The Piss Flaps* and their anthem, *Save Fopp*. "Save Fopp," the intrepid artists sing, "Don't let it drop / Save Fopp / Oh what a shep / Don't let it drop / Save Fopp etc." Find it on www.myspace.com/fopp and feel inspired... Dooley enjoyed last Monday's Arqiva Commercial Radio Awards, but Simon Bates' recorded bit about the nominees went on so long that twice they got suddenly cut – much to the horror of host Christian O'Connell. "You don't ever fade out Bates!" he

stomped. Still, the Virgin Radio man was delighted so much radio types had gathered at the Royal Lancaster Hotel in London for the bash – some had even come from as far away as Ipswich. "Home of the intellectuals" as O'Connell billed them, adding, "They're very loyal listeners. Users have got webbed hands and can't find the search button." Just as well Ipswich Town fan Eric Nicolai wasn't in the room. Still, he won't care – he has become one of the first people in the UK to be shipped an iPhone... Katte White, one half of hotly-tipped duo The Ting Tings, has concluded a long-term global publishing deal with Sony/ATV Music Publishing just a month after signing a recording deal with Columbia. Pictured below putting pen to paper are (left to right): Sony/ATV A&R manager Flash Taylor, Out There Management's Steven Taverner, Jules de Martino, Katte White and Sony/ATV MD Zak Sanghvi.



Leaving through the latest issue of *Uncut* magazine, Dooley was delighted to discover, via a *Quin* With No Name advert, that *Music Week* awarded Pope Deluxe's album *Spare Time* Machine an impressive four stars. Except, of course, that we don't rate albums in stars or indeed any numerical system...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: Paul Weller says he will defy the smoking ban and smoke more on stage, ex-Guns N' Roses guitarist Slash was seen smoking on stage, and hundreds of would-be rockers are expected to defy the ban. Rock 'n' roll? No, not really. The Astoria is likely to pick up a fine of up to £2,500. As is every small venue that hosts a band who feel the need to smoke live on stage.

WEDNESDAY: Early half an hour has passed since *Music Week* sent out its David Cameron alert (you know the one, copyright extension, broken society, etc) when we received our first follow-up. "Hello," the email writes, "Just like the Conservative Party and their leader, Raww wants to tackle this problem of a broken society. He is familiar with on a daily basis." Do you see what he did there?

FRIDAY: Dooley watched Sir Macca play his most intimate UK gig in years last night, performing a Beatles' hits-packet, 25-song set to 300 hot and happy revellers at London's ICA. The gig, part of the *Times* Festival, climaxed with a triumphant singalong of *Hey Jude*.

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

Last week, we asked: Can the reformed Spice Girls rekindle their old magic?



This week we ask: Will Live Earth make a difference to help tackle global warming?

Is music to blame for society's ills?

The big question

Conservative Party leader David Cameron last week used the BPI ACM to tell the music industry it needed to "show leadership" by help fix a "broken society" by banning violent and misogynistic lyrics. Should the industry take a stand against such content?

John Beyer, Media Watch director, "Accountability for decency and accountability in the media"
"These are not new comments but I certainly welcome them. In an age of joined-up government, the music industry must undo some of the damage they have done. With freedom comes responsibility and in my view that means taking into account the problems in society. The music industry has to ask itself, 'Is the record I am making, producing or marketing going to help problems in society or make it worse?'"

Toby Langley, Transgressive Records co-founder
"It's ludicrous and sounds abhorrently ignorant and middle class. Censorship in art of this nature is infringing on musicians - nay, humans - rights to express themselves and their surroundings."

The irony of it is, if our political leaders were doing a better job in quashing violence, then there'd probably be less violence to document. Music, lyrics and poetry in the world, and swapping it under the carpet, creating a repressed and PC underbelly of popular culture, is even more damaging for society."

Steve Beckett, Warp Records co-founder/managing director
"This is the internet age - any piece of music can be distributed anywhere and if one company stops releasing "hardcore" lyrics you can guarantee another company is going to make a point of being the most "hardcore" company and profit from it. I think each individual CEO, board of directors or indie label owner has to make his or her own call on looking at each individual release we put out to the world."

Mark Palmer, Roadrunner Records managing director
"I hate the fact that David Cameron has named the type of music he is referring to, he's in real danger of typecasting. You might have heard the violent or misogynistic lyrics in heavy-metal music 15 years ago but audiences are more sophisticated and intelligent now - they won't accept the same content and imagery as



I have a two-year-old son and I will never let him hear half the stuff I was exposed to
Jairo Jarell, rapper

before. I'm not a fan of hip hop and I would feel uncomfortable if my kids were listening to it, but I think it's silly to try and ban certain lyrics. If you did, you'd have to ban the internet, newspapers, TV. Where would you stop?"

Tom Brown, Lex Records CEO
"As long as there's a demand for the gangsta rap it will get released. Music industry self-censorship would probably just lead to the growth of a set of new independent labels who would release the music that other self-regulating labels wouldn't. David Cameron's advice to people who didn't like the recent

series of Celebrity Big Brother was that they should switch off their tellys. Maybe the answer for people who don't like gangsta rap or don't like their children listening to it is to switch off their stereos. Instead of self-regulation, perhaps the music industry could do more to help MPs appreciate gangsta rap."

Nick Luscombe, Resonance FM DJ
"I suspect hip-hop lyrics are Cameron's intended target when similar songwriting pervades all genres of popular music including rock, blues and jazz. Where would he suggest drawing the line?"

Johnnie Walker, broadcaster
"On planet perfect no-one would want to listen to songs of violence and misogyny, but maybe the way to change the planet is by education and promoting the positive rather than highlighting the negative. Any kind of censorship is a slippery slope."

Jairo Jarell, rapper
"More than just hip hop or music that's responsible for society's problems. I think one of the main issues behind these issues is the lack of parental training at home. But celebrities are definitely looked up to by the young, giving them a huge

responsibility. Personally, I have a two-year-old son and I will never let him hear half of the stuff I was exposed to. Unfortunately a lot of rappers don't really care, but I represent the other more positive side of hip hop by just being myself and trying to lead by example."



Maybe the way to change the planet is by education and promoting the positive. Any kind of censorship is a slippery slope
Johnnie Walker, broadcaster

Letters

Let's get physical first

From Brian Gibb, DJ, Hawick, Scottish Borders
I've just read with interest the feature in *Music Week* (issue June 30 2007) regarding the concerns of the future of the physical single. I will be 62 this year and have been DJing for 33 years.

If the powers-that-are are looking to increase physical sales then, as far as I'm concerned, the best way to do this would be to release the physical single first and the digital download two weeks or at the very minimum one week later and not the other way round as it is now. This was the industry's biggest mistake from the beginning of the digital download era. I cannot see having a Friday release or adding extras such as song lyrics will give the physical single a new lease of life.

Also there must be a bigger clampdown on illegal download sites. More and more of my punters are requesting tunes which I have not yet received from either Popazzur or Eurostation, but which they already have burned to CD. Some of the club goers are even bringing the tunes into the club with them to get played. I

refuse to do this as I do not know if they are legally paid-for/downloads or not. If this trend continues, not only do I fear for the future of the physical single but also for the future of the *Music Week* Club Charts. Why should Joe Public have a new time before the DJs? I feel more and more DJs will also start downloading tunes.

I feel that the music industry, as far as the singles market is concerned, is in a worse state now than it's ever been.

A million sales unaccounted for

From Tony Crist, Atomic Sounds, Lancing, West Sussex
My main concern regarding physical singles and the chart is that, since closing my physical store three years ago and solely trading mail order via the web etc, my sales do not count towards the official UK charts.

Now there must be dozens, if not hundreds of people operating similar to me. For argument's sake, let's say 100 people like me are selling 200 units a week. That's 20,000 a week and more than 1m sales a year unaccounted for.

At previous Bard/Era meetings I have spoken to both Bob Barnes of Millward Brown and David Viewing of Ranger about

this. Bob Barnes' view is that with mail order, a lot of sales are outside the UK and would/should not count. According to David Viewing, the technology is there to identify overseas sales and leave them out. I do not understand why progress has not been made in this area.

I'm sure the record companies would like the potential millions-plus missing sales included in official chart data. I have UK customers who regularly buy five to 20 singles a week, and they soon add up.

Years ago when I was growing up in my teens I used to listen to the chart rundown, first on Tuesday lunchtimes and then again on Sunday. I even kept a hand-written log of the Top 20 for a few years.

I still kept an interest in the chart up until I closed my store in 2004. Since then I can't say I give a toss about the chart, mainly because I don't contribute to it, after having done so for the best part of 20 years. Pity really.

Cisac choices are less, not more

From Margot Daly, CEO, Music Choice
I was surprised to read the European Composer & Songwriter Alliance's (ECSA) view (issue June 23 2007) that Cisac's proposed

undertakings "pave the way for multi-territorial licensing" and "promise" benefits to commercial music users. Perhaps ECSA's spokesperson does not quite grasp the full impact of the undertakings offered by Cisac.

As CEO of Music Choice, a 14-year user of commercial music in 44 territories (16 are in the EU), I see no meaningful multi-territorial licensing whatsoever contained in Cisac's concessions. It is difficult to be enthusiastic about a multi-territorial system where commercial users may purchase one pan-European performance licence, but then must still conclude 27 separate mechanical licences. Mechanical licences are not covered in Cisac's undertakings. Only with their inclusion would the concessions begin to offer what resembles pan-European licensing.

Furthermore, the enthusiasm that certain rights holders may feel for Cisac's concession allows owners to move freely between societies is misplaced, as the concession is deceptive.

Cisac's undertaking permits individual rights holders to withdraw their repertoire from the collective licensing market. Odes, the joint venture between MCPS/PRS and Gema, covering of EMI repertoire is the first example of this.

Such withdrawals will fragment and ultimately destroy the unitary global repertoire and

blanket licensing system which has delivered real benefits to all. It ensured all rights holders were treated fairly and even-handedly, from the largest publisher to individual composers, and gave certainty to commercial users. The European Commission has recognised the value of this on many occasions.

Consider this: once major publishers have pulled their content, music users will likely license "prime cuts" of Anglo-American repertoire from the majors directly - at pricing and on terms of the publishers' own choosing.

The ECSA members should ask themselves: will commercial users really bother to purchase licences from any remaining societies representing their smaller repertoire?

When majors have withdrawn, why ride an "empty bus" of a collecting society, picking up all that societies' fixed costs?

Music Choice vehemently supports the right of composers to choose their preferred collecting society. But this "freedom" to be meaningful, Cisac's undertakings must prevent withdrawal of rights from the reciprocal system and include mechanical societies.

