

# MUSICWEEK



Channel 4's multiplex licence-winning 4 Digital aims to plug gap between Radios One and Two

## One plus Two equals 4

### Radio

By Ben Cardew

Channel 4 is promising to plug the audience gap between Radios One and Two in one of the biggest radio launches for the music industry in years.

The broadcaster has unveiled for the first time details of Pure4, the musical jewel in Channel 4 Radio's crown. It will be one of 10 new national digital stations and one dedicated podcast station run by the Channel 4-led consortium 4 Digital as part of its new com-

mercial radio national multiplex licence.

4 Digital last week announced a July 2009 launch date for the station, which, crucially for the music industry, will look to tap into the huge demographic between younger Radio One listeners and older fans of Radio Two. This demographic is one which for years labels have been looking to exploit via the radio market.

Channel 4 director of radio Nathalie Schwarz says the station will provide "a genuine public service alternative to the BBC in terms of music."

"It is something that people perceive a gap for. So many people say they feel too old for Radio One and too young for Radio Two, intelligent people who are interested in music," Schwarz adds. "It will have a very eclectic music mix and will be for people who love music, but not naos. It will be all embracing, offer new depths and be evocative."

Schwarz explains that the new station will also embrace art and culture, comparing it to *Time Out* magazine and the Tate Modern. "It's in the same way that the Tate Modern makes art more accessible," she expands. "You can spend

hours there or go in quickly. It is about contemporary culture, what is going on in the broader sense."

Ahead of Pure4's debut, 4 Digital is now committed to launch by July 2008, after beating National Grid Wireless for the licence, although only eight of the planned stations will be operational at launch. Speech station Channel 4 Radio will follow in January 2009.

The news of Pure4's positioning has been warmly received among the radio promotions community. "If I had a penny for every time I was told a record was between Radio One and Radio Two..." says

Eden Blackman, managing director of national radio promotions company Ish Media. "It is great that a station can get involved in such borderline records. If they get it right and they can get the bands involved and labels and artists, it will be enormous."

"If Pure4 can achieve a merger between popular music and more interesting sounds it would be a success," adds Darling Radio head of promotions Leo Greenslade. "But Channel 4 have got to be careful - at the moment 6 Music falls in between Radios One and Two." [benmusicweek.com](http://benmusicweek.com)



### Yes Please! say thank you for The Music

The Music have been the first signings to former Clintons lawyer Peter McGaughrin's new Polydor label Yes Please!. The four-piece, whose second studio

album *Welcome To The North* reached number eight in the UK in October 2004 and sold 530,000 units globally, have been recording a new album in their home city of Leeds with a release expected in the first quarter of next year.

"I've always been a big fan and I think The Music are an incredibly powerful band with unfulfilled potential, which I want to tap into," says McGaughrin. "They

have a global fan base already and I see them getting even bigger."

The Music's manager Tim Vigon says the departure of David Boyd who signed the band to Virgin imprint Hut, the subsequent closure of the label and then their transfer to the main Virgin label were factors in The Music's move. "We feel like we're back with a label that loves the music and is focused on

the band, rather than a label that inherited us," says Vigon, who is Coalition Management managing director.

"We want to merge the sound of the dancefloor with the sound of guitars, which is not something we've pulled off with the records as well as we have done with the live shows and we need someone to capture the groove," he adds.

### Prince provokes charts row

The Mail On Sunday and the Official Charts Company are at loggerheads over the chart status of Prince's giveaway album p3

### Dizzee Rascal tops MMB bill

The Music Week MusicMeetsBrands kicks off this week with Dizzee Rascal playing at the evening session p8

### Vinyl's pressing concerns

The death of vinyl has been exaggerated as the format enjoys a renaissance and gives the manufacturing sector a boost p11

For the latest news as it happens, log on to [MUSICWEEK.com](http://MUSICWEEK.com)



21.07.07

Digest

● The nightmare which lays before us is the potential of an autumn season plagued by a rash of CDs, such as those distributed by *The Mail On Sunday* – Editorial, p14

# MUSICWEEK

Incorporating News, Music, Film, TV, Green Report, Hi-Fi, Music, Record Music and Tours Report

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## Your guide to the latest news from the music industry

### Bottom line

#### EC gives green light to EMI bid

Approval for Terra Firma's proposed £2.4bn acquisition of EMI, but the major's shareholders have still not yet backed the offer. The deadline for them to agree the deal has now been postponed further until 1pm on July 19 after only 3.82% of shareholders backed the bid, up from 3.56% after the last deadline of July 4.

● More than £60m worth of gross transactions were generated online by the resale of tickets to the 100 top-selling events in the second quarter of 2007, according to live entertainment intelligence company TicketQ.

● The UK music industry has kept up with the growth in digital, with 50% of all singles now sold through online and public libraries, according to latest figures from the BPI.

● Gator group operations director Steve Orchard has defended Xfm's controversial XU format, which eliminates DJs from its daytime programming. Orchard was participating in a discussion at the Radio Festival.

changes to its senior personnel, including the appointment of a new product director and head of music. Gary Warren, who has been working as product director on an interim basis, will now take on the role of general manager of the MMV UK board, while former head of DVD Rudy Osorio will become head of music. Commercial manager Charles Fotheringham will replace Osorio as head of DVD.

● Virgin Group chairman Sir Richard Branson, Apple chief executive Steve Jobs and BBC controller of popular music Lesley Douglas have all been named in the top 10 of the *Guardian's* Music 100 list.

● Avril Lavigne is facing a court battle with the Seventies pop band the Rubinos, who are accusing the Canadian rock singer of ripping off one of their songs. Lavigne denies any infringement.

● Dave Brubeck was presented with a lifetime achievement award at the seventh annual BBC Jazz Awards. Other winners on the night included saxophonist Simon Spittell, who was named rising star, and Curtis Stigers, who won was hailed Radio 2's jazz artist of the year.

● **Willie Nelson** is to be honoured as a BMI Icon at the US performing rights organisation's 55th Annual Awards.

● Paul Curran has held on to his position as chairman of the Music Publishers Association after its members voted unanimously to allow him to stand for re-election for a fourth consecutive time.

● **International Film Festival** will feature an unprecedented number of films with music connections, spearheaded by Anton Corbijn's *Joy Division* biopic, *Control*.

● **Radio One** DJ Trevor Nelson is to present a weekly Saturday show on 1Xtra for six weeks this summer.

● **Mean Fiddler** and **Live Nation UK**

are taking positive efforts to reduce their own company's carbon footprints in the wake of **Live Earth** by appointing environmental specialists.

● **AIM** has promoted Rami Harris to the new post of general manager. Harris will now manage the organisation's day-to-day activities.

### Exposure

#### Live Earth pulls in 4.5m viewers

● **Live Earth** achieved a viewing average of 900,000, with a peak of 1.5m watching *Madonna* compared to the previous week's Diana memorial show, which peaked at 1.45m viewers.

● **BBC 1Xtra** has announced the line-up for 1Xtra Loves Summer, a seven-week summer schedule including live broadcasts from across the UK and Europe.

● **Virgin Radio** is to give all wannabe DJs a chance to front their own radio show, with an air-competition presented by breakfast host Christian O'Connell.

● **The AME** has relaunched with a "refreshed" magazine, sporting a new logo and an editorial emphasis on increased interaction with its readership.

● **Digital** has won Ofcom praise for its promotion of digital radio. p5

● **Digi DJ**, an online music on-demand service for DJs, has launched. p5

● **This Year's Edinburgh International Film Festival** will feature an unprecedented number of films with music connections, spearheaded by Anton Corbijn's *Joy Division* biopic, *Control*.

● **Radio One** DJ Trevor Nelson is to present a weekly Saturday show on 1Xtra for six weeks this summer.

● **Mean Fiddler** and **Live Nation UK**

run between 6pm and 7pm and feature a live performance and an "Over 2 U" request hour each week.

● **Griffin Concerts**, The Brewery and The Rumble Strips will be among the acts to headline the Virgin Mobile Union stage at this year's **V Festival**.



● **CSS**: playing at Xfm London's anniversary

● The Fratellis, CSS and Kaiser Chiefs are among the artists confirmed to perform as part of a series of London gigs to celebrate the 10th anniversary of **UK Music**.

● **MTV V** to champion emerging talent with the launch of its Spanking New Sessions starting today (July 16), with live, acoustic performances from new acts of all genres, both signed and unsigned.

● **Three VIP** music sessions filmed by **Tiscali** at the **02 Wireless** festival are now available to view online. The three initial sessions to go live are by **Baby Driven Boy**, **ex-Morcheeba** and **voicist Sive** and **Fathead**.

● **Every Liverpoolian** alive who has had a number one single is being invited to take part in a concert celebrating the fact that **Liverpool** has had more hit singles than any other city in the world.

● Entries from artists and music companies are being requested for this year's **BT Digital Music Awards**, which recognise the best in digital music entertainment.

### Sign here

#### Pepsi adds fizz to live events

● **Pepsi** has entered into a three-year sponsorship and supply partnership with **Live Nation**, following a series of initiatives at a range of UK music festivals this summer.

● **Online social network Last.fm** has signed a global content agreement with Sony BMG. p5

● **Universal** is undergoing what has signed an initial deal with **BlackBerry** to offer to stream videos to BlackBerry devices using **QuickPlayer**.

● **The Barfly Club** has entered into a partnership with University of London to become the exclusive promoter of live events at ULL.

● **Pet Shop Boys** have renewed their deal with Parlophone, continuing the band's 20-year association.

● **Video** - longtime sharing operator **Vingbo** has entered into a trial licensing agreement with **Universal Music Group**.

● **Global** digital distributor **The Orchard Enterprises** has merged with music and video catalogue distributor **Digital Music Group**.



● **George Michael** has reportedly been fined £150,000 for allowing the first night of his recent Wembley Stadium shows to overrun by 15 minutes.

● **Warner Music Group** has withdrawn the lawsuit. It launched against social media network **Imem** in May, instead entering into a strategic partnership with the company.

● A new report debates the economic analysis underpinning the **Gowers Report** p4

● **Centenary Music Holdings**, a subsidiary of Universal, has extended the deadline for **Sanctuary** shareholders to accept its takeover offer to July 26, after receiving acceptances from 30.9% of shareholders.

● **Enap** chairman **Alan Cathcart** told the group's AGM that the company's 2008 finances are "in line with expectations".

● **Ofcom** has awarded seven new community radio licences in Scotland and Northern Ireland.

### Bottom line

#### HMV promotes key heads

● **HMV** has announced a number of



All of the 40,000 early-bird tickets for **T In The Park 2008** were sold in a record 69 minutes, less than 48 hours after the final curtains came down on this year's three-day event, which took place in Baldoon near Kinross (pictured). The early-allocation tickets were sold at 2007 prices, with the line-up for next year's event yet to be announced.