Without such a provision, Cisac's proposals will represent a significant step backwards for cultural and musical diversity in the EU.
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Classified

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Club Charts 14.07.07

The Upfront Club Top 40

Position	Artist	Label
1	DAVID GUETTA LOVE IS GONE	Virgin
2	MARK RONSON FEAT. CHELSEA CUTLER OH MY GOD	Columbia
3	SPINBUDDLE FEAT. LEMMY GARDES (MAYBE YOU'LL BE) LUCKY	Virgin
4	DJ JEROME'S BACK ONE AGAIN	Virgin
5	GRONQO AMARAO SINGS 4 U (LITINA)	Columbia
6	PAUL VAN DYK FEAT. JESSICA SUTTA WHITE LIES	Virgin
7	REGI FEAT. SCALA I FALL	Virgin
8	CRAW! FEEL LOVE	Virgin
9	JUSTIN TIMBERLAKE LOST JONESTON	A&M
10	LUMINOR FEAT. PITBULL CRAZY	Virgin
11	JAMES MCKAYE YOU YOU YOU	A&M
12	YVES UROCKI RISE UP	Virgin
13	RIHANNA SHUT UP AND DRIVE	Def Jam
14	RAMON SAZBER FEAT. TIGER LILY TURN UP THE SUN	Virgin
15	BIG WORLD MORNING LIGHT	Virgin
16	JACKNIFE LEE MAKING ME MONEY	Virgin
17	DARRIN JAMES TAKE IT INTO THE NIGHT	Virgin
18	DRAGONETTE TAKE IT LIKE A MAN	Virgin
19	MR. HUDSON & THE LIBRARY PICTURE OF YOU	Virgin
20	MAANIAN FEAT. ALIDA HEAVEN	Virgin
21	SUPER M&M FEAT. LUJANNA BIGGER THAN BIG	Edelstar
22	THE WIDEBOYS FEAT. CLARE EYERS BOMB THE SECRET	Virgin
23	CASCAVA A WIDER ENDING DREAM	Virgin
24	ULTRABEST VS. DARRIN STYLES SURE FEELS GOOD	Virgin
25	EDDIE FEAT. JAMES ROONEY REACHIN'	Virgin
26	HERNANDEZ VS. DJ TJO LET YOU DOWN	Virgin
27	SUNBEARD FEAT. ANDREA BRITTON COUNTING DOWN THE DARS	Virgin
28	THE HOURS ALL IN THE JUNGLE	Virgin
29	FREEMASONS NOTHING BUT A HEARTACHE	A&M
30	FRANKIE VS. THE GREENS GET ON THE DANCEFLOOR	Virgin
31	MISS PLATINUM MERCEDES BENZ	Virgin
32	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
33	FRANKIE VS. THE FOUR SEASONS BEGGIN'	Virgin
34	MIKEY MODELLE VS. JESSY SHOW ME HEAVEN	Virgin
35	EMERGIA FEAT. MARG ANDREWS THIS GAME	Virgin
36	DAVE SPONON FEAT. LISA MARIA BAD GIRL (AT NIGHT)	Virgin
37	GIANE COME TOMORROW	Virgin
38	4TH CHILD NOW I FOUND YOU	Virgin
39	LIR FEAT. ZEINA I DON'T WANNA WALK AWAY	Virgin
40	NETTY BURRADO BEST OF THE REMAINS IN GODS HANDS...	Virgin

David Guetta hits the top

French DJ David Guetta rises to the top of the Upfront Chart this week, with Love Is Gone comfortably outperforming some strong opposition. Guetta's single, which features vocals from Chris Willis, is beginning to cross over to radio too, and has been added to Radio One's Upfront List. The re-valuation of the Upfront Chart continues, with eight Top 40 debuts and a further 12 new arrivals in the unpublished 41-100 section of the chart. From the latter section, here are 10 extra breakers to supplement those found elsewhere on this page: 11 Clouds Across The Moon 07 by The Rah Band feat. Emma Clarke, 12 Be My Man by Sophia De Souza, 13 Mimixix by Arrington 14 Dirty Boy by Stereo Hookers, 15 Love Has Gone by Dave Armstrong & Redrocks, 16 Rhythm Of The Night by Searrett, 17 We Gotta Love by AfroD, 18 Everyday It Burns by Sean Ensign, 19 Get It Standy by Lloyd, 20 Janderson by Chrono.

After missing out on the Commercial Pop crown last week, when it finished a close second behind James Keenan's You You You, Nelly Furtado's venous package - featuring versions of prior hits Say It Right, Meantime and Mannequin and new single in God's hands - proves 21. Meanwhile, as Rihanna continues atop the OCC sales chart for the eighth week in a row with Umbrella, she has an unprecedented three entries in the Top 20 of the Commercial Pop Chart. Umbrella holds at number 19 and is joined by new single Shut Up And Drive - the week's highest new entry, at number six - and Mimixix, a 125-song medley of remixes of her work, at number six - and Mimixix, a 125-song medley of remixes of her work, at number 13, while Umbrella falls 17-33 and Mimixix drops 99-79. The Minims is not really appropriate for the Upfront Chart but Umbrella holds at two, while Shut Up And Drive rises 29-13.

Umbrella has actually spent the past four weeks at number two on the Upfront Chart, where Kelly Rowland's Like This and Bobby Valentino's Anonymous have been ranked first and third for the same period. This cosy cartel could be broken up next week, with Timbaland's The Way I Are (up 26-4), Eves' Tambourine (new at number eight) and Beyoncé's Green Light (up number 11) looking dangerous.



Nelly Furtado: Commercial Chart topper

TOP 10 UPFRONT CLUB BREAKERS

1	DAVID GUETTA LOVE IS GONE	Virgin
2	MARK RONSON FEAT. CHELSEA CUTLER OH MY GOD	A&M
3	SPINBUDDLE FEAT. LEMMY GARDES (MAYBE YOU'LL BE) LUCKY	Virgin
4	DRAGONETTE TAKE IT LIKE A MAN	Virgin
5	GRONQO AMARAO SINGS 4 U (LITINA)	Columbia
6	PAUL VAN DYK FEAT. JESSICA SUTTA WHITE LIES	Virgin
7	REGI FEAT. SCALA I FALL	Virgin
8	CRAW! FEEL LOVE	Virgin
9	JUSTIN TIMBERLAKE LOST JONESTON	A&M
10	LUMINOR FEAT. PITBULL CRAZY	Virgin

THE LAYLIST

COMMERCIAL POP TOP 30

1	RIHANNA UMBRELLA	Def Jam
2	MARK RONSON FEAT. CHELSEA CUTLER OH MY GOD	A&M
3	SPINBUDDLE FEAT. LEMMY GARDES (MAYBE YOU'LL BE) LUCKY	Virgin
4	MARK RONSON FEAT. LILY ALLEN ME AND YOU	A&M
5	MARK RONSON FEAT. LILY ALLEN ME AND YOU	A&M
6	MARK RONSON FEAT. LILY ALLEN ME AND YOU	A&M
7	MARK RONSON FEAT. LILY ALLEN ME AND YOU	A&M
8	MARK RONSON FEAT. LILY ALLEN ME AND YOU	A&M
9	MARK RONSON FEAT. LILY ALLEN ME AND YOU	A&M
10	MARK RONSON FEAT. LILY ALLEN ME AND YOU	A&M

As used by Radio One

MUSICWEEK

The Official UK Charts [4.07.07

SINGLES

		Ref. Jan
1	1 RIHANNA FEAT. JAY-Z UMBRELLA	Follow/Playbor
2	2 KATIE NASH FOUNDATIONS	
3	37 AVRIL LAVIGNE WHEN YOU'RE GONE	RCA
4	3 ENRIQUE IGLESIAS DO YOU KNOW? (THE PING PONG SONG)	Interscope
5	6 HOOSIERS WORRIED ABOUT RAY	RCA
6	6 TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE	Interscope
7	49 NATASHA BEDINGFIELD SOULMATE	Phonogenic
8	28 FERGIE BIG GIRLS DON'T CRY	Interscope
9	5 LEE MEAD ANY DREAM WILL DO	Playbor
10	8 KELLY ROWLAND FEAT. EVE LIKE THIS	Columbia
11	7 JACK PENATE TORN ON THE PLATFORM	XL
12	39 JUSTIN TIMBERLAKE LOVESTONED	Jive
13	12 THE CHEMICAL BROTHERS DO IT AGAIN	Virgin
14	14 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
15	10 REVEREND & THE MANKERS HEAVYWEIGHT CHAMPION... WE GOT SOUND	Reprise
16	29 MY CHEMICAL ROMANCE TEENAGERS	Warner Brothers
17	4 THE ENERGY HAD ENOUGH	Sony BMG
18	9 CALVIN HARRIS THE GIRLS	Interscope
19	11 ROBIN THICKE LOST WITHOUT U	Columbia
20	40 MARK RONSON FEAT. LILY ALLEN OH MY GOD	Atlantic
21	16 GWYN CLASS HEROES CUPID'S CHOKEHOLD...	
22	11 ALYSON FITS NOT OVED... NET	

ALBUMS

1	3 THE CHEMICAL BROTHERS WE ARE THE NIGHT	Virgin
2	3 TRAVELLING WILBURYS COLLECTION	Rhino
3	6 CROWDED HOUSE TIME ON EARTH	Parlophone
4	1 EDITORS AN END HAS A START	Kochware
5	10 TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION	RCA
6	6 VELVET REVOLVER LIBERTAD	RCA
7	20 NELLY FURTADO LOOSE	Geffen
8	5 AMY WINEHOUSE BACK TO BLACK	Island
9	2 KELLY CLARKSON MY DECEMBER	RCA
10	7 RIHANNA GOOD GIRL GONE BAD	Def Jam
11	40 TAKE THAT BEAUTIFUL WORLD	Polydor
12	4 THE WHITE STRIPES ICKY THUMP	XL
13	12 ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Domino
14	8 THE POLICE THE POLICE	RAM/Polydor
15	46 LILY ALLEN ALRIGHT, STILL	Reprise
16	6 ROD STEWART THE COMPLETE AMERICAN SONGBOOK 1-4	J
17	14 MIKA LIFE IN CARTOON MOTION	Columbia/Island
18	17 CASCADA EVERY TIME WE TOUCH	All Around The World
19	6 SHIRLEY BASSEY GET THE PARTY STARTED	Loft Stock & Band
20	15 THE FRAY HOW TO SAVE A LIFE	Epic
21	29 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jive
22	11 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	

ALBUMS CHARTS
NEW RELEASES
VIDEOS
PLAYLISTS
SINGLES
FIND
WHAT
YOU'RE
LOOKING
FOR

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	GAOUGE, APOKANA, SING A MINUTE
2	2	1	SUPRE MACI FEAT. DJANAI BUCKLEY - THAN SIG
3	3	1	AMERIE - COTTON WIP
4	4	1	VIVIS - LAMARQUE'S UP
5	5	1	THE SHAKEMISTERS - FOKSER
6	7	1	SUNSHINE BEAT - AMORCA BRITTON - COUNT DOWN THE DAYS
7	7	1	MARCA BORG - YOU'RE BEAUTIFUL
8	8	1	AMAYELI - FRENCH 10
9	9	1	REYNOLDS - GREEN LIGHT
10	8	1	FEVER3 & CHRISTOPHER FEAR - MAKE YOUR OWN QUALITY
11	11	1	DANCE ANTHONY - MAKE YOUR LOVE
12	12	1	MARKO BROWN - DO I SEE A LIE
13	13	1	LUNARIE FEAT. ITYHALL - CRAZY
14	14	1	DEZEE - RAGGALIC - GO TO SCHOOL, GO TO SCHOOL
15	15	1	BUZZGANG - MAKE IT THE MAIN
16	16	1	DANCE SPINON - BURN IT ALL NIGHT
17	17	1	BOBE - THINKS IN HAWAIIAN / I RIED
18	18	1	RIHAYAMA - SHUT UP AND DANCE
19	19	1	KIDS QUALITER
20	20	1	AMON AMARA - AFROCA

These charts are also available online at musicweek.com

Currently Rocking The Island:

ARMAND VAN HEUSDEN / What Your Soul / Isakhen Fried
 OUT OF OFFICE / Hands up / Friedland
 WAMA & SWAX & GOLD / HILARY STRANGER / Ichi
 DRAGONETTE / Make It Like A Man (mix) / Kercery
 CHICANE / ALWAYS / COME TOMORROW / Medonal
 LI FEI ZE LINA / I DON'T WANNA WALK AWAY / Lunel
 VISION FACTORY / I'M MAKING SUNSHINE / Just for Fun!
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COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	ARTIST	TRACK
1	1	AMAYELI - FRENCH 10	French 10
2	1	THE BEANS - I'VE GOT THE FEELING	French
3	1	REYNOLDS - GREEN LIGHT	French
4	1	CHICAGO - TENDERLOIN	French
5	1	DMO - COOL FEAT. DEE JAY - SPARKING LET ME THINK ABOUT IT	French
6	1	AMON AMARA - AFROCA	French
7	1	METAL ON METAL - NO FRONT TIE	Rock
8	1	REYNOLDS - GREEN LIGHT	Rock
9	1	REYNOLDS - GREEN LIGHT	Rock
10	1	OUTROCK - TAKE	Rock
11	1	THE SCARLET ANGELS - IT'S YOUR DREAM	Rock
12	1	THE SCARLET ANGELS - IT'S YOUR DREAM	Rock
13	1	AMAYELI & SEASONS - I'M SORRY	Rock
14	1	AMAYELI & SEASONS - I'M SORRY	Rock
15	1	AMAYELI & SEASONS - I'M SORRY	Rock
16	1	AMAYELI & SEASONS - I'M SORRY	Rock
17	1	THE WINDMILLS - THE SECRET	Rock
18	1	DAVID NAYLOR - THE SECRET	Rock
19	1	DAVID NAYLOR - THE SECRET	Rock
20	1	DAVID NAYLOR - THE SECRET	Rock

URBAN TOP 30

LAST WEEK	WEEKS ON CHART	ARTIST	TRACK
1	1	KELLY ROWLAND FEAT. DRE - LIFE THIS	Pop
2	2	RIHAYAMA FEAT. AMY DUNNELL - A	Pop
3	3	ROBBY FEAT. TIMBALAND & MANDYVAUS	Pop
4	4	THE JAY-Z FEAT. MARY J. BLIGE - DREAM	Pop
5	5	THE JAY-Z FEAT. MARY J. BLIGE - DREAM	Pop
6	6	NEKO BEACHES - ON YOU	Pop
7	7	FANNA FEAT. YOUNG JAY & A-RON - COUNTRY SWAMP	Pop
8	8	EVER THUNDERLINE	Pop
9	9	THE JAY-Z FEAT. MARY J. BLIGE - DREAM	Pop
10	10	AMON AMARA - AFROCA	Pop
11	11	REBEL FEAT. T. & FANNA - TINA RABBIT	Pop
12	12	REYNOLDS - GREEN LIGHT	Pop
13	13	RIHAYAMA - SHUT UP AND DANCE	Pop
14	14	MINS THIS IS WHAT I WANT	Pop
15	15	REYNOLDS & SAKUNA - BEAUTIFUL LURE	Pop
16	16	AMERIE - COTTON WIP	Pop
17	17	PRETTY REBEL FEAT. SEAN PAUL - I WANNA SEE YOU RIGHT NOW	Pop
18	18	MARCO MONTE - DO I SEE A LIE	Pop
19	19	AMAYELI - FRENCH 10	Pop
20	20	LUNARIE FEAT. ITYHALL - CRAZY	Pop
21	21	MARKO BROWN - DO I SEE A LIE	Pop
22	22	MARKO BROWN - DO I SEE A LIE	Pop
23	23	MARKO BROWN - DO I SEE A LIE	Pop
24	24	MARKO BROWN - DO I SEE A LIE	Pop
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27	27	MARKO BROWN - DO I SEE A LIE	Pop
28	28	MARKO BROWN - DO I SEE A LIE	Pop
29	29	MARKO BROWN - DO I SEE A LIE	Pop
30	30	MARKO BROWN - DO I SEE A LIE	Pop



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1	1	MARKO BROWN - DO I SEE A LIE	Pop
2	2	MARKO BROWN - DO I SEE A LIE	Pop
3	3	MARKO BROWN - DO I SEE A LIE	Pop
4	4	MARKO BROWN - DO I SEE A LIE	Pop
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28	28	MARKO BROWN - DO I SEE A LIE	Pop
29	29	MARKO BROWN - DO I SEE A LIE	Pop
30	30	MARKO BROWN - DO I SEE A LIE	Pop

Classified

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Week 27

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

FAST CHART

SINGLES

NUMBER ONE

RIHANNA FEAT. JAY-Z UMBRELLA (Def Jam)

Number one for the eighth week in a row. Umbrella is now just one week away from sharing with Gnarls Barkley's Crazy the honour of being the longest-running number one since 1974, when Wet Wet Wets remake of The Troops' Love Is All Around topped the charts for 15 weeks.

ARTIST ALBUMS

NUMBER ONE

THE CHEMICAL BROTHERS WE ARE THE NIGHT (Virgin)

The Chemical Brothers' sixth regular album is the first studio album to top the charts for a dance act since their last album, Push The Button, in February 2005 - although compilations by Basement Jaxx, Faithless and Jamiroquai have reached number one in the interim.

COMPILATIONS

NUMBER ONE

GLUBLAND II (A&T/WUMTV)

Number one for the third week in a row. Glubland II lost a bit of its sales thrust last week, but still managed to appeal to 23,649 buyers, more than the number two and three albums put together.

RADIO AIRPLAY

NUMBER ONE

RIHANNA FEAT. JAY-Z UMBRELLA (Def Jam)

Umbrella's three-week reign was ended last week by Cupid's Chokehold, but it reasserts itself this week, emphatically claiming back its crown with a 24.25% margin over the Gym Class Heroes track, which retreats to number two.

THE SCHEDULE

ALBUMS

THIS WEEK

New Young Pony Club Fantastic Playroom (Modular); Interpol Our Love To Admire (Parlophone); Cherry Ghost Third For Romance (EMI); Nick Drake Family Tree (Island); Smashing Pumpkins Zeitgeist (Warner Brothers); Little Flames The Day Is Not Today (Delatone)

JULY 16

Garbage Absolute Garbage (Warner Bros); Fried Things Change (RCA); Josh Rouse Country Music: City House (Bedroom Classics)

JULY 23

The Thrills Teenager (Virgin); Sam & I Underclass Hero (Mercury)

JULY 30

Korn the (Virgin); Mario Go (RCA); Newton Faulkner Handbuilt by Robots (RCA); Amy Macdonald This Is The Life

The Market

Dance music triumphs

By Alan Jones

Although *The Concert* for Diana attracted a bumper TV audience and resulted in considerable improvements in sales for most featured artists, it couldn't prevent an overall 5.8% dip in album sales last week to 2,259,017, with sales at the top of the artist album chart proving particularly weak.

With introductory single *Do It Again* remaining in the Top 20, *The Chemical Brothers* new album *We Are The Night* becomes the duo's fifth number one album - a record for a dance act. Arriving 12 years to the week since *The Chemical Brothers* made their album chart debut with *Exit Planet Dust*, it sold 36,932 copies to debut at the summit.

Of their previous number ones, *Push The Button* opened with sales of 58,366 in 2005, *Come With Us* (2002) opened with 46,813 sales, *Surrender* (1999) with 70,043, and *Dig Your Own Hole* (1997) with 62,738. The Chemical Brothers' two other albums both debuted and peaked at number nine - *Exit Planet Dust* in 1995 on sales of 10,690, and the compilation *The Singles 93-03* on sales of 26,476. *Surrender* was the fastest starting album by the band, and is their most successful, with to-date sales of 699,492. Overall, they have sold 2,125,034 albums in the UK.

We Are The Night's sales are the lowest for a number one album



The Chemical Brothers: enjoying their fifth number one album

for 12 weeks, and the fourth lowest of the year. It was the only album to sell more than 30,000 copies last week - runners-up: *The Travelling Wilburys' Collection* sold 28,757 copies.

Diana concert beneficiaries not mentioned elsewhere include Lily Allen (*Alright*, still climbs 46-15 on sales of 14,303), Elton John (*Rocket Man*, 98-23, 11,495), James Morrison (*Undiscovered*, 66-25, 10,578), *The Feeling* (*Twelve Stops, 117-34*, 8,106) and Rod Stewart, whose newly released set combining all four of his American Songbook albums debuts at number 16 on sales of 14,234.

Meanwhile, the sun is finally out but Rihanna and Jay-Z's *Umbrella* remains up at the top of the singles chart, where its reign is now extended to eight weeks.

In a singles market which dipped by 2.8% to 1,485,963 units, *Umbrella* drifted 9.3% lower at 26,757 sales - the second lowest for a number one this year, beating only the 20,665 copies that Leona Lewis' *A Moment Like This* sold on its fourth and last week at number one, some 25 weeks ago. Kate Nash remains runner-up, with *Foundations* selling a further 19,676 copies (down 1.2%).

The Diana effect was felt here too, with resurgences of old hits by Fergie, Nelly Furtado, Take That, Lily Allen and most notably Puff Daddy's *I'll Be Missing You*, the Notorious B.I.G. tribute which became identified with Diana following her death. It charts for the first time since 1997, surging to number 33 on sales of 3,931 downloads.

KEY INDICATORS

SINGLES

Sales versus last week: -2.8%
Year to date versus last year: 1.2%

MARKET SHARES

Universal	49.4%
Sony BMG	28.0%
Warner	5.9%
EMI	5.7%
Others	11.0%

ARTIST ALBUMS

Sales versus last week: -5.8%
Year to date versus last year: -10.59%

MARKET SHARES

Universal	44.6%
Sony BMG	26.0%
EMI	12.5%
Warner	9.2%
Others	7.7%

COMPILATIONS

Sales versus last week: -7.4%
Year to date versus last year: 1.7%

MARKET SHARES

Universal	43.5%
EMI	23.3%
Sony BMG	31.2%
Others	2.1%

RADIO AIRPLAY

MARKET SHARES

Universal	44.0%
Sony BMG	29.6%
EMI	8.5%
Warner	5.3%
Others	12.6%

CHART SHARE

Origin of singles sales (Top 75): UK: 50.7% US: 45.3% Other: 4.0%
Origin of albums sales (Top 75): UK: 57.3% US: 36.0% Other: 6.7%

For fuller listings, see musicweek.com

NEW ADDITION



Natalie Imbruglia will release her first greatest hits set, *Glorious: The Singles 97-07* on September 10 through Brightside/RCR. The album features two new, Bill Hillier-produced songs, both of which will be forthcoming singles. The first, also entitled *Glorious*, will be released physically on August 27.

SINGLES

THIS WEEK

Rosin Marry Overpowered (EMI); Kings Of Leon Fans (Columbia); Razorlight Hold On (Mercury); My Chemical Romance Teenagers (Warner Bros); Carolee Tell Me Where It Hurts (Warner Bros); Funeral For A Friend Walk Away (Atlantic); Ne-Yo Do You (Mercury); Fergie Big Girls Don't Cry (Polydor)

JULY 16

Manic Street Preachers Autumn Song (Columbia); Mumm-Ra Starlight (Columbia); Nine Black Alps Burn Fast (Columbia); Beyond Green Light (RCA)

JULY 23

Arcade Fire No Cars Go (Mercury); Groove Armada Feat. Mýsa Out Of Control (Columbia); Ross Copperman Found You (RCA); Mario How Do I

Breathe (RCA); Korn Evolution (Virgin); Black Rebel Motorcycle Club Berlin (Island); Missy Mercedes Clothes Off (Atlantic); Timbaland The Way I Are (Polydor); Mika Big Girl... (Island)

JULY 30

The Fray Look After You (RCA); Amerie Gotta Work (RCA); P Diddy Through The Pain (Bad Boy); Beyoncé Green Light (Columbia)

AUGUST 2

Unklejam Stereo (Virgin)

AUGUST 6

Hologogogoboy Body Is Life (RCA); Mario How Do I Breathe (RCA); Sophie Ellis-Bextor Today The Sun On Us (Fascination); The Magic Numbers Undecided (Heavenly)

AUGUST 13

Athlete Ice (Parlophone); Shayne Ward the (RCA); Hard-Fi Suburban Knights (Atlantic); R Kelly Rise Up (RCA); Kanye West Stronger (Def Jam)



Singles

Architecture in Helsinki Heart It Races (Talen-Best/Cooperative)

The Melbourne-based six-piece returns with their first single for Talen Best/Cooperative, lifted from forthcoming album *Places Like This* (August 13). Heart It Races carries the usual chaotic hallmarks of these pop-odd drum machine addicts, and their every-note-pitch-in-you formula has not worn this as yet. The release is supported by a series of gig dates and an appearance at Primavera Sound in Barcelona.

Dnt!

The Distance (Mochi Mochi/502) This is Dnt!'s first offering in six years, but will prove to be any doubter that Jimmy Tamborello can still spin his magic with wisp melodies and fragile beats. Rising stars Arthur & Yu provide guest vocals, as do Conor Oberst (Bright Eyes) and Edward Droste (Grizzly Bear). The Distance builds from being barely there to deliver a series of bewitching digital and vocal hooks before it disappears back into the ether.

Dragnet

Take It Like A Man (Mercury 1733482) Taken from the Anglo-Canadian quartet's anticipated forthcoming debut album, *Galore* (expected August 6), *Take It Like A Man* is pop that manages to sidestep the over-marked "cringe" in favour of a much more palatable take on the well-worn glam formula offered by the likes of Scissor Sisters et al.

Feist

1234 (Polydor 5300680) Feist's 1234 is another dreamy track from the neofolk singer. Lacking the stomping rhythm of My Moon, My Man, 1234 delivers instead a rousing a chorus backed up by jangly small-town banjo sounds similar to her breakthrough hit *Mushaboom*.

Eugene Francis

Poor Me/Kites (Legion LEGION001) Debut Aa single from the Welshman, Poor Me and Kites are two delightful folk songs that

SINGLE OF THE WEEK

Groove Armada Song 4 Mutya

Columbia 88697121322 As everyone must know by now this track features the runaway 'Babe and queen of Harlequin, Mutya Buena, on vocals. Many critics have claimed that the 'Babes would give their eye teeth for a song like this, but they seem to be doing pretty good without it. Influenced by OMD - the big fat synth string line is right off their presets, and their pop sensibility fills the groove. It is A-listed at Radio One, Capital and Galaxy, and will be the song for the summer.

ALSO OUT THIS WEEK
SINGLES
Michael Buble Mr And Mrs Jones (Warner Bros), Luniz/Dr. Crazy (TVT); The Magic Numbers

Unreleased (EMI):
ALBUMS
Toby Keith: *Mr Drum* (Warner Bros); Sam 41: *Underclass Hero* (Mercury)



Records released 23/07/07

ALBUM OF THE WEEK

Newton Faulkner Hand Built By Robots

Ugly Truth LC13557 A guitar virtuoso and talented songwriter, Newton Faulkner has spent the better part of three years touring and honing his talents, winning over ever-growing audiences with his inviting, at times mind-boggling performances. 2007 saw that hard work winning some much-deserved mainstream success. Current single I Need Something has been B-listed at Radox One and Two with evening support from Capital FM.

showcase the exquisite songwriting style of this artist. Instrumentally understated and rich in melody, this is a promising introduction that should serve as a strong introduction to his talents.

Gravenhurst

Trust (Warp WAP225CD) The broody folk of Nick Talbot's Gravenhurst returns with new album *The Western Lands* in September, from which this spectral track is a taster. His sparse style has been augmented with the introduction of a Spectroish rhythm section, nudging the song a little nearer pop territory, but Talbot's amazing voice and sense of space continue to occupy its own unique space.

The Heavy

That Kind of Man (Counter XXX) Never has a band's name been more apt. Not Heavy as in metal but Heavy as in big ass funk-rock that comes at you like a runaway train. The vocalist conjures up an aural image of Curtis Mayfield or Marvin Gaye and the backing track grunts and strains with a wall of drums, crunching bass and a wailing, flailing guitar that finally breaks free at the end of the song. So wild you actually break a sweat just listening to it.

Amy Macdonald

Mr Rock & Roll (Vertigo/Mercury 1736026) The first full release from forthcoming album *This Is The Life*, Mr Rock & Roll follows on from where Macdonald's limited-edition *Patison Prince* left off, with a growing country-tinged acoustic rhythm overlaid with the Glaswegian teenager's soon-to-be trademark intense vocals. Played by Xfm Scotland, and with increasing coverage on Radio Two, Macdonald is set fair for the big time.

Katherine McPhee

Over It (RCA 88697057352) This debut UK single from the former American Idol finalist comes in the wake of her number two US hit *Someone Over The Rainbow* and 300,000 sales of her debut album. Written and produced by the hit-making team of Josh Alexander and Billy Steinberg, this sparse acoustic pop

song, complete with a passionate soaring chorus, unfortunately needs a lot more radio support if it is going to make any in-roads into the singles chart.

Mika

Big Girl (You Are Beautiful) (Universal 1741590) Whether you love or loathe him you can't deny Mika's latest single is big in name and big in nature. Big Girl (You Are Beautiful) is described as a war cry to celebrate the larger lady and follows the footsteps of Grace Kelly and Love Today as an example of unashamedly sugar-coated pop. This is another stomping single from his platinum-selling album *Life in Cartoon Motion* with a tune that will stay in your head if you like it or not.

Rufus Wainwright

Rules & Regulations (Polydor download) A touch of brass adds a Spanish twinge to the second single from *Release the Stars*, a gently upbeat number underpinned by typically mournful lyrics. No-one does lament quite like Rufus and his arching vocal range is once again put to fine use. After recent sets at *Glastonbury* and *London's Old Vic*, the singer is to tour the UK in autumn.

Yah Yeh Yehs

Is It EP (Polydor B000508Y0D) This five-track EP was written in 2004 while the band were touring their debut release, *Fever To Tell*. Produced by Nick Laumay of PIL fame, it is a scordal and emotionally charged offering, which will leave listeners breathless. The release will also be accompanied by a live film directed by KK Barrett and Lance Bangs.

Youth Group

Forever Young (Epitaph 1261-2a) Youth Group's cover of the Alphaville classic was originally recorded for an episode of *The OC*. It went on to be a massive hit for the group in their native territory, while shifting more than 500,000 downloads in the US. Finally set for a UK release, given the right platforms for exposure, it could do similar things here. The group's writing, understated

musical arrangement brings a haunting melancholy element to the song which was more underplayed in the original.

Albums

Cibelle

The Shine Of Dried Electric Leaves (Crammed Discs CRAM23) You won't see an artist like Cibelle on X Factor, you won't hear her on Capital Radio, but you should listen to this album. This is the sound of 6pm on a hot Saturday (if summer finally arrives) when the cold drinks arrive. With guests like Devendra Banhart and Splen (CocoRosie), covers of Tom Waits and Caetano Veloso, and a sound that shimmers, this is a gem.

Garbage

Absolute Garbage (Warner Bros 5144224872) Collecting most of the band's singles to date, including non-album tracks #1 *Crush* and *Hold Me Now* (except, *Garbage's* first Best Of shows a band that have always struggled to match the masterpiece that was their self-titled debut. They've become less relevant, but not less enjoyable, and Shirley Manson's sultry Scottish vocal coupled with Butch Vig's powerhouse gloss-rock production prove a perfect marriage time and again.

The Thrills

Teenager (Virgin CDVX3037) The third album from the Irish quintet is very much a feel-good poppy affair that is brimming with potential singles. Recorded in Vancouver last year with producer Tony Hoffer - their first to be cut away from Los Angeles - ironically it's Hoffer that has brought out the sunnier elements of the 'Thrills' sound. This positive vibe is more-than-empowered by the lead single *Nothing Changes Around Here*, a song brimming with confidence, melody and passion. The band plays the Wireless and V festivals this summer.

Various

B-Music Road Cross Continental Record 1811 Road Trip (Finders Keepers FR 008CD) The almost frighteningly

knowledgeable Finders Keepers gang return with a new compilation of obscurities and curios. Enlisting stalwarts such as Gruff Rhys, Bob Stanley and David Holmes to pick personal favourites should gather further support for this fascinating compilation.

Various

Soma-Coma (Soma SOMACOMD62) Glasgow techno duo Soma have cherry-picked their catalogue for *Spaced-out*, less dance-floor-oriented tracks for this compilation, with great results. Acts including Slam, Alex Smoke, The Black Dog and Victor Lovers all contribute their unique, skewed take on electronic and, when sequenced together as on here, make for a lush and rewarding listen.

Various Artists

Sound of the World 2007 (Warner Classics 5144218402) Compiled by Charlie Gillett, radio broadcaster par excellence, this is his latest edition and seems to reflect some of the travails he has had to deal with over the last year. It is a far more laid-back affair, lacking the usual exuberance his compilations have. That said, it is still a great edition and anyone with even a passing interest in non-Anglo music should check it out. From the beautiful *Bonobos* *Travre* to the glorious *Los de Abajo* and magisterial *Tina Turner*, it is a pleasure of the finest sort. A rare jewel.

Young Marble Giants

Colossal Youth & Collected Works (Domino REW16232X) Young Marble Giants' brief but enduring output. The post-punk tag is a bit misleading in this case - *Young Marble Giants'* sound, just-so songs of life and love are a young woman's sensibility overlaid the scene is perhaps best known by. Hopefully this three-CD set will introduce their minor thrills to a new generation.