This year's festival saw 80,000 fans brave torrential rain to catch performances by **Kings Of Leon**, **Seissor Sisters**, **Kasabian** and **Tori Amos**, some of the 180 artists playing on 11 stages, as the **T In The Park** arena was opened to members in the first time on the Friday night. **Snow Patrol** played the closing set before fireworks brought the weekend to an end.

The Official Charts Company and Mail On Sunday head for confrontation over giveaway album

## Prince album provokes charts row

### Retail

by Paul Williams

The Official Charts Company has been dragged into the Prince CD government row, after refusing to include *The Mail On Sunday's* free offering within the chart.

The newspaper's managing director Stephen Miron warned the OCC's chart director Omar Maskatiya in a letter last week that he would "engage lawyers for legal advice" to force a challenge over restraint of trade, unless the charts organisation reconsidered counting sales of the CD giveaway in the chart.

Up to 3m copies of the £1.40 newspaper, cover-mounted with a copy of the artist's new studio album *Planet Earth*, were expected to be snapped up yesterday (Sunday) in what is being billed by *The Mail On Sunday* as "the greatest newspaper giveaway... ever".

The row with the OCC was one of a number of developments to emerge in the Prince government controversy last week, which began with HMV publicly being attacked by Virgin Retail managing director Simon Douglas after the rival's CEO Simon Fox backedtracked by agreeing to stock copies of the paper in the chain's stores. Previously, Fox had condemned the giveaway as

"absolute madness", but then U-turned by suggesting stocking the paper was "the only way to make the album available to customers".

The Entertainment Retailers Association (Era) also entered the fray by questioning the environmental impact of having hundreds of thousands of free Prince CDs, which could simply end up in landfill sites. In turn it has called for ABC, which compiles publications' circulation figures, to strike out sales of newspapers with governments from its circulation calculations on the basis these "skew" the figures.

In the dispute with the OCC, *The Mail On Sunday's* Miron has taken to task arguments put forward by the charts organisation why sales of the album achieved through the paper cannot be included in the chart. Maskatiya argues that Millward Brown, which undertakes research for the Official Charts, would be unable to verify sales as "genuine consumer purchases", while, even if the disc were acceptable under OCC rules, the newspaper's distribution outlets do not qualify as chart-reporting retailers.

However, in a letter to Maskatiya, Miron says, "Sales of *The Mail On Sunday* are audited officially on a weekly basis. We therefore have very clear evidence as to the true impact any given album makes on the sale of *The Mail On Sunday*."

In addition, we have carried out extensive research which demonstrates that when we include an album with *The Mail On Sunday*, a large proportion of customers purchase the paper to own the album,



Controversy: should newspaper sales count towards artists' chart placings?

and that they keep the album and play it."

He also suggests Maskatiya's point about the newspaper's outlets not meeting OCC criteria to qualify as chart-reporting stores is now made invalid by HMV agreeing to sell the newspaper. "I should also point out that many of our retail outlets - supermarkets, garages and multiple newsagents such as WH Smith - are established retailers of CDs and therefore meet your criteria for qualifying chart reporting outlets," he notes.

Maskatiya tells *Music Week* he explained to Miron that the OCC's job was to monitor sales rather than give gifts. He adds, "We do have a section in the chart rules which says that any promotion that is free to the consumer will not be included. From our perspective, it's simply chart ineligible under the rules."

He also disputes Miron's assertion that the OCC standpoint is a restraint of trade. "We're not restraining their trade at all," he says. "We're not preventing them selling newspapers or CDs."

For Prince, this marks the second time he has become embroiled

in a row over chart qualification concerning a CD giveaway. In May 2004 Prince's Sony BMG album *Musicology* reached number three on the *Billboard* 200 chart, its success helped by the fact copies of the album given away to concert goers in the States were chart eligible. The issue prompted *Billboard* to revise its chart rules.

### We're not restraining [The Mail On Sunday's] trade at all. We're not preventing them selling newspapers or CDs

Omar Maskatiya, Official Charts Company

In a similar move, the new Prince album is being given to anyone attending one of his 21 dates at the O2 Arena during August and September, although there has been no debate about any of these CD units being included in the chart.

See *'Big Question'*, page 15

### Governments give rise to a new Madness

Madness are looking to follow the lead of Prince's controversial newspaper CD giveaway as marketing plans are drawn up for the band's new *Madness* album. The iconic group's management is understood to have been in talks with newspapers about a covermount tie-up for the group, which is now back to its original seven-member line-up. The Sun with an average daily circulation of 3.1m, is thought to be one of the publications in the offing.

Madness co-manager Barry Blackburn, who with Hugh Hudson has been overseeing the band's affairs for the last six months, declines to comment on any plans. But he says a recent *Mail On Sunday* covermount of a live album with the band proved to be a huge success from their perspective. "It was amazing," says Blackburn, a former pluggie who also manages Fat Tony Slim. "That was the start of *MadSpace* (Madness's MySpace page) and we sold another 20,000 tickets on the back of it. It was an excellent thing to do for fans and for the band."

For Madness, any CD newspaper giveaway would come as part of what is being planned as a global launch for the band's next album, the group, who were previously signed to V2, are presently without a record or a publishing deal. But they recently took control of their back catalogue from EMI, following completion of a 10-year licensing agreement and are in discussions with labels about securing a new deal.

The Prince giveaway has met with accusations by Virgin Retail managing director Simon Douglas and others that it is further devaluing the value of music - a point disputed by Blackburn. "Prince and ourselves are very mindful of the value of music," he says. "Value is interpreted in terms of a dollar price and everyone needs to take a broader perspective and that's not at the exclusion of the retail sector. It's untrue that giving music away in a newspaper has no value."



## THEPLAYLIST

Listen to and view all these tracks at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

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**TOM BAXTER**  
Better  
(Assigned)  
The more we hear this song the more its hit potential is obvious - from Baxter's self-released new album (single, September 18c)



**SERGEANT SUNSHINE**  
Sunshine  
(Unassigned)  
Currently unsigned, Sergeant affirmed himself as a name to watch with their anthemic T in The Park performance. (demo)



**STEPHEN FRETWELL**  
Man On The Roof  
(Fiction)  
A big step up from Fretwell's gold-selling debut, these are upbeat, acoustic songs with a melancholy undertone. (album, August 13)



**FREAKS**  
The Creeps  
(Get On The Dancefloor) (MOS)  
Spiciness, weird dance dances with a new top vocal enjoying plays from Radio One's Top 40. Juice and Porcupine. (Crossover potential) (single, August 27)



**THE KING BLUES**  
Come Fi Di Youth  
(Field/Island)  
One of London's best kept secrets. The King Blues blend ska influences and big rhythms with pure attitude. See them at Reading! Leeds. (7 single, August 6)



**JULIAN VELARD**  
Joni (Lucky Numbers)  
Signed to Obsidian last week, Velard's debut album will be released in 2008. This debut EP is a strong introduction. (from EP, September)



**LETHAL BIZZLE**  
Look What You've Done (V2)  
Giant vocals from Kale Nash inject a sense of pop wonderfulness into this track from Bizzle's new album. (from album, July 23)



**THE POLYPHONIC SPREE**  
Running Away  
(Gut/Good)  
Gloria's return from TPS on new label Gut Records. Running Away is directed in melody a firm flavour of the album. (single, August 13)



**KENNEDY**  
Your Mania  
(Atlantic)  
Gloria's return from TPS on new label Gut Records. Running Away is directed in melody a firm flavour of the album. (single, August 13)



**LAURENT VOULYZ**  
La Septième  
Vigne (Gut)  
This song over a year ago when it was an unsigned CD attracting huge attention. Atlantic is now reworking a commercial release. (single, Sept 17)

**THE PROBLEM WITH THE GOWERS REVIEW**  
Consultancy group LECC has identified the following problems with CIPIL's research, which led to the

Gowers Review: an economic model used was too simplistic and made wrong assumptions  
CIPIL model also made "fundamental error" in its key equation for social

welfare  
CIPIL assumes "perfect" Capital markets and that record companies will borrow to fund new investment.  
However, LECC suggests that record

companies finance new artists internally

**STEREOPHONICS CAST LIST**  
Press: Sebina  
Creative: M5C PR  
Publisher: Universal  
Music Publishing  
Regional press: Mandy Conpton, Momentum PR

Marketing: Claire Moss, V2  
National radio: Joie Carridge, V2  
National TV: Kate Williams, Big Sister  
Regional radio: Neil Adams, V2  
Agent: Scott

Thomas, Xray  
National sales: Jim Brain, V2  
Trade sales: Ben Jones, V2  
Digital sales: Stephen Holloway, V2  
Digital marketing:

Karen Pepp, Alex Fordham, V2

# Flaws uncovered in Gowers Review



by Robert Ashton

Copyright term campaigners have been buoyed in their bid to persuade the Government of their case to extend the term by a new study that debunks the economic analysis underpinning the Gowers Report.

The 38-page Economics of Copyright Term Extension report by the consultancy group LECC has produced strong evidence to suggest the economic modelling used by the Gowers team is "too simplistic".

Daniel Ryan, director of LECC and one of the authors of the report, commissioned by the BPI and IFPI, says that economics is "essentially a framework for understanding how people interact. The model used in Gowers is straightforward... it has taken a too simplistic view of the world. We don't believe their formula is sufficiently reliable".

Ryan and his team at the consultancy were asked by the two music industry bodies to investigate the various research and thinking that has been

conducted in the copyright area, including work done by PwC, Bernd Hopenholtz, Professor Stan Liebowitz and the Centre for Intellectual Property and Information Law (CIPIL) at the University of Cambridge.

However, BPI director of public affairs Richard Mollet explains the consultancy was not given a specific brief to overturn the findings of Gowers.

Ryan explains that LECC created an alternative economic model, which more accurately reflected the workings of copyright in the "value chain". "CIPIL took too simplistic a view of the world," says Ryan, adding that LECC added a whole series of groups to the value chain such as lyricists, publishers and distributors and applied a number of assumptions not used by CIPIL. Using this economic model LECC concluded "the available evidence suggests an extension of the copyright term is likely to benefit consumers rather than harm them".

Perhaps, most alarmingly for a report that is being used to help shape Government policy decisions, LECC suggests that the CIPIL report contains a basic error in its

calculations. Ryan explains that the "effect of the error they made is that the length of term is irrelevant. In their formula, term could be infinity or zero".