This week's reviews: Alistair Abrahams, Adam Bland, Jimmy Brown, Ben Curlew, Stuart Clarke, Anna Gilling, Helen Kelly, Owen Lawrence, Ed Miller, Nick Trench, Simon Ward

140707

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	7	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM	394
2	5	TIMBALAND FEAT. DOE/KERI HILSON	THE WAY I ARE	POLO/GRA	339
3	3	MY CHEMICAL ROMANCE	TEENAGERS	REPRISE	336
3	11	DAUGHTRY	IT'S NOT OVER	EPIC	336
5	4	BEYONCE GREENLIGHT		RCA	307
6	1	JUSTIN TIMBERLAKE	LOVESTONED	A&M	300
7	6	FERGIE	BIG GIRLS DON'T CRY	POLO/GRA	274
8	6	MARK RONSON FEAT. LILY ALLEN	OH MY GOD	COLOMBIA	266
9	7	MIKA	BIG GIRL (YOU ARE BEAUTIFUL)	CASAL/ARCADE	264
10	10	GYM CLASS HEROES	CUPID'S CHOKEHOLD	BEANBANE/FOLEB BY BUSH	235
11	11	NE-YO	DO YOU	MERCURY	226
12	10	KANYE WEST	STRONGER	MERCURY	221
13	8	CALVIN HARRIS	THE GIRLS	COLOMBIA	220
14	10	THE CHEMICAL BROTHERS	DO IT AGAIN	VERGON	213
15	4	AVRIL LAVIGNE	WHEN YOU'RE GONE	MERCURY	211
16	20	FALL OUT BOY	THE TAKE OVER, THE BREAKS OVER	MERCURY	208
17	15	ARMONOU 5	MAKES ME WONDER	ALACANTINE	200
17	15	ENRIQUE IGLESIAS	DO YOU KNOW (PING PONG SONG)	IMPRESO	200
17	5	GROOVE ARMADA	SONG 4 MUTYA (OUT OF CONTROL)	COLOMBIA	200
17	12	NELLY FURTADO	IN GOD'S HANDS	GETTON	200
21	15	MADINA LAKE	HERE I STAND	RECORNER	198
22	13	NATASHA BEDINGFIELD	SOULMATE	PHENOMIX	197
23	10	KELLY ROWLAND FEAT. EVE	LIKE THIS	RCA	188
24	10	KELLY CLARKSON	NEVER AGAIN	SBM	187
25	10	BEYONCE & SHAKIRA	BEAUTIFUL LIAR	COLOMBIA	179
26	19	KATE NASH	FOUNDATIONS	POLO/GRA	170
27	10	BOOTY LUV	SHINE	HEARNSAY	169
28	10	ARMAND VAN HELDEN	NYC BEAT	SOUTHWEST	166
29	10	MANIAN FEAT. ATLA	HEAVEN	ATVI	161
30	10	PARAMORE	MISERY BUSINESS	ATLANTIC	160
31	10	MUYA BUENA	REAL GIRL	4M & BONA VOY	155
32	10	LUMIDEE FEAT. PITBULL	CRAZY	RLA	154
33	10	THE HOOSTERS	WORRIED ABOUT RAY	RCA	153
34	11	ALEX GAUDINO FEAT. CRYSTAL WATERS	DESTINATION CALABRIA	DEE	151
35	17	NELLY FURTADO	SAY IT RIGHT	GETTON	149
36	25	GWEN STEFANI	4 IN THE MORNING	IMPRESO	148
37	10	SUPER MIAL FEAT. LUCIANA	BIGGER THAN BIG	ONE PROGRESS	145
38	10	HELLOGOODBYE	HERE (IN YOUR ARMS)	DEE	138
38	10	YVES LAROCK	RISE UP	DATA	138
40	14	LINKIN PARK	WHAT I'VE DONE	WARNER BROS	135



1. Rihanna
Last week's new Umbrella relinquished control of the radio and TV airplay charts, thanks by Gym Class Heroes as the former and Justin Timberlake on the latter. But this week Umbrella reasserts itself on both lists, and by big margins. It is the song's eighth week at number one on the TV chart in total, and of its 334 plays on 15 stations by MTV's *Hot 100* (47 and 105 TV 44).



3. Daughtry
Clips Daughtry finished fourth in American Idol to 2005, and has gone on to great success in the US fronting his own band, Daughtry. Their debut single "It's Not Over" has been a great success too, and the video for the song spent nine weeks at number one (then on MTV). Although it has only two to make the Top 100 of the charts, it's not over yet. It jumps 17-3 on the TV airplay chart this week, with 239 plays from 13 supporters.

Rihanna's Umbrella rises to the top, while Daughtry and Mika make strong moves to land inside the Top 10 at three and nine

ON THE BOX THIS WEEK

BSC2
T In The Park
Highlights: Arctic Monkeys, Lily Allen, The Coral, Bloc Party (R), The Killers, Razorlight, Amy Winehouse, The View, Rufus Wainwright, Ben Wilson (G), Snow Patrol, Scissor Sisters, Kodaline, The Fratellis (G)

ITV
Loose Women
Fergie (F), Justin Timberlake (F)

CHANNEL 4
Izabella (V), Mika (W), The Chemical Brothers (V), Fall Out Boy (V), The Breaks Over (M), Nelly Furtado (M), Kanye West (S), Keri Hilson (S)

T4
Times Festival
Coverage: Fergie, Mika (S), The Killers, Lily Allen (S), Amy Winehouse (R)

POPWORLD
Simon Webbe, Sophie Ellis-Bextor, Mika, Melys (B)

THE HITS ADDS
Arminé - Getta Work
Galagher - Frisky
Mika - How Do I Breathe
Madina Lake - Here I Stand
All Love - Secret Sunday Love
Kanye West - Stronger
Groove Armada - Song 4 Mutya
Daughtry - It's Not Over
Lily Allen - Love Is a Drug
The Days

MTV MOST PLAYED

Rank	Artist	Title	Label
1	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM
2	THE FRAY	OVER MY HEAD (DABLE CARD)	EPIC
3	AVRIL LAVIGNE	WHEN YOU'RE GONE	ARISTA
4	NATASHA BEDINGFIELD	SOULMATE	PHENOMIX
5	CALVIN HARRIS	THE GIRLS	COLOMBIA
5	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM
5	JUSTIN TIMBERLAKE	LOVESTONED	JIVE
7	KLAXONS	IT'S NOT OVER YET	IMPRESO
8	THE CHEMICAL BROTHERS	DO IT AGAIN	VERGON
9	JACK PENATE	TORN ON THE PLATFORM	VIRTEL
9	FALL OUT BOY	THE TAKE OVER, THE BREAKS OVER	MERCURY

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM
2	MIKA	BIG GIRL (YOU ARE BEAUTIFUL)	CASAL/ARCADE
3	GROOVE ARMADA	SONG 4 MUTYA (OUT OF CONTROL)	COLOMBIA
4	MARK RONSON FEAT. LILY ALLEN	OH MY GOD	COLOMBIA
5	JUSTIN TIMBERLAKE	LOVESTONED	JIVE
6	AVRIL LAVIGNE	WHEN YOU'RE GONE	ARISTA
7	KATE NASH	FOUNDATIONS	POLO/GRA
8	KELLY CLARKSON	NEVER AGAIN	SBM
9	DAUGHTRY	IT'S NOT OVER	EPIC
10	MY CHEMICAL ROMANCE	TEENAGERS	REPRISE

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	LINKIN PARK	WHAT I'VE DONE	WARNER BROS
2	MY CHEMICAL ROMANCE	TEENAGERS	REPRISE
3	PARAMORE	MISERY BUSINESS	ATLANTIC
4	HELLOGOODBYE	HERE (IN YOUR ARMS)	DEE
5	ELLIOT MINOR	JESSICA	ADAM/EPIC
6	FALL OUT BOY	THE TAKE OVER, THE BREAKS OVER	MERCURY
7	SUMAI UNDERGLASS	HERO	MERCURY
8	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPRISE
9	TENACIOUS 3	TRIBUTE	EPIC
10	THE WHITE STRIPES	DOXY THUMP	REPRISE

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	BUFFY CYRLO	FOLDING STARS	HEARNSAY
2	THE WHITE STRIPES	DOXY THUMP	RL
3	QUEENS OF THE STONE AGE	SICK, SICK, SICK	REPRISE
4	FALL OUT BOY	THE TAKE OVER, THE BREAKS OVER	MERCURY
5	FUNERAL FOR A FRIEND	WALK AWAY	ATLANTIC
6	MY CHEMICAL ROMANCE	TEENAGERS	REPRISE
7	JACK PENATE	TORN ON THE PLATFORM	RL
7	BLOC PARTY	HUNTING FOR WITCHES	WEMTA
9	BAT FOR LASHES	WHAT'S A GIRL TO DO?	GLSD
10	THE CRIBS	MOVING PICTURES	MOTOWN

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	RIHANNA FEAT. JAY-Z	UMBRELLA	DEF JAM
2	NELLY FURTADO	SAY IT RIGHT	GETTON
3	BOBBY VALENTINO	ANONYMOUS	MERCURY
4	KELLY ROWLAND FEAT. EVE	LIKE THIS	RCA
4	JUSTIN TIMBERLAKE	LOVESTONED	JIVE
6	KANYE WEST	STRONGER	MERCURY
6	BEYONCE GREENLIGHT		RCA
8	BONE THRU-S-HARMONY FEAT. ARON I	POSSION	POSSION
9	ROBIN THICKE	LOST WITHOUT U	MERCURY
9	NE-YO	DO YOU	MERCURY

© Nielsen Music Control. Compiled from data gathered from CD/AD in the US, 2007 to 2010. See full report at www.musiccontrol.com.
 1. Rihanna
 2. The Fray
 3. Daughtry
 4. My Chemical Romance
 5. Calvin Harris
 6. Rihanna feat. Jay-Z
 7. Justin Timberlake
 8. Fergie
 9. Jack Penate
 10. Fall Out Boy
 11. Nelly Furtado
 12. Kanye West
 13. Calvin Harris
 14. The Chemical Brothers
 15. Avril Lavigne
 16. Fall Out Boy
 17. Armonou 5
 17. Enrique Iglesias
 17. Groove Armada
 17. Nelly Furtado
 21. Madina Lake
 22. Natasha Bedingfield
 23. Kelly Rowland feat. Eve
 24. Kelly Clarkson
 25. Beyoncé & Shakira
 26. Kate Nash
 27. Booty Luv
 28. Armand Van Helden
 29. Manian feat. Atla
 30. Paramore
 31. Muya Buena
 32. Lumidee feat. Pitbull
 33. The Hoosters
 34. Alex Gaudino feat. Crystal Waters
 35. Nelly Furtado
 36. Gwen Stefani
 37. Super Mial feat. Luciana
 38. Hellogoodbye
 38. Yves Larock
 40. Linkin Park

MUSIC MEETS BRANDS

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THE OFFICIAL UK SINGLES CHART

Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	25	THE FRAY	HOW TO SAVE A LIFE	Capitol
40	1	NEW PONY CLUB	ICE CREAM	Capitol
41	37	THE HOLLOWAYS	GENERATOR	Mercury
42	25	THE WHITE STRIPES	ICKY THUMP	Capitol
43	38	THE FRAY	HOW TO SAVE MY HEAD (CABLE CAR)	Capitol
44	3	SCOUTING FOR GIRLS	IT'S NOT ABOUT YOU	Capitol
45	34	AKON	NOT MATTER	Capitol
46	27	CHERRY GHOST	PEOPLE HELP THE PEOPLE	Capitol
47	30	TAKE THAT	PATIENCE	Capitol
48	1	FALL OUT BOY	THE TAKE OVER THE BREAKS OVER	Capitol
49	6	LILY ALLEN	SMILE	Capitol
50	42	KAISER CHIEFS	RUBY	Capitol
51	43	ARMAND VAN HELDEN	NYC BEAT	Capitol
52	26	PAUL MCCARTNEY	DANCE TONIGHT	Capitol
53	53	GROOVE ARMADA	SONG 4 MUTYA (OUT OF CONTROL)	Capitol
54	1	KINGS OF LEON	FANS	Capitol
55	37	AVRIL LAVIGNE	FRIEND	Capitol
56	1	THE SHAPESHIFTERS	PUSHER	Capitol
57	1	THE GO! TEAM	GRIP LIKE A VICE	Capitol
58	1	THE FEELING	LOVE IT WHEN YOU CALL	Capitol
59	1	THE SMASHING PUMPKINS	TARANTULA	Capitol
60	64	SNOW PATROL	CHASING CARS	Capitol
61	17	JAMES MORRISON	YOU GIVE ME SOMETHING	Capitol
62	56	MIKA	GRACE KELLY	Capitol
63	55	MIKA	LOVE TODAY	Capitol
64	1	SCISSOR SISTERS	I CAN'T DECIDE	Capitol
65	41	KANYE WEST	FEAT. JAMIE FOXX GOLD DIGGER	Capitol
66	35	WOMBATS	KILL THE DIRECTOR	Capitol
67	24	THE FEELING	MY LITTLE WORLD	Capitol
68	58	BOOTY LOU SHINE	IT'S YOUR TURN	Capitol
69	1	MIKA	BIG GIRL (YOU ARE BEAUTIFUL)	Capitol
70	46	CASCADA	A NEVER ENDING DREAM	Capitol
71	33	NELLY FURTADO	WANEATER	Capitol
72	34	LILY ALLEN	LDN	Capitol
73	1	FRANKIE VALLE	THE FOUR SEASONS BEGGIN	Capitol
74	42	CALVIN HARRIS	ACCEPTABLE IN THE BOS	Capitol
75	60	NE-YO	BECAUSE OF YOU	Capitol

■ Sales increase
 ■ Sales increase +50%
 ■ Highest New Entry
 ■ Platinum 600,000
 ■ Gold 200,000
 ■ Silver 100,000
 ■ Download only format
 ■ New to the chart
 ■ Re-entries
 ■ The Official UK Charts Company 2007

As used by Radio One
 Chart compiled from actual sales but only by Saturday across a period of seven days
 4,000 UK sales
 11 of the Official Charts Company 2007
 Produced with BPI and BBC approval



7. Natalasha Bedingfield
 Natalasha Bedingfield finally got released on CD last week and sales of 10,647 help it to reach a 42-place leap, and equal the chart peak of predecessor 1 Women Have Your Babies. They're first two singles from Bedingfield's second album, NB, which has not sold as many copies as her debut album, Unwritten, the latter disc, a number one, has sold 90,773 copies. After debuting at number nine, NB sank to number 346. It climbs 122-72 this week on sales of 3,816, raising its cumulative sales tally to 46,332.



8. 36. Fergie
 Fergie was one of the star attractions of the Concert For Darms - hair set went down a storm. On downloads alone, Fergie secures her third straight Top 10 hit from The Dutchess with Big Girls Don't Cry rocketing 28-8 on sales of 99,243 while previous hit Glamorous returns 77-36. The Dutchess itself moves 105-51 on sales of 56,655, its highest peak for 11 weeks. The Dutchess peaked at number 27 and has a 42-week sales tally of 93,224.

HIT 40 UK

Pos	Last	Artist	Title	Label
1	1	RHIANNA FEAT. JAY-Z	UMBRILLA	Def Jam
2	2	KATE NASH	FOUNDATIONS	Mercury
3	17	AVRIL LAVIGNE	WHEN YOU'RE GONE	BMG
4	6	ENRIQUE IGLESIAS	DO YOU KNOW (PING-PONG SONG)	RECA
5	6	THE HORROBOS	WORKED ABOUT RAY	Mercury
6	25	TIMBALAND FEAT. DOLIE HILSON	THE WAY I LIVE	Interscope
7	23	NATASHA BEDINGFIELD	SOLIMITE	Mercury
8	6	FERGIE	BIG GIRLS DON'T CRY	Mercury
9	5	LEE MEAD	ANY DREAM WILL DO	Capitol
10	8	KELLY ROWLAND	FEAT. EVE LILLY WHITE	Columbia
11	11	DMX	CLASS HEROES DUO'S CHECK THIS	Mercury
12	16	NELLY FURTADO	IT SAYS I TRY	Capitol
13	13	MAROON 5	MAKES ME WANER	Mercury
14	18	JUSTIN TIMBERLAKE	LOVESTONED	Mercury
15	12	MUTYA BROWN	REAL GIRL	Mercury
16	15	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia
17	26	TAKE THAT	SHINE	Mercury
18	33	MARK RONSON FEAT. LILY ALLEN	ON MY MIND	Columbia
19	10	JACK PATE	TOON ON THE PLATFORM	Capitol
20	14	ROBIN THROKE	LOST WITHOUT U	Mercury
21	10	REVEREND AND THE MAKERS	HEAVYWEIGHT CHAMPION OF THE WORLD	Mercury
22	9	CALVIN HARRIS	THE GIRLS	Columbia
23	20	GWEN STEFANI	FEAT. ARIANNE ROSE	Mercury
24	26	KATIE NASH	FOUNDATIONS	Mercury
25	27	GWEN STEFANI	4 IN THE MORNING	Mercury
26	22	CHEMICAL BROTHERS	DO IT AGAIN	Mercury
27	4	THE DUCHESSE	HAD ENOUGH	Mercury
28	30	THE FRAY	HOW TO SAVE A LIFE	Capitol
29	23	MELISSA MOORE	HERE (ON YOUR ARMS)	Mercury
30	28	TIMBALAND/FURTADO/TIMBERLAKE	GIVE IT TO ME	Mercury
31	11	MY CHEMICAL ROMANCE	TEENAGERS	Mercury
32	19	KLAXONS	IT'S NOT OVER YET	Mercury
33	29	KAISER CHIEFS	RUBY	Mercury
34	6	BOBBY VALENTINO	ANONYMOUS	Mercury
35	40	SNOW PATROL	CHASING CARS	Mercury
36	24	CHERRY GHOST	PEOPLE HELP THE PEOPLE	Mercury
37	35	MIKA	GRACE KELLY	Mercury
38	31	PINK PEARL	ME ALONE (LOVE ME)	Capitol
39	37	GROOVE ARMADA	SONG 4 MUTYA (OUT OF CONTROL)	Mercury
40	30	BOOTY LOU SHINE	IT'S YOUR TURN	Mercury

TOP 30 PHYSICAL SINGLES

Pos	Last	Artist	Title	Label
1	1	LEE MEAD	ANY DREAM WILL DO	Capitol
2	2	RHIANNA FEAT. JAY-Z	UMBRILLA	Def Jam
3	3	THE ENEMY	HAD ENOUGH	Mercury
4	3	ENRIQUE IGLESIAS	DO YOU KNOW (PING-PONG SONG)	RECA
5	6	KATE NASH	FOUNDATIONS	Mercury
6	6	ROBIN THROKE	LOST WITHOUT U	Mercury
7	4	JACK PATE	TOON ON THE PLATFORM	Capitol
8	9	KLAXONS	IT'S NOT OVER YET	Mercury
9	10	WORKED ABOUT RAY	WORKED ABOUT RAY	Mercury
10	11	THE WOMBATS	KILL THE DIRECTOR	Mercury
11	11	MADONNE	LIQUID LOVE	Mercury
12	12	BOB JOY	DO YOU WANT TO MAKE A MEMORY	Mercury
13	10	KELLY ROWLAND	FEAT. EVE LILLY WHITE	Columbia
14	11	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia
15	15	STEPHANIE MCINTOSH	MISTAKE	Mercury
16	16	GWEN STEFANI	4 IN THE MORNING	Mercury
17	17	CASCADA	A NEVER ENDING DREAM	Mercury
18	9	THE CHEMICAL BROTHERS	DO IT AGAIN	Mercury
19	5	TAKE THAT	IT SAYS I TRY	Mercury
20	11	THE KILLERS	FOR REASONS UNKNOWN	Mercury
21	6	CHERRY GHOST	PEOPLE HELP THE PEOPLE	Mercury
22	6	GABRIEL GATTS	ANGEL ON MY SHOULDER	Mercury
23	4	EDITORS	SMOKERS OUTSIDE THE HOSPITAL DOORS	Mercury
24	4	THE HORROBOS	SHE IS THE NEW THING	Mercury
25	12	KELLY CLARKSON	NEVER AGAIN	Mercury
26	12	THE VIEW	FACE FOR THE RADIO	Mercury
27	17	THE HORROBOS	WORKED ABOUT RAY	Mercury
28	17	MUTYA BROWN	REAL GIRL	Mercury
29	16	THE LODOVICOS	HERE (ON YOUR ARMS)	Mercury
30	18	CALVIN HARRIS	THE GIRLS	Columbia

The Official UK Charts Company 2007
 All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

Albums

Three new entries make their mark in the Top 10; The Chemical Brothers land at number one, while Crowded House and Velvet Revolver debut at three and six

TOP 20 MUSIC DVD

WEEK	ARTIST/TITLE	LABEL/CATALOG
1	ORIGINAL CAST RECORDED: JOSEPH & THE AMAZING TECHNOLOGER	Universal Music UK
2	MICHAEL FATELEY: THE TIER	Gramercy Music UK
3	PINK: LIVE FROM WARELEY ARENA	Capitol Music UK
4	QUEEN ON FIRE - LIVE AT THE BOUL	EMI UK
5	BILLY FURY HIS WONDERBOYS STORY	Oceanic UK (2011)
6	LYNYRD SKYNYRD FREEBIRD - THE MOVIE & THE TRIBUTE TOUR	Mercury Music UK (2010)
7	VARIOUS GLASTONBURY	Reprise UK (2010)
8	LED ZEPPELIN: LED ZEPPELIN	Warner Music Video (2010)
9	CLIFF RICHARD HERE AND NOW - LIVE	Universal Music UK
10	BRYAN FERRY DYLANESQUE LIVE - THE LONDON SESSIONS	Capitol Music UK
11	GORILLAZ: DEMON DAYS - LIVE	Reprise UK (2011)
12	ERIC CLAPTON & FRIENDS LIVE 1986	EV Music UK
13	JEFF BRUCKLER BY LINE IN CHECKO	Capitol Music UK
14	LED ZEPPELIN VOL 3: REMAINS THE SAME	Reprise UK (2010)
15	LIVE CAST RECORDING: LES MISERABLES IN CONCERT	Warner Music UK (2010)
16	2PAC FEAT. ELTON JOHN: THE BEST MUSIC VIDEOS	Priority & Path (2010)
17	BRUCE SPRINGSTEEN & SESSIONS LIVE IN DUBLIN	Columbia (2010)
18	WHO: WHO'S BETTER WHO'S BEST	Polygram UK
19	PINK: FLY PULSE - 2010/94	Capitol UK
20	DAVID BOWIE: CLASH SPIDER	EMI UK

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TOP 20 COMPILATIONS

WEEK	ARTIST/TITLE	LABEL/CATALOG
1	VARIOUS: CLUBLAND 11	Capitol Music UK
2	VARIOUS: JUST GREAT SONGS	EMI Music UK (2010)
3	VARIOUS: HARD ENERGY - YOUR XXXTREME NIGHT OUT	Mercury Music UK (2010)
4	VARIOUS: ESSENTIAL R&B - SUMMER 2007	Sony Music UK (2010)
5	VARIOUS: 100 HUGEST HITS OF REGGAE	Capitol Music UK
6	VARIOUS: TWICE AS NICE - URBAN ANTHEMS	Universal Music UK
7	VARIOUS: MASSIVE R&B - SPRING COLLECTION 2007	Capitol Music UK
8	VARIOUS: NOW THAT'S WHAT I CALL MUSIC 66	EMI Music UK (2010)
9	VARIOUS: MYLENE'S MUSIC FOR ROMANCE	Capitol Music UK
10	VARIOUS: TOP GEAR ANTHEMS	Capitol Music UK
11	VARIOUS: HEARTBEAT SUMMER	EMI Music UK
12	VARIOUS: THE VERY BEST OF LATIN JAZZ	Capitol Music UK
13	VARIOUS: NAME PITS: THE ESSENTIAL BANDS - FESTIVAL	Universal Music UK
14	OST: HIGH SCHOOL MUSICAL	Walt Disney UK
15	VARIOUS: CLUBBERS GUIDE: SUMMER 2007	Mercury Music UK (2010)
16	VARIOUS: OVER THE RAINBOW	Capitol Music UK
17	VARIOUS: THE BEST DISCO IN TOWN	Universal Music UK
18	VARIOUS: RE-TURN TO BRITZ - EUPHORIA	Capitol Music UK
19	VARIOUS: THE BEST R&B ALBUM	Capitol Music UK
20	VARIOUS: RADIO 1'S LIVE LOUNGE	Sony Music UK (2010)