Mollet now believes the momentum for copyright extension is gathering pace, given also the Conservatives' newly-unveiled backing of the campaign and the DCMS select committee coming out in favour of "at least 70 years" protection.

"We are not surprised with what LECC came back with," he says. "We were always suspicious that Gowers was wrong and now we have the evidence. There was a case they had not considered if (copyright extension) on fairness grounds and now there is a case that they have got the economics wrong."

A spokeswoman for the UK Intellectual Property Office would not be drawn on the specifics of the LECC case. She says, "This is one of several reports which discusses the issue of term. It will add to the current debate, which is likely to continue for some time, in view of the EU's intention to examine term in due course."

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## STEREOPHONICS

## SNAP SHOT

V2 is turning to Stereophonics' most active and dedicated fans to draw awareness of the band's sixth studio album, due out this autumn.

It has invited moderators from the band's official online community, as well as the site's top 20 most active posters, into its Fulham offices this week for an advanced airing of the album, which is not commercially released until October 1.

Marketing manager Claire Moss says fans come first. "It's important the word of mouth about the album comes from the right place. We have always made a point of getting any new or music to the band's fanbase as early as possible," she adds.

With the release

of Pull The Pin, V2 is hoping to return the group to the commercial success of 1999's breakthrough set Performance & Cocktails.

The album has already spawned the download-only version of the bank Holiday Monday, which was downloaded 50,000 times when it was given away to anyone who bought advanced tickets for their November arena tour in May. The first commercial release comes in the shape of It Means Nothing, which is set to precede the album on September 24.

"It Means Nothing is one of those singles that can sell an album," says V2 managing director David Stanger. "It's just a massive single for us."



# www.digidj.co.uk

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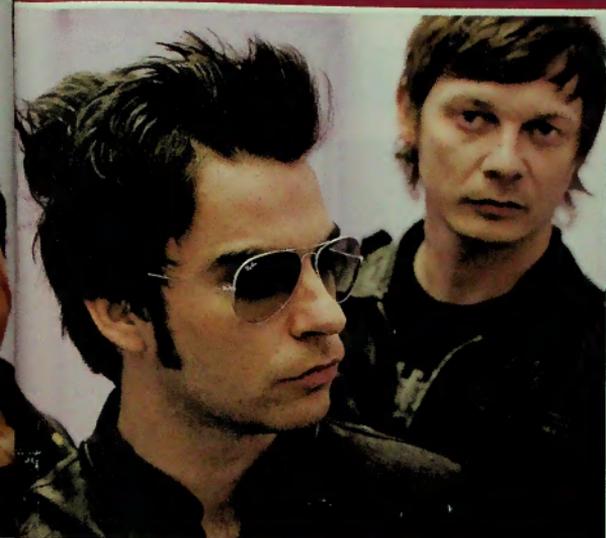
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LAST FM  
with Sony



Successful talks would see all majors feeding Last.fm

## Last FM woos Universal

### Digital

by Adam Benzine

Online social music network Last.fm is in talks with Universal Music Group to bring the major's catalogue to its streaming radio service.

News of the discussions comes after the web 2.0 company last week signed a global deal with Sony BMG to stream the major's catalogue to Last.fm's listenership. The deal follows similar tie-ups with EMI and Warner in February and two months after Last.fm was sold to media giant CBS for £141.8m.

Last.fm co-founder Martin Stikkel says, "We are in negotiations with [Universal], too. Our mission is obviously to get all the music ever recorded onto Last.fm eventually, and Universal will be missing from that reality - they are the biggest record label in the world."

"None of the other majors have had any bad experiences or anything like that with us, and the site continues to grow and grow, so there's no reason it shouldn't happen."

Last.fm says the deal with Sony BMG now makes it the biggest web radio site in the world, while the deal also represents a notable opportunity for the major as well



**Our mission is to get all the music ever recorded onto Last.fm**

Martin Stikkel, Last.fm co-founder

Through the site, Sony BMG will have the opportunity to sell its music directly to Last.fm's estimated 20m users, with Last.fm offering listeners affiliate links to buy music either physically or digitally, through Amazon and digital respectively.

Stikkel adds that one of the key benefits for Sony BMG will be that the deal will give the major's releases a much longer lifespan.

"Record companies only really have money for their last four or five releases, to promote them and keep them in the public consciousness," he says, "but by being sitting

on great, great material from back in the day that doesn't really get the exposure that it deserves, back catalogue, obscure stuff, really great material. One of the great things about our system is that it keeps older music in circulation.

"We've obviously always had the ambition to get the Sony BMG catalogue on Last.fm, and the uniqueness about this deal is that it's truly global - from Kazakhstan to Britain, every country is covered. And that's great, because we're a truly global operator."

It also shows that record companies are now thinking outside of the territorial box and actually coming around to seeing the world as a global music market, rather than just the old territorial markets that it used to consist of," he adds.

In light of his company's takeover by CBS, Stikkel says that Last.fm is now enjoying one of the most relaxed periods in the company's history. "Not because we're getting busy or anything like that, but because we can now actually focus on what we do best - namely growing the community and growing the platform - and we don't need to worry if the company's going to still be around," he says. "The future of the company's secured, and that's really a big weight off our shoulders."

adam@musicweek.com

## 4 Digital wins praise for marketing spend on DAB

The Channel 4-led 4 Digital consortium has won the public praise of Ofcom CEO Ed Richards for its commitment to market DAB and digital services.

The consortium - which beat National Grid Wireless to win control of the 12-year national commercial digital radio multiplex for 10 new stations plus a podcast station earlier this month - has agreed to spend £4.5m on general marketing of DAB in the first three years of the licence and £25m to support the launch of individual new radio services.

"Their range of services was very distinctive in terms of the variety of the audience they will serve," he told last week's Radio Festival in Cambridge.

In a speech entitled Ed Richards' 40 Minute Guide to the Future of Radio, the Ofcom CEO also defended many of the decisions in its consultation on the Future Of Radio, including the

controversial choice not to commit to a date for the switch-off of analogue radio.

"We do not believe that the Government announcing a swift forced march to the analogue switch-off would be in the interests of listeners or radio broadcasters," he said. However, he conceded that "the cost of dual transition is a very real and significant burden".

Other speakers at the three-day Radio Academy event included BBC director of audio and music Jenny Abramsky, Channel 4 CEO Andy Duncan, GCap group operations director Steve Orchard, RadioCentre CEO Andrew Harrison, broadcasters Russell Grand, Vanessa Felty, Jamie Theakston, Jeremy Vine and GCap CEO Ralph Bernard, who rubbished reports that his company has been in discussions over a possible purchase of Emap Radio.

## DJ service gives labels download feedback

A new online music on-demand service has been launched today (Monday) in the hope of tapping into the increasing number of DJs abandoning their vinyl collections for digital downloads.

The brainchild of DJ Matt White, pugley Kelly Stöpper and music finance director Geoff Harris, Digi DJ will allow DJs to download an unlimited number of MP3 tracks posted free of charge by record labels and unsigned artists.

Subscribers to the service will be required to give feedback on each track downloaded, information which labels and unsigned artists can access for £400 per track. As part of the fee, they will also receive data about how many times the track has been downloaded, viewed and rated.

Universal's Polydor, A&M, Geffen, Fascination, Interscope and Island labels have all signed up to the service, while

complimentary subscriptions to the site have been given to nearly 100 big-name DJs including Pete Tong, Shortee Blitz, Judge Jules, Graham Grand and Panjabi Hit Squad. Regular users will be able to subscribe for three, six and 12 months periods, with an initial maximum subscription of £100 per year.

"We're going to be multi-genre, the cost at point of entry is free and we can help break DJs abroad as well as the UK," says co-director Harris.

Polydor head of marketing Orla Lee says, "A service like this helps us to know whether a track is reaching the right target and, as the service matures, we'll be able to put more of our artists on it and we'll definitely be using it."

But DJ and manager Eddie Lock says having to provide feedback for his lot more DJs could put many DJs off. "An online service that gives you feedback on tracks, but many won't give feedback or pay the £100 because we haven't got the time and are dealing with so many other tracks sent to us electronically," he says.

International CD DJ and Xfm presenter James Hyman agrees. "I find it hard to filter through the physical records I get and I don't have to respond to them or then burn them onto a CD, but smaller DJs might find the service really useful," he says.



- most downloaded
1. Eminem (Eminem)
  2. George Strait (George Strait)
  3. Ginette Reno (Ginette Reno)
  4. The Roots (The Roots)
  5. The Roots (The Roots)
  6. The Roots (The Roots)
  7. The Roots (The Roots)
  8. The Roots (The Roots)
  9. The Roots (The Roots)
  10. The Roots (The Roots)

MUSIC

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New website: online service for DJs

# Debut album upswing

The last few years have seen new artists from the Arctic Monkeys to the Kaiser Chiefs dominate both the headlines and the charts. However, new *Music Week* research shows that this trend may be slowing, as up-and-coming acts struggle to break through commercially.

Coming on the back of another disappointing quarterly set of sales figures, such a phenomenon gives cause for concern. Yet, as *Music Week* discovers, hope still remains among music industry insiders

## Retail

by Ben Cardew

On the face of it, summer 2007 should be a time of celebration for the UK music industry: the live sector continues to boom, Wembley Stadium and the O2 are finally open for business and the Concert For Diana and Live Earth events offered the perfect opportunities for artists to showcase their music to massive TV audiences.

But, just as the incessant rain over the UK has dampened spirits as the festival season unfurls, so too has a truly wretched set of sales figures for the first half of the year taken the ardour off any industry summer joy.

Artist album sales slumped 10.0% on a year-on-year basis to 27.75m units in the first 26 weeks of the year, a performance even worse than that of the first quarter when sales of artist albums were down 8.94% on the year.

Adding to the high street's woes, the half-year ended on a sour note for the retailer sector, as Fopp closed its doors, HMV announced declining profits and *The Mail On Sunday* confirmed that it would be overcoming the new Prince album, all in one day.

The reasons for this slump are both diverse and widely acknowledged – notably the impact of illegal downloading and copying, the relatively slow take-up of legal download sites and a disappointing release schedule, coupled with a general failure to break new acts.

Universal commercial director Brian Rose told the audience at the Era New Music Conference that, apart from the success of Mika, the market had struggled to break new acts in the first half of the year, citing Just Jack and Klaxons as examples.

Sadly, sales figures appear to back up this pessimistic view, at least in comparison with recent history – albeit a period of historically strong performances by debut acts. Of the 40 best-selling



Mika: leading the way for debut acts in 2007

artist albums in the first half of the year, only 12 were debuts, eight of which were released in 2007. By comparison, in the first half of 2006, 15 of the 40 best-selling artist albums were debuts; in 2005, this number was an impressive 19 albums and in the first half of 2004, there were 19 debuts in the Top 40 chart.