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THE YEAR SO FAR: TOP 20 COMPILATIONS

WEEK	ARTIST/TITLE	LABEL/CATALOG
1	VARIOUS: NOW THAT'S WHAT I CALL MUSIC 66	EMI Music UK (2010)
2	VARIOUS: RADIO 1'S LIVE LOUNGE	Sony Music UK
3	ORIGINAL TV SOUNDTRACK: HIGH SCHOOL MUSICAL	Walt Disney
4	VARIOUS: FLOORFILLERS ANTHEMS	Capitol Music UK
5	VARIOUS: MASSIVE R&B - SPRING COLLECTION 2007	Capitol Music UK
6	VARIOUS: JUST GREAT SONGS	EMI Music UK (2010)
7	VARIOUS: BRITS HITS - THE ALBUM OF THE YEAR	BMG
8	ORIGINAL TV SOUNDTRACK: HANNAH MONTANA	Capitol Music UK
9	VARIOUS: TOP GEAR ANTHEMS	Capitol Music UK
10	VARIOUS: 100 HITS HITS	Capitol Music UK
11	VARIOUS: CLUBLAND 11	Capitol Music UK
12	VARIOUS: NOW THAT'S WHAT I CALL MUSIC 66	EMI Music UK (2010)
13	VARIOUS: PLAY IT LOUD	Capitol Music UK
14	VARIOUS: R&B LONGESTS 2007	Capitol Music UK
15	VARIOUS: HIP HOP CLASSICS	Sony Music UK
16	VARIOUS: ONE LOVE	Capitol Music UK
17	VARIOUS: PUT YOUR HANDS UP 2	Mercury Music UK
18	VARIOUS: THE MASH-UP MIX 2007	Mercury Music UK
19	VARIOUS: 100 HUGEST HITS OF THE 60S & 70S	Sony Music UK
20	VARIOUS: ELECTRO HOUSE SESSIONS	Capitol Music UK

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14.07.07
Top 75

The Official UK



Crowded House Antipodean veterans Crowded House's first new album for 24 years, *Time On Earth*, becomes their highest charting studio album to date, debuting at number three on sales of 27,799. Their previous best-placed regular release *Together Again*, the number four album which ended the first phase of their career in 1993, although they did reach number one with *Recurring Dream: The Very Best Of Crowded House* in 1995, after they disbanded. That album is by far their most successful with UK sales of 130,339.



The Killers *The Killers' Sam's Town* debuts by the band's television appearance on *The Concert For Diana* and a £4 price tag in the HMV sale. *Take That's Never Forget - The Ultimate Collection* reaches its highest chart placing since 2005 this week, moving 68-9-10-5 since the sale started, it sold 25,517 copies last week. (1,272,794 to date). Although current single *I'd Love To Have You For Life* was *Take That's* least successful since *Once You've Tamed Love* in 1992, the band's current album *Defiant World* also enjoys a

major Christmas hit, jumping 40-11 on sales of 16,763, increasing its cut now tally to 1,727,976.

WEEK	ARTIST/TITLE	LABEL/CATALOG
1	THE CHEMICAL BROTHERS: WE ARE THE NIGHT	Virgin Music UK
2	TRAVELING WILBURYS COLLECTION	Capitol Music UK
3	CROWDED HOUSE: TIME ON EARTH	Capitol Music UK
4	EDITORS: AN END HAS A START	Capitol Music UK
5	TAKE THAT: NEVER FORGET - THE ULTIMATE COLLECTION	Capitol Music UK
6	VELVET REVOLVER: LIBERTAD	Capitol Music UK
7	NELLY FURTADO: LOOSE	Capitol Music UK
8	AMY WINEHOUSE: BACK TO BLACK	Capitol Music UK
9	KEM: KELLY CLARKSON MY DECEMBER	Capitol Music UK
10	RIHANNA: GOOD GIRL GONE BAD	Capitol Music UK
11	TAKE THAT: TAKE THAT BEAUTIFUL WORLD	Capitol Music UK
12	THE WHITE STRIPES: ICY THUMP	Capitol Music UK
13	ARCTIC MONKEYS: FAVORITE WORST NIGHTMARE	Capitol Music UK
14	THE POLICE: THE POLICE	Capitol Music UK
15	LILY ALLEN: ALRIGHT, STILL	Capitol Music UK
16	ROD STEWART: THE COMPLETE AMERICAN SONGBOOK 1-4	Capitol Music UK
17	MIKA: LIFE IN CARTOON MOTION	Capitol Music UK
18	CASCADA: EVERY TIME WE TOUCH	Capitol Music UK
19	SHIRLEY BASSEY: GET THE PARTY STARTED	Capitol Music UK
20	THE FRAY: HOW TO SAVE PRIVATE LIVES	Capitol Music UK
21	JUSTIN TIMBERLAKE: FUTURESEX/LOVESOUNDS	Capitol Music UK
22	THE KILLERS: SAM'S TOWN	Capitol Music UK
23	ELTON JOHN: ROCKET MAN - THE DEFINITIVE HITS	Capitol Music UK
24	CLAXONS: MYTHS OF THE NEAR FUTURE	Capitol Music UK
25	JAMES MORRISON: UNDISCOVERED	Capitol Music UK
26	ENRIQUE IGLESIAS: INSOMNIAC	Capitol Music UK
27	THE FRAVELLIS: COSTELLO MUSIC	Capitol Music UK
28	AVRIL LAVIGNE: THE BEST DAMN THING	Capitol Music UK
29	BON JOVI: ROCK HIGHWAY	Capitol Music UK
30	ROBIN THICKE: THE EVOLUTION OF	Capitol Music UK
31	GENESIS: TURN IT ON AGAIN - THE HITS	Capitol Music UK
32	ASH: TWILIGHT OF THE INNOCENTS	Capitol Music UK
33	MARK RONSON: VERSIONS	Capitol Music UK
34	THE FEELING: TWELVE STOPS AND HOME	Capitol Music UK
35	PINK: I'M NOT DEAD	Capitol Music UK
36	KAISER CHIEFS: YOURS TRULY ANGRY MOB	Capitol Music UK
37	TIMBALAND: SHOCK VALUE	Capitol Music UK
38	ARCADE FIRE: NEON BIBLE	Capitol Music UK

WEEK	ARTIST/TITLE	WEEK	ARTIST/TITLE	WEEK	ARTIST/TITLE
1	THE CHEMICAL BROTHERS	1	THE CHEMICAL BROTHERS	1	THE CHEMICAL BROTHERS
2	TRAVELING WILBURYS	2	TRAVELING WILBURYS	2	TRAVELING WILBURYS
3	CROWDED HOUSE	3	CROWDED HOUSE	3	CROWDED HOUSE
4	EDITORS	4	EDITORS	4	EDITORS
5	TAKE THAT	5	TAKE THAT	5	TAKE THAT
6	VELVET REVOLVER	6	VELVET REVOLVER	6	VELVET REVOLVER
7	NELLY FURTADO	7	NELLY FURTADO	7	NELLY FURTADO
8	AMY WINEHOUSE	8	AMY WINEHOUSE	8	AMY WINEHOUSE
9	KEM	9	KEM	9	KEM
10	RIHANNA	10	RIHANNA	10	RIHANNA
11	TAKE THAT	11	TAKE THAT	11	TAKE THAT
12	THE WHITE STRIPES	12	THE WHITE STRIPES	12	THE WHITE STRIPES
13	ARCTIC MONKEYS	13	ARCTIC MONKEYS	13	ARCTIC MONKEYS
14	THE POLICE	14	THE POLICE	14	THE POLICE
15	LILY ALLEN	15	LILY ALLEN	15	LILY ALLEN
16	ROD STEWART	16	ROD STEWART	16	ROD STEWART
17	MIKA	17	MIKA	17	MIKA
18	CASCADA	18	CASCADA	18	CASCADA
19	SHIRLEY BASSEY	19	SHIRLEY BASSEY	19	SHIRLEY BASSEY
20	THE FRAY	20	THE FRAY	20	THE FRAY
21	JUSTIN TIMBERLAKE	21	JUSTIN TIMBERLAKE	21	JUSTIN TIMBERLAKE
22	THE KILLERS	22	THE KILLERS	22	THE KILLERS
23	ELTON JOHN	23	ELTON JOHN	23	ELTON JOHN
24	CLAXONS	24	CLAXONS	24	CLAXONS
25	JAMES MORRISON	25	JAMES MORRISON	25	JAMES MORRISON
26	ENRIQUE IGLESIAS	26	ENRIQUE IGLESIAS	26	ENRIQUE IGLESIAS
27	THE FRAVELLIS	27	THE FRAVELLIS	27	THE FRAVELLIS
28	AVRIL LAVIGNE	28	AVRIL LAVIGNE	28	AVRIL LAVIGNE
29	BON JOVI	29	BON JOVI	29	BON JOVI
30	ROBIN THICKE	30	ROBIN THICKE	30	ROBIN THICKE
31	GENESIS	31	GENESIS	31	GENESIS
32	ASH	32	ASH	32	ASH
33	MARK RONSON	33	MARK RONSON	33	MARK RONSON
34	THE FEELING	34	THE FEELING	34	THE FEELING
35	PINK	35	PINK	35	PINK
36	KAISER CHIEFS	36	KAISER CHIEFS	36	KAISER CHIEFS
37	TIMBALAND	37	TIMBALAND	37	TIMBALAND
38	ARCADE FIRE	38	ARCADE FIRE	38	ARCADE FIRE

Specialist

Albums Chart

Chart compiled from actual sales last Sunday as it stands, using a sample of more than 100,000 shops in the United Kingdom. The chart includes both CD and DVD releases.

Pos	Weeks on Chart	Artist	Album	Label	Chart Date
39	25	MARON 5	IT WON'T BE SOON BEFORE LONG	Mercury	17/07/04 (1)
40	34	SNOW PATROL	EYES OPEN	Virgin	19/03/04 (1)
41	45	KINGS OF LEON	BECAUSE OF THE TIMES	Capitol	19/03/04 (1)
42	1	AIR	TRAFFIC FRACTURED LIFE	Capitol	16/07/02 (1)
43	1	ANDREA BOCELLI	VIAGGIO ITALIANO	Mercury	16/07/02 (1)
44	41	GWEN STEFANI	THE SWEET ESCAPE	Mercury	16/07/02 (1)
45	33	MICHAEL BUBLE	CALL ME IRRESPONSIBLE	Mercury	17/07/04 (1)
46	35	LINKIN PARK	MINUTES TO MIDNIGHT	Mercury	16/07/02 (1)
47	21	CALVIN HARRIS	I CREATED DISCO	Columbia	16/07/02 (1)
48	39	FALL OUT BOY	INFINITUM ON HIGH	Mercury	17/07/04 (1)
49	26	PAUL MCCARTNEY	MEMORY ALMOST FULL	Mercury	22/05/04 (1)
50	30	EDITORS	THE BACK ROOM	Mercury	16/07/02 (1)
51	1	FERGIE	THE DUTCHESS	Mercury	17/07/04 (1)
52	68	MY CHEMICAL ROMANCE	THE BLACK PARADE	Mercury	16/07/02 (1)
53	62	ANDREW LLOYD WEBBER	JOSEPH & THE AMAZING TECHNICOLOR COLOUR	Mercury	16/07/02 (1)
54	24	OASIS	STOP THE CLOCKS	Mercury	16/07/02 (1)
55	62	SCISSOR SISTERS	TA-DAH	Mercury	16/07/02 (1)
56	28	TWANG LOVE	IT WHEN I FEEL LIKE THIS	Mercury	16/07/02 (1)
57	60	RAZORLIGHT	RAZORLIGHT	Mercury	16/07/02 (1)
58	1	UNKLE	WAR STORIES	Mercury	16/07/02 (1)
59	134	THE KILLERS	HELL RIDE	Mercury	16/07/02 (1)
60	44	PAOLO NUTINI	THESE STREETS	Mercury	16/07/02 (1)
61	24	PARAMORE	RIOT	Mercury	16/07/02 (1)
62	54	AKON	KNIGHTS	Mercury	16/07/02 (1)
63	50	BIFFY CLYRO	PUZZLE	Mercury	16/07/02 (1)
64	43	HANK MARVIN	GUITAR MAN	Mercury	16/07/02 (1)
65	42	WHO	THEN AND NOW	Mercury	16/07/02 (1)
66	23	GARETH GATES	PICTURES OF THE OTHER SIDE	Mercury	16/07/02 (1)
67	18	RYAN ADAMS	EASY TIGER	Mercury	16/07/02 (1)
68	2	KELLY ROWLAND	MS KELLY	Mercury	16/07/02 (1)
69	39	AMY WINEHOUSE	FRANK	Mercury	16/07/02 (1)
70	64	DIZZEE RASCAL	MATHS & ENGLISH	Mercury	16/07/02 (1)
71	30	KASABIAN	EMPIRE	Mercury	16/07/02 (1)
72	1	NATASHA BEDINGFIELD	NB	Mercury	16/07/02 (1)
73	1	HAPPY MONDAYS	UNCLE DYSFUNCTIONAL	Mercury	16/07/02 (1)
74	49	QUEENS OF THE STONE AGE	ERULGARIS	Mercury	16/07/02 (1)
75	52	PIGMEON DETECTIVES	WAIT FOR ME	Mercury	16/07/02 (1)