More worryingly, many of the highest-selling debuts in the 2007

chart are now approaching 12 months old, including The Fratellis' Costello Music (released September 2006), James Morrison's *Undiscovered*, Lily Allen's *Alright, Still* and Paolo Nutini's *These Streets* (all released July 2006), suggesting that 2007's new breed of artists have yet to really capture the public's imagination.

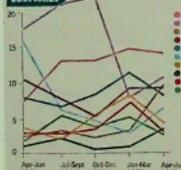
And this disappointing showing is compounded by the wide-

spread feeling in the industry that many of the acts that have been signed to big name publishing and recording deals this year – including Air Traffic, The Twang, The Horrors, Tiny Dancers, Ross Copperman and Gallows – have yet to perform to their full potential.

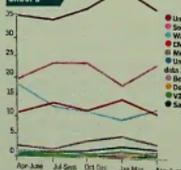
One notable exception, however, is Mika, whose debut album *Life In Cartoon Motion* –

## Singles

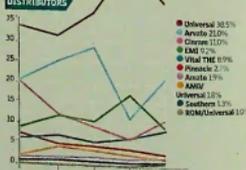
### COMPANIES



### GROUPS



### DISTRIBUTORS



# loses its momentum

The number of debut albums in the half-year Top 40 albums charts by year



SOURCE: BILLBOARD WEEK. CHART SHOWS THE NUMBER OF DEBUT ALBUMS IN THE TOP 40 WEEKLY BILLBOARD ALBUMS CHARTS FOR EACH YEAR FROM 2004 TO 2007. FIGURES CUMULATIVE AND ALL POSITIONS FROM THE LEFT

## Top 10 albums: Jan-June 2007

1. AMY WINEHOUSE *Back to Black* (Island)
2. TAKE THAT *Beautiful World* (Polydor)
3. MIKA *Life in Cartoon Motion* (Casablanca/Island)
4. KAISER CHIEFS *Yours Truly Angry Mob* (B-Unique/Polydor)
5. ARCTIC MONKEYS *Favourite Worst Nightmare* (Domino)
6. SNOW PATROL *Eyes Open* (Fiction)
7. NELLY FURTADO *Loose* (Geffen)
8. CASCADA *Everytime We Touch - The Album* (All Around The World)
9. JAMES MORRISON *Indiscoverable* (Polydor)
10. THE FRATELLI *Siciliano Music* (Fallout)

SOURCE: OFFICIAL UK CHARTS COMPANY

## Top 10 singles: Jan-June 2007

1. MIKA *Grace Kelly* (Casablanca/Island)
2. THE PROCLAIMERS FEAT. BRIAN POTTER & ANDY PIPKIN *Trm Gonna Be 500 Miles* (EMI)
3. RIHANNA FEAT. JAY-Z *Umbrella* (Def Jam)
4. KAISER CHIEFS *Ruby* (B-Unique/Polydor)
5. THE RAY *How To Save A Life* (Epic)
6. OWEN STEFANI FEAT. ACON *The Sweet Escape* (Interscope)
7. BEYONCÉ & SHAKIRA *Beautiful Liar* (Columbia)
8. AVRIL LAVIGNE *Girlfriend* (RCA)
9. TAKE THAT *Shine* (Polydor)
10. JUST JACK *Starg in Their Eyes* (Mercury)

SOURCE: OFFICIAL UK CHARTS COMPANY

arguably the year's only true commercial breakthrough - is the year's third biggest-selling album to date, shifting around 566,000 units in the six-month period, behind only Amy Winehouse's *Back to Black* (764,000 units in 2007) and Take That's *Beautiful World* (687,000 units).

"When you think back to the polls of Christmas 2006 of the next big things for 2007, Mika was

in there, but where are the rest of them?" asks Woolworths product manager for music Keith Black. "New hands aren't delivering 100,000-plus sales."

So is there hope then, that the music industry's dark cloud would hide a silver lining? It would appear so: many observers see cause for optimism in the long-term effect, with the biggest outside the top 200 biggest sellers

holding up well. And, with the flourishing state of both live and merchandising industries, the industry's growing enthusiasm for the 360 degree model seems to have merit.

Furthermore, BPI chief executive Geoff Taylor notes the growing importance of digital album sales, which he believes may soon be enough to offset the decline in physical sales (something, incidentally, that has only happened in Japan and South Korea to date, according to IFPI figures).

"It's important that we look beyond this slip in CD album sales. Yes, retail trading conditions are tough, and the UK was never going to be able to indefinitely sustain the huge growth in CD album sales we've seen over the last 10 years," says Taylor.

"We should be encouraged by the continued growth of single track downloads and not overlook the fact that the drop in CDs in the UK is already starting to be offset significantly by growth in digital albums."

In addition, there is a renewed determination among the industry to break new acts, in the face of the difficult times. As Universal's

Rose boldly told the Era conference, "Our target for the second half of the year is to break more new UK artists than we have ever done before in this period."

Given Universal's track record for the quarter, you would not want to bet against that. The major again dominated the quarter, with a 63.6% share of the albums market, slightly down on its 96.1% share in Q1, which itself was down on its 37.0% share in Q4 2006. However, this was still far ahead of its nearest competitor - Sony BMG - which posted an improved 18.8% share.

In the singles market, it was a similar story: Universal powered to a 35.4% share of the market, again slightly down on its share for the first quarter (39.4%), but far ahead of nearest rival Sony BMG, which grew its share from 17.9% in Q1 to 23.5% in Q2.

Elsewhere, in a result that may shake nerves at Super Terra Firma, EMI's market share for the quarter fell again, to 13.5% of the album market (from 16.0% in Q1) and 10.8% of the singles market (from 14.0%).

Perversely, EMI's relatively poor showing may encourage the

UK major's other potential suitor - Warner - in that it shows the logic of consolidation in the face of the dominance of the two "super" majors, Universal and Sony BMG.

Warner itself had a promising quarter, growing its share of the albums market to 12.4%, from 10.0% in the previous quarter, and its share of the singles market to 11.8%, from 9.0% in Q1, overtaking EMI to take third place on the singles table.

A potential combination of EMI and Warner, then, would have a handsome 25.9% share of the albums market and 22.5% of singles, overtaking Sony BMG in the album market and seriously challenging Universal's dominance.

The indie again enjoyed a relatively strong quarter, with Domino benefiting from sales of the Arctic Monkeys' second album *My favourite Worst Nightmare* to rival Ministry Of Sound's position as the dominant independent label - MoS claimed 2.5% of the album market, marginally down on Q1, and Domino followed close behind, with a 2.1% share.

In the singles market, Ministry was again the leading indie, with a 4.5% share (by company), down on Q1, yet still ahead of Domino (1.8% by company) and XL (1.8%).

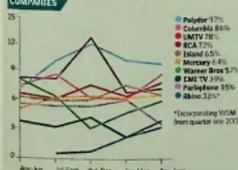
XL parent company the Beggars Group also had a strong quarter, aided by big-name releases from The White Stripes and Dizzee Rascal, claiming 1.1% of the albums (from 0.6% in Q1) and 1.5% of singles (versus 0.8% in Q1).

Evidence, perhaps, that the market is not quite so gloomy for music.

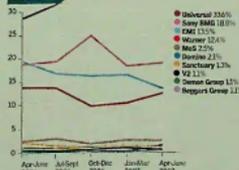
ben@musicweek.com

## Albums

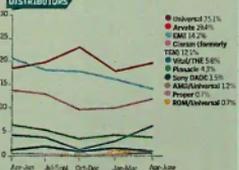
### COMPANIES



### GROUPS



### DISTRIBUTORS



## Lombard directs brand new ideas

**Ken Lombard**, architect of Starbucks' music strategy, is to present a keynote address at this Wednesday's MusicMeetsBrands conference. Here Lombard sets the scene for his address



How are you looking forward to your first conference speaking engagement in London? I'm very excited about the opportunity to come to London to speak at Music Week's MusicMeetsBrands conference. I was pleased to be invited. People are going to be most interested in hearing about your signing of Paul McCartney – can you explain how that came about? Sure. We are constantly in talks with artists who contact us about potential partnerships and we were elated and honored to be in discussions with such a remarkable musician about releasing his new album. Paul was looking into several opportunities for his new album, which at that time was not quite complete and did not yet have a title. He saw the success Starbucks had with music, not just in terms of sales, but in terms of reaching new audiences and approached us about working together. If you were looking for an iconic artist to highlight the activities of Hear Music, you couldn't have chosen any better... Would you agree? Absolutely, it's an honour to be working with Paul McCartney and we couldn't be happier with the success of his new album. After making such an impact with that deal, what is next in the development of Hear Music?

Hear Music will be a home for established artists with timeless resonance and will also seek to develop emerging artists with inspired vision and a keen sense of purpose. The goal of Hear Music is to help customers at all retail channels discover great music. The entire MusicMeetsBrands conference is about the partnerships between music and brands – what is it about music which appeals so much to brands that is otherwise unconnected with music, do you think?

For Starbucks, music is a natural part of the coffeehouse experience. The coffeehouse has historically been a home for music, literature, art and the free expression of ideas. Starbucks offerings in music, books and film enlighten, entertain, as well as ignite discussion and debate. From the very beginning our focus has been on enhancing the Starbucks experience. Whether it's our coffee, a book we recommend or the music played in our stores, the customer experience is at the heart of every decision we make.

You have taken such partnerships to the next logical extreme. Do you see other brands following? Starbucks offers the music industry a unique set of assets that cannot be duplicated by other retailers. This includes a footprint of more than 6,500 locations across the USA and Canada as well as more than 550 in the UK and strong customer loyalty, to effectively introduce our customers to emerging artists. The result of expanding our music strategy has enabled us to change the rules of engagement within the music business, effectively transforming the way customers discover and acquire music.

Brand extension: Starbucks' Hear Music website and CD De-lims with the likes of Paul McCartney has stretched the brand beyond merely coffee.

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Music offers cool credibility, and consumer brands – from per

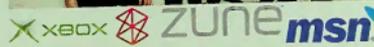
# Brand aid: partner music and consumer

While the music industry struggles to justify the value of music in the light of *The Mail On Sunday's* giveaway, mounting peer-to-peer file-sharing and the general decline in CD prices, its value continues to be cherished by certain members of society.

Since last summer's Music & Brands conference, the connection between consumer brands and music has reached new heights.

Attend any of this summer's 200-plus music festivals and it is impossible to miss the Strongbow Ciderhouse stages, the Orange recharge tent, the Virgin Media tent. In turn, Lily Allen has her own New Look clothing range and Simon Cowell is even planning X Factor perfume.

And then there is, of course, brand-owned properties such as T-Mobile's Transmission TV series, the Red Stripe Music Award and Vodafone's Live Music Awards.



Books for Xbeats: Maxima Park were the first participating band in Microsoft's Ignition programme, uniting music across its three platforms – Xbox, Zune and MSN

Everybody, it seems, wants a piece of music – everybody wants to attach some of the cool and credibility which music brings to its consumer brands.

It is a new environment which

will be examined this week at Music Week's MusicMeetsBrands conference, which is staged at the Landmark Hotel in London on Wednesday.

At the heart of the day will be

## MusicMeetsBrands: Wednesday

**MUSIC MEETS BRANDS** Wednesday July 18, 2007  
The Landmark Hotel, London, UK

**09.30 THE STARBUCKS & HEAR MUSIC KEYNOTE**  
The signing of Paul McCartney to the Starbucks-owned label Hear Music is the most talked-about brand/music partnership of the year. With *Memory Almost Full* reaching the top three in the US and top five in the UK, the man behind the deal will describe how the coffee giant came to sign an ex-Beatle and what it signifies for the future of brands and music companies. This is the first time Lombard has spoken in the UK, so delegates are urged to take their seats for 9.30am sharp.

**Speaker:**  
Ken Lombard, CEO – Starbucks Entertainment

**10.15 BLESSED UNION OR ROCKY MARRIAGE?**  
With its traditional income streams in a state of flux, it is clearly obvious why brand partnerships have become so important to the music industry.

But what of the other side of the equation? What are brands getting from their association with music? Are they content with the status quo as it stands or, if this marriage is to evolve and flourish, are they going to demand deeper and more lasting commitments?

**Speakers:**  
Matt Black, Owner/Artist – Ninja Tune/Coldcut  
Giulio Brunini, CEO – BrandAmp

**Jim Campbell, SVP Marketing Partnerships – Live Nation**  
**Geoff Gray, Group Managing Partner – Naked Communications**  
**Les Ottolenghi, President – INTENT MediaWorks**

**11.05 COFFEE**  
**11.35 WHO OWNS THE GOLD?**  
Music consumption has never been higher, but the new music economy is a jungle: labels are fighting for a share of non-traditional revenue, management is holding on to what it's got and a number of third-party services have sprung up to facilitate business partnerships. This session will try to make sense of this confused and fragmented world: Where are we at? Where are we going? And just who should brands approach in order to cut deals?

**Speakers:**  
Marcel Engh, Vice President – Brand Entertainment | Sony BMG Europe  
Eric Harle, Manager – DEF Management  
Harvey Goldsmith – Ignition International  
Karen Phipson, Head of brand communication – T-Mobile  
Justin Shukat, GM & Partner – Primary Wave Music Publishing  
Tony Wadsworth, Chairman & CEO – EM1 UK & Ireland

**12.25 ENTERTAINMENT MEDIA RESEARCH**  
presents "Pop Scores"  
**Speakers:** Peter Ruppert, Steve Evans – Entertainment Media Research



Perfumes to games consoles – are eager to exploit the link

# Partnerships between merchandise marketing

focuses on three of the most significant brand partnerships involving music which we have seen in the past 12 months; the A&G's long-term sponsorship of O2's newly-rebuilt Dome, Starbucks' signing of Paul McCartney to their Hear Music label and the launch of Microsoft's Ignition initiative, a programme supporting new music which brings together its three platforms, Xbox, Zune and MSN.

The day will also hear key players from the marketing and music fields debate how the two sides can measure effectiveness, examine the key developments of the past 12 months and attempt to demystify the complex network of rights involved in striking brand deals.

The middle of the day will also see two key research sessions. Entertainment Media Research will talk delegates through their monthly Popcortex rankings, an

ongoing study – which it describes as "a monthly barometer measuring the emotional connection between artists and consumers" – highlighting the heat surrounding pop artists, including their appeal across the demographics.

Following this session, TNS will unveil the results of a study called MusicScope. A joint

venture between TNS' specialist sponsorship division TNSSPORT and TNS Omnima, the survey has been developed to evaluate the performance of live music sponsorship among its core 16-34 demographic.

For more information on the conference, contact co-ordinator Imelda Bamford on +44 (0) 20 7921 8300 or email [imelda@musicweek.com](mailto:imelda@musicweek.com).

## Still time to attend: tickets on sale on the day

A limited number of MusicMeetsBrands tickets have been held back for walk-up delegates turning up at the conference on the day this Wednesday. The tickets will be available for what promises to be another success, following last July's Music & Brands conference. Speakers include representatives from

Starbucks Entertainment, Procter & Gamble, Sony PlayStation, Habbu, AEG, O2, Boss, Diesel, T-Mobile, Microsoft; in turn, sponsors which have signed up to back the conference include Ricca, Entertainment Media Research, Ubisoft and The Appointment Group. In a partnership with Aim, all members of the

association will be entitled to the reduced "early bird" delegate rate right up to, and including, the day itself. Tickets for the evening showcase only – featuring Dizzee Rascal, Amy Macdonald and Newton Faulkner – are also still on sale, priced £30 + VAT – covering the performances, networking opportunity and a free bar.

# Vodafone backs MW industry conference

Music Week is to follow MusicMeetsBrands this autumn with its first live industry conference – with Vodafone as headline sponsor.

Live & Direct, sponsored by Vodafone, is a one-day conference taking place on the same day as the Vodafone Live Awards, September 19. Every delegate attending Live & Direct will automatically receive a VIP invitation to the awards, which take place at Earls Court's Brompton Hall. The day's sessions will examine many of the key issues facing the live industry, providing a forum for discussing new business models, secondary ticketing, the growing links between the live sector and other parts of the industry, and much more.

Vodafone UK head of sponsorship Daragh Perse says, "Vodafone is delighted to be working with Music Week to host this live music conference on the day of the Vodafone Live Music Awards. At Vodafone we are passionate about live music and we believe this will be a fantastic forum to debate key issues affecting the live music industry.

We look forward to seeing everyone at the conference, followed by the Vodafone Live



Music Awards on September 19.

Music Week editor Martin Talbot says, "With Live & Direct, we will be aiming to reflect some of the energy and creative thinking which is driving the current success of the live sector. We all know how vibrant the live sector has been in recent years, all leading up to 2007, arguably the busiest year for live music we have yet seen in the UK. It is fantastic to have supporting us Vodafone, who through their awards, have shown their commitment to the live sector."

To register interest in the conference, email [imelda@musicweek.com](mailto:imelda@musicweek.com) or phone +44 (0) 20 7921 8300.

# Friday's full programme schedule

**12.40 LUNCH**  
**14.00 TNS/MUSICSCOPE**  
presents "Evaluating Music Sponsorship"  
**Speakers:**  
*Malcolm Mizen, head of market research – TNS*

**14.15 THE O2 CASE STUDY**  
From the ashes of the Dome has risen The O2 – a 23,000-capacity £505m entertainment arena, and arguably the most significant addition to London's live music scene in decades. Boasting 20 restaurants and bars, 11 cinemas and a smaller sister venue, The Indigo, the state-of-the-art venue already sold-out concerts for the likes of Bon Jovi, Justin Timberlake and Barbra Streisand, with performances from The Rolling Stones, Scissor Sisters and Take That booked for the months ahead.

Amanda Jennings and Jessica Karavas discuss why AEG and O2 have made such a huge investment in live entertainment, the evolving partnerships between mobile and music, and the opportunities on offer to both music companies and brands.

**Speakers:**  
*Amanda Jennings, Brand Manager – O2*  
*Jessica Karavas, MD – AEG Enterprises*

**15.00 BREAKING THE BRAND – GRASS ROOTS MARKETING**  
The power of advertising has long been established as a means to launching musical careers – or, at the very least, giving them a leg-up... Just ask the Beyoncé, the Dandy Warhols, Room 5 or, more recently, Jose Gonzalez.

With the media landscape fragmenting at a furious rate, this remains truer today than ever and, thanks to the social networking revolution, brands are lining up to associate themselves with emerging talent. Certainly, one of 2006's ubiquitous trends was the ever-growing variety of "unsigned band competitions", whereby music or non-music brands build a digital platform around the combination of user-generated content, grassroots music and community voting.

But how should we read these developments: is this evidence of a seismic shift with real and lasting benefits for new artists? Or are such strategies less about uncovering the new Arctic Monkeys and simply a short-cut for brands to snap a piece of that elusive Web 2.0 action?

**Speakers:**  
*Chris Chinolay, Brand Manager – BOSS fragrance and skincare at P&G Prestige Products*  
*Pete Hutchison, Founder – Peacefrog*

**Records**  
*Gary McClaman, Director – Sparklestreet HQ*  
*Angel Gambino, Vice President Music – Bebo*  
*Andy Griffiths, Head of Communications – Diesel*

**15.50 COFFEE**  
**16.20 COMPUTER LOVE**  
MMORPGs, avatars, virtual worlds... with the distinctions between real life and computer fantasy blurring all around us and with the global gaming industry now worth an estimated \$30bn – and growing – the opportunities for music companies are huge. From high-profile placements in classics such as Grand Theft Auto or Madden NFL, in recent years, we have seen the evolution of games that revolve solely around music, such as Guitar Hero, SingStar and, imminently, Rock Band. Released in November 2006, 13m copies of Guitar Hero II had sold by the end of the year. And that was only for PS2.

Elsewhere, the full potentials of music in interactive worlds such as Second Life and Habbu Hotel, interactive communities such as Xbox Live, and multiplayer online games like World Of Warcraft – all of which attract millions of users – are yet to be fully realised. It is the same case in

regard to the impact of next-generation consoles, which act as an all-in-one entertainment hub in the home. The day's final panel will examine all potential partnerships. How does music fit into this landscape? How important is it to games producers? How are interactive platforms changing business, and where are future revenue streams?

**Speakers:**  
*Susie Armstrong, marketing manager, music – EA Games*  
*Phil Guest, MD – Habbu UK*  
*Sergio Pimentel, Music Licensing and A&R Manager – Sony Computer Entertainment Europe*  
*Dieter Lord – Ubisoft*

**17.00 MICROSOFT & IGNITION**  
Tapping into a community of more than 30m users across MSN, Zune and Xbox Live, Ignition marks a huge commitment by Microsoft to break new and cutting-edge artists over online, device and gaming platforms. Richard Winn talks through the company's integrated music strategy, its commitment to music outside the US and opportunities for emerging artists.