6. Velvet Revolver
Velvet Revolver's second album *Liverlad* makes its maiden chart appearance at number six on sales of 25,403, beating the number 11 debut of their 2004 debut *Contraband*, which enjoyed first-week sales of 23,157, which have since swollen to 212,426. Velvet Revolver is made up of five veterans with an average age of 42. Vocalist Scott Weiland (Stone Temple Pilots) is the youngest at 39. The band's other members are Guns N' Roses members Slash (41), Duff McKagan (43) and Matt Sorum (46) and Dave Kadishar (41) formerly with Wasted Youth.



7. Nelly Furtado
Another performer at the Concert For Diana, the newly-engaged Nelly Furtado is back in the Top 10 after a gap of nine weeks with *Loose*. The album, Furtado's third, was released 13 months ago and peaked at number four. It jumps 20-7 this week on sales of 20,750, which lift its overall tally to 827,411 - making it, by some distances, her biggest seller. First album *Whoa! Nelly!* sold 655,418 copies while her follow-up *Folklore* managed only 239,252 sales. With next single *In Case You Stay* due soon, *Loose* should eventually pass the million sales mark.

TOP 10 INDIE SINGLES

Pos	Weeks on Chart	Artist	Single	Label	Chart Date
1	1	JACK PENATE	TORN ON THE PLATTANUM	XL	17/07/04 (1)
2	1	THE GO! TEAM	GRIP LIKE A VICE	Mercury	16/07/02 (1)
3	6	ALIBI VS ROCKFELLER	SEXUAL HEALING	Capitol	16/07/02 (1)
4	2	THE WHITE STRIPES	JOCKY THUMP	XL	16/07/02 (1)
5	34	ARCTIC MONKEYS	BRANSTORM	Mercury	16/07/02 (1)
6	3	UNKLE	BURN MY SHADOW	Mercury	16/07/02 (1)
7	4	REVEREND & THE MAKERS	NEW/WEIGHT CHAMPION OF THE WORLD	Mercury	16/07/02 (1)
8	5	THE HOWLINGS	BYODOLATOR	Mercury	16/07/02 (1)
9	5	BOB SINCLAIR	PUTTIE & BODOLARMAN SOUND OF FREEDOM	Mercury	16/07/02 (1)
10	30	MAXIMO PARK	BOYS FROM BOXES	Mercury	16/07/02 (1)

TOP 10 INDIE ALBUMS

Pos	Weeks on Chart	Artist	Album	Label	Chart Date
1	1	THE WHITE STRIPES	JOCKY THUMP	XL	16/07/02 (1)
2	2	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	Mercury	16/07/02 (1)
3	6	UNKLE	WAR STORIES	Mercury	16/07/02 (1)
4	4	HAPPY MONDAYS	UNCLE DYSFUNCTIONAL	Mercury	16/07/02 (1)
5	4	DIZZEE RASCAL	MATHS & ENGLISH	Mercury	16/07/02 (1)
6	6	COSSP	STANDING IN THE WAY OF CONTROL	Mercury	16/07/02 (1)
7	3	PIGMEON DETECTIVES	WAIT FOR ME	Mercury	16/07/02 (1)
8	5	MAXIMO PARK	OUR EARTHLY PLEASURES	Mercury	16/07/02 (1)
9	8	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT	Mercury	16/07/02 (1)
10	10	THE HOWLINGS	SO THIS IS GREAT BRITAIN	Mercury	16/07/02 (1)

TOP 10 ROCK ALBUMS

Pos	Weeks on Chart	Artist	Album	Label	Chart Date
1	1	VELVET REVOLVER	LIBERTAD	Mercury	16/07/02 (1)
2	1	PRANOMIE RIGI	THE BLACK PARADE	Mercury	16/07/02 (1)
3	7	MY CHEMICAL ROMANCE	THE BLACK PARADE	Mercury	16/07/02 (1)
4	6	LINKIN PARK	MINUTES TO MIDNIGHT	Mercury	16/07/02 (1)
5	6	CUNY	RIPPER APPETITE FOR DESTRUCTION	Mercury	16/07/02 (1)
6	3	RON JACOBI	LOST HIGHWAY	Mercury	16/07/02 (1)
7	5	BIFFY CLYRO	PUZZLE	Mercury	16/07/02 (1)
8	4	QUEENS OF THE STONE AGE	ERULGARIS	Mercury	16/07/02 (1)
9	1	METALLICA	METALLICA	Mercury	16/07/02 (1)
10	9	GALLONS	ORCHESTRA OF WOLVES	Mercury	16/07/02 (1)

TOP 10 JAZZ ALBUMS

Pos	Weeks on Chart	Artist	Album	Label	Chart Date
1	1	VARIOUS ARTISTS	THE VERY BEST OF LATIN JAZZ	Mercury	16/07/02 (1)
2	2	MICHAEL BUBLE	CALL ME IRRESPONSIBLE	Mercury	16/07/02 (1)
3	3	AMY WINEHOUSE	FRANK	Mercury	16/07/02 (1)
4	4	MICHAEL BUBLE	ITS TIME	Mercury	16/07/02 (1)
5	6	MICHAEL BUBLE	MICHAEL BUBLE	Mercury	16/07/02 (1)
6	10	SEASICK STEVE	DONOHUE MUSIC	Mercury	16/07/02 (1)
7	5	NINA SIMONE	THE VERY BEST OF THE PERFECT WORLD	Mercury	16/07/02 (1)
8	9	MADELINE PEYROUX	COME ALIVE WITH ME	Mercury	16/07/02 (1)
9	8	NORAH JONES	WHEAT BRAN	Mercury	16/07/02 (1)
10	7	NAT 'KING' COLE	SWINGS	Mercury	16/07/02 (1)

TOP 10 CLASSICAL ALBUMS

Pos	Weeks on Chart	Artist	Album	Label	Chart Date
1	1	ANDREA BOCELLI	VIAGGIO ITALIANO	Mercury	16/07/02 (1)
2	1	KATHERINE JENKINS	SECOND NATURE	Mercury	16/07/02 (1)
3	3	KATHERINE JENKINS	PREMIERE	Mercury	16/07/02 (1)
4	2	KATHERINE JENKINS	SERENADE	Mercury	16/07/02 (1)
5	5	FRON MALE VOICE	CHOR VOICES OF THE VALLEY	Mercury	16/07/02 (1)
6	6	KATHERINE JENKINS	LIVING A DREAM	Mercury	16/07/02 (1)
7	4	ALFIE BOE	ONWARD	Mercury	16/07/02 (1)
8	7	ALL ANGELS	ALL ANGELS	Mercury	16/07/02 (1)
9	11	CAROLINE COMPTON	MOORESH ROAD TO PARADISE	Mercury	16/07/02 (1)
10	9	BABY EINSTEIN	MUSIC BOX ORCHESTRA LULLABY CLASSICS	Mercury	16/07/02 (1)

■ Club release
■ New release
■ Right to Buy
■ Right to Buy
■ Platinum 300,000
■ Gold 100,000
■ Silver 25,000
■ Silver 10,000
■ Silver 5,000
■ Silver 2,500
■ Silver 1,000
■ Silver 500
■ Silver 250
■ Silver 100
■ Silver 50
■ Silver 25
■ Silver 10
■ Silver 5
■ Silver 2
■ Silver 1

For full specialist chart listings visit www.musicweek.com

DO YOUR AUDIENCE A FAVOUR

"Judging from the crowd out here tonight, who needs a football stadium?" *Jon Bon Jovi*

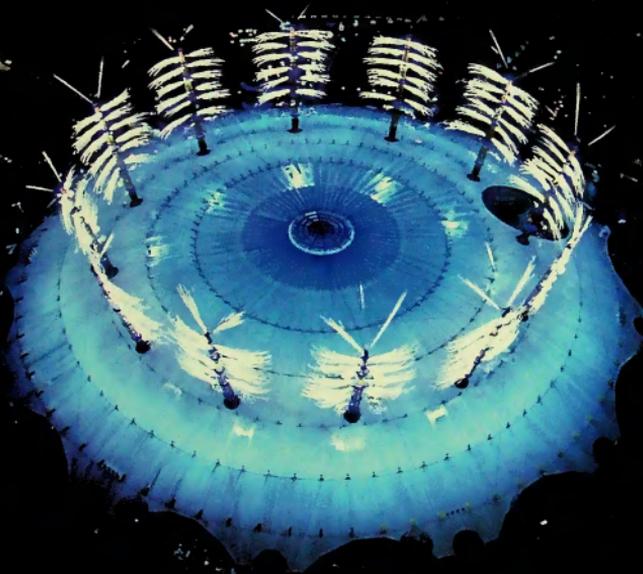
"A quite amazing setting, this is unbeatable" *The London Paper*

"AEG has achieved something remarkable" *The Observer*

"An unexpected joy" *The Times*

"Everything is under one roof, so not even the British summer can ruin things. Why go anywhere else?" *GQ*

"This venue is f***ing great!" *Gary Lightbody, Snow Patrol*



Do The O₂

Thank you to Bon Jovi, Snow Patrol, Andrea Bocelli and Justin Timberlake for a totally brilliant first few days in The O₂ arena; Jools Holland, Natalie Cole and Timbaland for stunning shows in the fabulously intimate (2,350 capacity) indigO₂; The Spice Girls for announcing their return at The O₂ and all the other artists who have performed. Thank you also to the quite remarkable line up of world class acts soon to appear (and booked all the way through 2012). You chose the right venue!

Welcome to the future of entertainment.

Very limited arena dates are still available in 2007, and 2008 is booking fast. To ensure you don't end up with second best call Caroline McNamara or Katie Musham now on +44 (0) 20 8463 2143 and for indigO₂ call Laurie Pegg on +44 (0) 20 8463 2707.

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