**Speakers:**  
*Richard Winn, Manager of Artist Development – Zune, Microsoft Corp*

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Whether it be premium or eco-friendly packaging, limited-edition USB sticks or the satisfying sound of vinyl, the industry is having to try that bit harder to tackle dwindling demand for physical product. Adam Webb reports

# Vinyl eases pressing concerns

With Fopp going into administration and HMV's year-on-year profits dropping by 73%, it has been a fairly tough period for the high-street music market.

Though this double whammy could be attributed to any number of extraneous factors (the former overreaching itself after the purchase of Music Zone, the latter actually selling a greater volume of CDs - albeit at drastically reduced prices), the recent IFPI sales statistics for 2006 tell their own story: global physical sales slumped by 11% and, as yet, digital income streams are not making up the shortfall. Even supermarket behemoth Tesco announced a slowing in non-food sales, ringing out CDs and DVDs for particular concern.

Against this backdrop, music fans' continued love affair with vinyl offers, if not a solution to the industry's woes, then certainly a glimmer of hope. BPI figures released in February this year revealed sales of 1.1m seven-inch singles in the 12 months to September 2006, a year-on-year increase of 6%.

The figures for 2007 are even more impressive, with Q1 witnessing the highest volume of seven-inch sales for 15 years, rising 15.4% over the same period in 2006. The July 1 Top Ten was typical here, with singles by Kate Nash, The Enemy, Jack Penate and Reverend & The Makers selling considerable volumes in the format - all of which offers evidence that, for all the egalitarian allure of digital, a viable market remains for physical product, especially one that offers well-packaged, well-marketed and collectible items.

Encapsulated by the recent tie-in between The White Stripes and NME (which saw the highest weekly sales of a seven-inch for 20 years) and Regal's Singles Club (the collaboration between Paul Weller and Graham Coxon will be made available as a limited-edition vinyl at the end of the month), the likes of picture discs, short-run singles and 180-gram vinyl albums remain hugely appealing to hardcore music fans, as well as a generation of eBay hawkers.

"We've seen a mini-revival in vinyl sales," says

HMV's Gennaro Castaldo. "Last year around 1.8m seven-inch singles were shipped to retailers - up strongly from a couple of hundred thousand sales around 2000 and that's prompted the likes of HMV to substantially increase the floorspace it gives to this format. Vinyl album sales are also up and artist back-catalogue sales are holding their own. It shows that where you engage the passion of fans by talking about the music and promoting its artistic merit, rather than treating it as a commodity, there's every chance they will respond."

Citing recent releases from Amy Winehouse, Kate Nash, Fall Out Boy and Ryan Adams, Paul Quirk, co-chairman of the Entertainment Retailers Association (ERA) and owner of Quirk's Records, has also noted the demand for vinyl. "It's marketing learning old tricks," he says, "and even though some people probably don't have the equipment to play these things on, they look great, they're collectable, and they sell through. They're not taking over from CDs, not for us anyway, but there are shops like Piccadilly in Manchester and Sister Ray and Rough Trade in London who sell masses of vinyl."

Indeed, according to those involved in manufacturing, the BPI figures are probably understating the seven-inch revival.

"I think the BPI statistics are about a third of reality," says Vinyl Factory co-founder Tim Robinson, who purchased the former EMI pressing plant in Hayes in 2001, renaming it Portalspace Records, in addition to operations in Dagenham and Sydney.

"A lot of these products are distributed through independent record shops and independent distribution," says Robinson, "and they're not on the BPI's radar. So when they talk about a million units, or whatever the exact statistic was, we alone probably manufacture double that."

For Robinson, the vinyl market has undergone significant changes over the past six years, with seven-inches and bespoke collectible discs superseding the 12-inch. "It would be wrong to say that vinyl across the board is growing, because it's not," he explains. "At the expense of the DJ market, it's become a seven-inch and collectors' format and I think that is where the future lies - special packaging, heavyweight records, picture discs, shaped discs and so on. We're just finishing a Paul McCartney-shaped disc. It's a higher value product and at the same time it's a marketing tool, so if you walk into a store like HMV in Oxford Circus you'll now see

We've seen a mini-revival in vinyl sales... where you engage the passion of fans, the chances are they'll respond

Gennaro Castaldo, HMV

racks and racks of seven-inches."

"When we moved in 2001, I didn't put any seven-inch presses in because the format had died," adds Portalspace general manager Roy Matthews, who has worked at the plant since 1957. "It's come back and I guess nearly half our production is now seven-inch. We've done everything from the Cold-play set, which had 15 singles in a box, to the Arctic Monkeys who always do a seven-inch."

Optimal Media director Mel Gale, also claims that seven-inch sales are much higher than official figures suggest.

Even EDC Blackburn, the country's largest CD manufacturer, is now brokering vinyl shipments for a handful of clients. "It's quite small scale, but it's an added value for the service that we provide," says managing director Andrew Lloyd-Jones. "As demand profile changes then we modify our offering and as clients demand that service, we're happy to add it."

However, for Lloyd-Jones, the vinyl revival is only a minor element in the manufacturing

Written off too soon: the death of vinyl has been greatly exaggerated

Message in a box: added value packed into The Police box set



picture. After all the seven-inch still constitutes only 1.5% of the total singles market and is outsold six to one by the CD single. Of far deeper concern, he says, is a general downward pressure on prices and the consequent impact on the supply chain.

With DVD sales currently static, HD-DVD and Blu Ray still to gain traction and the growth of on-demand video services such as Virgin Media and BT Vision, this squeeze is also being felt on audiovisual products. Going forward, he says, the challenge will be meeting the demands of an increasingly fragmented consumer base and ensuring that an increased range of physical product can compete with demand from new digital channels.



Vinyl solution: from vinyl to high-def, it's all in the packaging



"The appetite for music is as high as it's ever been and there are a lot of different mechanisms in which to receive it and enjoy it – the only problem is that a lot of them are free. Our client base is very varied and dynamic and our objective is not the short term is to support them and give them what they need. Picking that right horse is the big challenge."

One product that deliberately bridges the gap between physical and digital is the Universal-backed USB memory stick. First utilised on the Keane single *A Bad Dream* in October 2006, the format has been further roadtested on The Fratellis' *Baby Fratelli*, as well as a commemorative reissue of Bob Marley's *Exodus* and by Warner Music on a US version of The White Stripes' *Lucky Thump*. The latter, limited to 3,333 individual Jack and Meg White USBs, is already fetching internet auction prices in excess of \$200.

For Island Records general manager Jon Turner, feedback around the format has so far proved promising, with all releases selling out on the day of issue – yet more evidence that physical media does have a future if targeted specifically towards certain consumer tastes. Indeed, Universal Music operations president and Official Charts Company board chairman David Joseph is currently lobbying to have USB made chart eligible.

"There's still an awful long way to go with USB," says Turner. "There's a pricing issue, and you have to identify the key market to who USB appeals. And from what we've experienced so far it's definitely for a younger audience. The Bob Marley album was a really interesting one to do, but I think we need to approach it from a younger perspective."

"We have to be so much more experimental in the physical market," he adds, "not only in terms of

"A USB memory stick is not just a product, it's a fashion accessory. Present it like that and the market opens up"

Jon Turner, Island Records

Sticky Thump: White Stripes' USB sticks are fetching \$200 on eBay, while their *NAC* giveaway seven-inch was the highest selling in 20 years



Universal's Ecopac packaging is 100% recycled and biodegradable

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the products themselves, but also how we present them. A USB memory stick is not just a product, it's a fashion accessory – and if you can present it like that then the market really opens up. It's definitely something we're carrying on with and something Universal as a group are championing."

Another development with the potential to stimulate interest from both consumers and retailers looking to flex their green credentials – especially in the wake of Live Earth – is the rollout of more eco-friendly packaging. Among these are Universal Music Catalogue's no-frills Ecopac, a 100% recycled product with biodegradable PaperFoam tray (even the shrinkwrap is made from starch and bio-materials) retailing exclusively at Asda. Then there's the Swedish-designed Jakebox, an innovative "claw"-type package made entirely from cardboard and paper, used by UK indie label Horus Music, as well as games developer Take 2 Entertainment; and the ActPac, a patented PaperFoam CD tray brought to market by Modo Design and Production, used on releases by Keane, King Biscuit Time, Warp and Sony BMG Australia.

As sales of CDs fall yet further and reach their natural plateau, such innovations will patently be crucial if mass-market physical product is to have a viable future. Certainly, the digital download might fulfil the needs of convenience and instantaneity, but the evidence of vinyl and other bespoke formats proves beyond doubt that music fans still demand a tangible experience.

Some of these might be niche, but collectively they all add up. It's now up to both manufacturers and retailers to work in unison and deliver what those music consumers need.

## Packing a punch with physical product

From combined vinyl and DVD discs to pink plastic donuts, the industry's ability and willingness to produce innovative packaging could prove to be the lifeblood of the physical product market

The aesthetic beauty of the iPhone might have already attracted some half a million consumers, but the identity of music is fast becoming an anonymous – albeit highly transferable – digital file. Little wonder then that those in the business of selling physical product are increasingly reliant on smart design and innovative packaging – not only for marketing purposes, but also to simply generate profits. In a culture where such huge volumes of music are so easily accessible online – either legally or illegally – the concept of anything being limited, exclusive or bespoke gives a much greater allure.

"In a market where people are buying less and less physical product, the likes of CD and vinyl have got to stand out from the crowd," explains Optimal Media UK managing director Mel Gale, whose recent projects include everything from The Clash singles boxes to a Rumble Strips promo that combined vinyl one side and DVD the other.

"That means a lot of effort is going into packaging, and people like us are having lots of enquiries. Aside from budget, the only limit is people's imaginations really."

Demand for innovation is particularly sharp at the design end, says Tim Bevan, director at Brighton-based Modo, whose recent projects have included an elaborate double-CD book package for UNKLE's War Stories album, as well as a

series of board books for artists such as Paul Steel, the Rumble Strips and Anina and a soundtrack for the forthcoming Simpsons movie encased in a – what else? – pink, plastic donut.

"There's definitely an increased interest in doing limited packaging on a limited run," says Bevan. "I was the managing director at Sonopress five years ago and on

the horizon one could see that the download was going to remove mass manufacturers out of the picture and the bespoke market was going to be the place to be."

"People want something special and unique and it comes back to that connection with the artist," adds Modo's Henry Lavelle, whose professional connection with UNKLE stretches back to his cutting-edge designs for Mo'Wax. He

is, of course, also James Lavelle's brother. "That fact is becoming more and more important and it works alongside the download and the other standard formats."

"I think that side of things is creating a new demand for special packaging, particularly among more mainstream or pop artists. Things are really turning around and it's the ironic fact that, despite many people saying that the download was going to mean the end of packaging, it's given us a whole new reason to do it. The whole idea of design and packaging comes back to simply having something beautiful in your hand."



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# Prince's *Mail* freebie brings short-term benefits to the few, but will damage the many

## Free Prince CD could be first of many

### EDITORIAL MARTIN TALBOT



The circus surrounding *The Mail On Sunday's* PR campaign cum CD giveaway simply refuses to get away. And my fear is that high profile single artist giveaways are not going to go away quickly either.

The difficulty that the music business finds itself in is that, with the market generally soft, for artists with strong brands, but limited recent sales success, the appeal of a quick one-off payment (far in excess of any single market advance they could attract from a record label) is bound to be appealing.

But the nightmare which lays before us is the potential of an autumn season plagued by a rash of CDs such as those distributed by *The Mail On Sunday*. Let's not kid ourselves: many of the Prince CDs will end up as drinks coasters or in landfill, but a decent volume will also have provided casual music buyers with an excuse not to buy a CD over the past weekend.

Another danger in the medium term is that, as the novelty wears off for newspapers and their readers, the advances will decline, too. We can only hope that, as this happens, rights owners recognise that it is not worth the declining revenues, to put the perceived value of music in such peril.

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### DOOLEY'S DIARY



### Don't expect me to pick up the Mail

**Remember where you heard it:** Dooty is surprised about the lack of radio play for Prince's new album ahead of its controversial *Mail On Sunday* debut yesterday (Sunday). It seems the first time station heads of music were able to get hold of a copy was when they visited their local newsgast to buy their Sunday paper... They could have, of course, dropped by the O2 arena last Wednesday to attend a preview hearing of the album... Among those attending the launch were Rob Hollett (below) of O2 Arena owner AEG and *Daily Mirror* editor Richard Wallace, no doubt checking out the competition... Talking of that covetment, who would have thought that when HMV Group CEO Simon Fox condemned the Prince newspaper giveaway as "absolute madness" the other week he would unknowingly be describing the future - Madness are indeed now looking into doing a new covenant of their own...



**It gets worse** for retailers. The BBC's *Live Earth* coverage included one hefty white earphone-wearing tuffin head suggesting one way to reduce carbon footprints was to "download your music, as it'll save the petrol from the lorries taking the CDs to the stores"... For LD Communications, Wembley Stadium almost became like a fort with the company's Claire Singers heading PR for the Diana concert and then Bernard Doherty overseeing *Live Earth*. The publicists spent so long at the venue that Doherty ended up having to present his *Planet Rock* radio show List O'Mania from O2's Wembley commentary box... The Radio Festival may not be a typical hang out for gossip columnists, but judging by this year's event, maybe it should be: Sam Girl fave and The Sun Shagger Of The Year Russell Brand (above) closed the festival in conversation with fellow Radio 2 presenter Jeremy Vine (below) - and controversial - results. In front of an audience that contained more extravagantly-dressed teenage girls than your average Radio Festival crowd, Brand expounded his views on Al Qaeda ("If the best they can muster is someone driving a car into Glasgow airport with a faulty lighter, then there is no global struggle"), being sacked from Xfm after bringing a number of homeless people into the studio ("I put on a record and the controller of Xfm sacked me while it played"); BBC controller of popular music Lesley Douglas ("I sometimes talk about terrorism and things like that, that Aussie wouldn't like... by 'Auntie I mean Lesley, of course'"), and how to get tin foil from a hotel receptionist



when you want to smoke heroin (pretend you need it to change the lighting, apparently)... While the world and his wife were looking (in vain) for Tony Cordón fidelities in the *Alibi* *Campbell Diaries* published last week, some had other thoughts. While Alan McGee got a name-check (for calming Campbell's fears about the possible behaviour of the Gallaghers) spare a thought for then Creation press chief Andy Saunders. "I got a mention," says the now-Velocity boss. "Unfortunately he refers to me as 'Tony Saunders Gutter'". **Shorwave** Set's debut album *The Debt Collection* wasn't exactly a runaway best-seller, hence perhaps their departure from *Independent*. But among the select fans of their album was none other than **Danger Mouse**, who personally approached the now-unsigned band and they have just spent the last three weeks in California recording together. And that's not all. It turns out one-time *Brin Wilson* collaborator **Van Dye Parks** is also a fan and has provided string arrangements for the new album, while **John Cale** also features. "It shows what happens if you persevere and put out good music," says the band's manager Tony Cream...

### HIGHLIGHTS FROM DOOLEY'S WEBLOG



**WEDNESDAY:** "V2 hosted an intimate little listening party for the new *Stereophonics* album last night and *Music Week* was there to soak up the sounds and help put a dent on the bar tab. We'd had a cosmopolitan and a few glasses of red by the time CEO Tony Harlow grabbed a mic to introduce the set, so found the whole experience quite enjoyable."

**THURSDAY:** "Dooley had the distinct pleasure of attending XL-signed troubadour *Elvis Perkins* performance at London's *Bordertown* last night. There's been a lot of cheap scribbling focusing on the singer's rather tragic back-story of late, but, rest-assured, judged on his sweet folk-country alone, the singer is still worth the column inches."

**FRIDAY:** "Michael Eavis (aged 70) comments about a lack of teenagers at this year's *Glastonbury* were both risible and stupid. What teenager, in their right mind, wants to buy a ticket for a festival where the line-up caters to an ageing youth-obsessed crowd?" To read the full entries on Dooley's weblog, go to [www.musicweek.com](http://www.musicweek.com)

Last week, we asked: Will Live Earth make a difference to help tackle global warming?  
 You said:  
 Yes 56%  
 No 44%

This week we ask: Is there space for Channel 4's new digital music station Pure2 to compete between Radio One and Two?

# Julie's Bicycle to take on music's carbon footprint

**Al Tickell** has literally got on her bike to help save the planet, as full-time director of the music industry's new environmental pressure group Julie's Bicycle

## Quickfire

How did the name Julie's Bicycle come about?

Oh, that's (publisher) Andy Heath. A few of us, like (British Music Rights) Emma Fleck and Andy met at Julie's Restaurant (in Holland Park) last October to talk over the project. It was raining and I was on my bike and arrived late. When I walked into Julie's I had all my flashing bike lights strung over me. I looked a right mess. We talked about launching the group and after a few drinks came up with that name.

Where did we get the money from? From the industry itself, the Cultural Leadership Fund and the Brit Trust. We are applying to become a charity. It's a pretty serious business, climate change.

Yes, we are going to find out what the carbon emissions are for the whole industry. Julie's Bicycle is not just about helping some people to get their house in order, it is across the whole industry. This is probably the first time a whole industry, not just one or two leading businesses, have addressed the problem together.

Why've you got the support for that? Yes, the music industry is incredibly networked. It is like a cottage industry, so a lot of people talk to each other and are getting behind this. This is something the whole industry can get together on. It is certainly less controversial than copyright extension. I can't think



there are many climate change sceptics left. This is an opportunity. What's the plan then?

Firstly, we need to find out where we are, what our carbon footprint is and then we need to find out where we want to be. Then we need to find out how we are going to get there.

How will you do that? We have the Environmental Change Institute (ECI) at Oxford University who are doing a lot of work for us.

They will start to interview companies and measure their emissions. We are talking to a selection of companies from across the sector, from live music to publishing and record labels – companies such as Live Nation, Clayco, Big Life, Sony, Universal and some of the smaller indie. I expect we will mostly concentrate on three key areas – energy sources and use, waste and recycling and transportation and travel. The ECI are developing a new carbon measurement tool for businesses that

they will pilot with the music industry. And then?

We will have training programmes to show what people need to know at work, how we can transfer this energy saving into their working lives.

We need to help make change happen at work. In the live sector, there are some of the easiest bits to change by using biofuels and a lot of this is already being done. We will also develop campaign and lobby materials. Once people have set up their targets, they can watch carbon emissions go down.

You didn't fancy just asking someone like Paul McCartney to help out?

No, we decided against the celebrity route. Live Earth and Friends of the Earth have done that. But artist-led campaigns are really fraught. If someone is then shown to have a huge carbon footprint it undermines the message we are making. However, I don't see why bands can't be involved in some way.

What happens if you are successful and get the industry to reduce emissions, won't you be accused of just adding to the carbon footprint?

No, we have decided to disband Julie's Bicycle if we ever become surplus to requirements. We have to be of value. Al Tickell is full-time director of Julie's Bicycle, a pan-industry pressure group aimed at addressing the business's environmental impact. She was formerly music industry skills director at Creative & Cultural Skills.

Rough Trade's new shop in east London's Brick Lane may not be open until later this month, but Vital managing director Pictor Thompson (pictured) is already drumming up business. "Beirut albums, sir? 20% discount and a free bottle of wine?" Oh, OK, he's not. Rather, Vital has

already taken over the shop's window with a purpose-made display that's looking rather nifty and is already attracting attention from the trendy east London hordes. In the current retail environment, it is refreshing to see a shop opening for once.



# Was HMV right to stock the Mail's Prince freebie?

## The big question

HMV's decision to stock *The Mail On Sunday's* Prince CD giveaway last week provoked an avalanche of criticism from Virgin Retail managing director Simon Douglas and others. Was HMV's u-turn the right move?

Phillipa Jarman, co-director, Piccadilly Records, Manchester "Anything like that, when you give an album for free, it brings down the value of the record. HMV is just doing the best they can do in this climate, they are just treating it like another record launch and attracting people who would be shopping for records anyway. It sets a precedent, but hopefully it



won't go too far because people will expect something for nothing."

Alistair Spalding, Borders marketing director

"Covermounting is pretty much becoming a consumer expectation, but it especially with music magazines, but it is still fairly new with newspapers. We always stock magazines and newspapers and we are ordering more copies of *The Mail On Sunday* because we think it is going to be really popular.

Our magazine team is very excited."

Tom Rose, managing director, Reveal Records, Derby

"HMV are selling *The Mail On Sunday's* Prince covermount to get the Prince fan base shopping with them. Seems pretty sensible to me."

Jessica Koravos, AEG Enterprises managing director

"Retailers will have to show flexibility – as HMV are doing – if they are going to survive the new music distribution landscape."

Nigel House, co-owner, Rough Trade, London

"It's a stupid move. If it was *The Sunday Times* or *The Observer*, I might have sympathy. But not *The Mail On Sunday*. HMV are shooting themselves

in the foot. What are they going to get out of it? It is just devolving music even more."

Phil Barton, co-owner, Sister Ray, London

"*The Mail On Sunday*, HMV and Prince – especially as he doesn't sell many records anymore – are getting loads of press attention about the deal, so it's great for them, but for everyone else in the music industry it's a complete fucking disgrace."

Tina Ellis, owner, What Records online

"I have asked HMV to resign from the Era council. The policy of Era which was agreed to, if not led by HMV, was not to support covermounts in any way and oppose them vigorously. This smacks of desperation."

Richard Wright, managing director Chalky's, Oxford

"Whoever decided to sell the album is

a complete idiot and they are not looking at the bigger picture. The whole industry has condemned covermounts and here is HMV condoning them. I've had four different suppliers from the Continent offering me Prince's album, so for them to say it's the only way to get it to their customers is rubbish."

Kevin Buckle, owner, Avalanche, Edinburgh

"HMV are really very stupid, but they are stuck between a rock and a hard place. We have stocked *The Scotland On Sunday* when it came with a special Franz Ferdinand CD because we cater for what our customers want and we can't blame HMV for doing the same. It's not the ideal solution to the problem of falling record sales, but I've got no qualms. Besides, Prince is long past his sell-by date, so it won't affect our business."

# Classified

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## JOBS

### Chief Executive

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We are now seeking a successor to the Chief Executive, who will be leaving in August 2007. The new Chief Executive will take charge of a smooth-running team of six people, and will be expected to extend still further the organisation's influence and profile. This will be achieved by building and extending relationships throughout the music business. The post calls for a highly strategic approach and vision at a time of rapid change for the industry.

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Further information, including a full job description, is available from Kirsti Perera, British Music Rights, British Music House, 26 Berners Street, London W1T 3LR; Tel: 020 7306 4446; E: [kirsti.perera@bmr.org](mailto:kirsti.perera@bmr.org). Applications, including a full CV and current salary details, should reach the same address not later than 2nd August 2007. Applicants should also send a brief summary of what they would bring to this role and any objectives they would wish to set. Applications will be treated in strict confidence. Website: [www.bmr.org](http://www.bmr.org).

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# Club Charts 21.07.07

## The Upfront Club Top 40

| Rank | Artist                  | Track                                     | Label   |
|------|-------------------------|---|---------|
| 1    | GROOVE ARMADA           | SONG 4 MILYVA                             | Mercury |
| 2    | DJ BENDSINSKI           | BACK ON THE DANCE FLOOR                   | Mercury |
| 3    | THE WIDEBOSSES          | FEAT. CIARA EBERS BOOM THE SECRET         | Mercury |
| 4    | PAUL VAN DYK            | FEAT. JESSICA SUTA WHITE LIES             | Mercury |
| 5    | DAVID GUETTA            | LOVE IS GONE                              | Mercury |
| 6    | FEKANS                  | THE CHEERS (GET ON THE DANCE FLOOR)       | Mercury |
| 7    | RIHANNA                 | SHUT UP AND DRIVE                         | Mercury |
| 8    | JUSTIN TIMBERLANK       | LOVE STONED                               | Mercury |
| 9    | LUMIDEE                 | FEAT. PIRBULL CRAZY                       | Mercury |
| 10   | BIG WORLD               | MORNING LIGHT                             | Mercury |
| 11   | JACKKNIFE LEE           | MAKING ME MONEY                           | Mercury |
| 12   | MARK ROMSON             | FEAT. LILY ALLEN OH MY GOD                | Mercury |
| 13   | MR. HUSON & THE LIBRARY | PICTURE OF YOU                            | Mercury |
| 14   | SOUNDBLITZ              | FEAT. CHEVIE COATES (WAVE) YOUU GET LUCKY | Mercury |
| 15   | CRW                     | FEEL LOVE                                 | Mercury |
| 16   | AWWELL I FOUND YOU      |   | Mercury |
| 17   | WANNA VS. HILARY        | STRANGER                                  | Mercury |
| 18   | YVES LAROCK             | RISE UP                                   | Mercury |
| 19   | MICKY MOORE             | VS. JESSY SHOW ME HEAVEN                  | Mercury |
| 20   | EIGHTEEN FEET           | STEPHAN MILLS RUSH ON ME                  | Mercury |

| Rank | Artist               | Track                                       | Label   |
|------|----------------------|---|---------|
| 21   | DARRIN HAVES         | STEP INTO THE LIGHT                         | Mercury |
| 22   | RECI                 | FEAT. SCALA I FALL                          | Mercury |
| 23   | NICHOLE MINO/MANREGG | MAKIN' EARTHY BAND BANGED                   | Mercury |
| 24   | MAC                  | FEAT. REBECCA RUDD MAGIC TOUCH              | Mercury |
| 25   | MISS PLATINUM        | WHEREDS BENZ                                | Mercury |
| 26   | DRAGONETTE           | JAKE IT LIKE A MAN                          | Mercury |
| 27   | JAMES KARANDE        | YOU YOU YOU                                 | Mercury |
| 28   | SUPER M&I            | FEAT. LUCIANA BIGGER THAN BIG               | Mercury |
| 29   | AMY WINDHOUSE        | TEARS DRY ON THEIR OWN                      | Mercury |
| 30   | WHELAN & DI SCALA    | FEAT. NIKKI BELLE SUNSET TO SUNRISE         | Mercury |
| 31   | BEYONCE              | GREEN LIGHT                                 | Mercury |
| 32   | SUNBEAMZ             | FEAT. ANDREA BRITTON COUNTING DOWN THE DAYS | Mercury |
| 33   | HERNANDEZ            | VS. DJ TYO LET YOU DOWN                     | Mercury |
| 34   | LOVE TO THE STARS    | LOVE TO THE STARS                           | Mercury |
| 35   | EDUCY                | FEAT. JAMES ROONEY REACHIN'                 | Mercury |
| 36   | RIHANNA              | FEAT. JAYZ UMBRELLA                         | Mercury |
| 37   | THE HOURS            | A.I. IN THE JUNGLE                          | Mercury |
| 38   | LIR                  | FEAT. ZELINA I DON'T WANNA WALK AWAY        | Mercury |
| 39   | ULTRABEAT            | VS. DARRIN STYLES SURE FEELS GOOD           | Mercury |
| 40   |                      |   |         |

### TOP 10 UPFRONT CLUB BREAKERS

| Rank | Artist                  | Track         | Label   |
|------|-------------------------|---------------|---------|
| 1    | SONG 4 MILYVA           |               | Mercury |
| 2    | GROOVE ARMADA           | SONG 4 MILYVA | Mercury |
| 3    | BACK ON THE DANCE FLOOR |               | Mercury |
| 4    | LOVE IS GONE            |               | Mercury |

# THE PLAYLIST



## Groove Armada take titles

by Alan Jones

Groove Armada and Milyva Buena both reached number two on the Upfront Club Chart with their previous singles, but together they are stronger, achieving a joint number one this week with Song 4 Milyva, which also reaches the Commercial Pop summit.

The track is the follow-up to Groove Armada's Get Down and former Signatures star Buena's debut solo single, Real Girl.

Although it missed out on top, the old chart Get Down Groove Armada's ninth hit, became their first Top 10 single on the sales chart, reaching number nine. Real Girl did even better, reaching number two.

Song 4 Milyva's double crown at the expense of DJ Jeroenski's (Commercial pop), which both trail by small, but vital margins.

Both charts have hosted a great deal more traffic in recent weeks than for some time, and the trend continues this week with nine new entries to the published Top 40 upfront and Top 30 pop lists.

With a further 12 new entries in the 41-100 region of the Upfront Chart, our breakers list is again expanded to 20 places.

The Top 10 are elsewhere on this page; positions 11-20 are as follows: 11 JUST A SONG ABOUT PING PONG - Operator Please, 12 DOO IT AGAIN! - The Chemical Brothers, 13 EVERYTIME IT RAINS - Sean Egan, 14 RHYTHM OF THE NIGHT - Scarlett, 15 MINIMIX - Rihanna, 16 LOVE GOT IN THE WAY - Leon Lopez, 17 LOVE HAS GONE - Dave Armstrong & Redrope, 18 ROLL THE DYCE - Dyce, 19 GET IT SHAWTY - Lloyd, 20 I THOUGHT THAT - The Magnets.

There's no change at the top of the Urban Chart, where Kelly Rowland and Eve's Like This collaboration makes it five weeks at number one but its former formidable lead has been dipped away to almost nothing, with Timbaland's Way I Am now just 38th in the charts. Coming up even more quickly, Jamboourne jumps 63, having increased support by 64% in a week, and leaves Eve in with a detouring herself fondly. Rowland next week. Beyoncé also stands a chance of replacing her Destiny's Child bandmate Rowland at the top, her Green Light advances 12-5.

### THE COMMERCIAL POP TOP 30

| Rank | Artist        | Track         | Label   |
|------|---------------|---------------|---------|
| 1    | GROOVE ARMADA | SONG 4 MILYVA | Mercury |
| 2    | GROOVE ARMADA | SONG 4 MILYVA | Mercury |
| 3    | REBECCA RUDD  | MAGIC TOUCH   | Mercury |
| 4    | REBECCA RUDD  | MAGIC TOUCH   | Mercury |
| 5    | REBECCA RUDD  | MAGIC TOUCH   | Mercury |



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As used by Radio One

# MUSICWEEK

## The Official UK Charts 21.07.07

### SINGLES

|    |    |  |                  |
|----|----|--|------------------|
| 1  | 1  | RIHANNA FEAT. JAY-Z UMBRELLA                 | Def Jam          |
| 2  | 8  | FERGIE BIG GIRLS DON'T CRY                   | Interscope       |
| 3  | 2  | KATE NASH FOUNDATIONS                        | Elektra/Warner   |
| 4  | 3  | ARMBALD FEAT. DOE/KIERI HILSON THE WAY I ARE | Interscope       |
| 5  | 4  | TIMBERLAKE FLORESCENT ADOLESCENT             | Dineen           |
| 6  | 3  | AVRIL LAVIGNE WHEN YOU'RE GONE               | RCA              |
| 7  | 4  | ENRIQUE IGLESIAS DO YOU KNOW?                | Interscope       |
| 8  | 5  | THE HOOSIERS WORRIED ABOUT RAY               | RCA              |
| 9  | 10 | MY CHEMICAL ROMANCE TEENAGERS                | Reprise          |
| 10 | 7  | NATASHA BEDINGFIELD SOULMATE                 | Phonogenic       |
| 11 | 12 | JUSTIN TIMBERLAKE LOVESTONED                 | Jive             |
| 12 | 20 | MARK RONSON FEAT. LILY ALLEN OH MY GOD       | Columbia         |
| 13 | 54 | KINGS OF LEON FANS                           | Capitol          |
| 14 | 10 | KELLY ROWLAND FEAT. EVE LIKE THIS            | Columbia         |
| 15 | 14 | BEYONCÉ & SHAKIRA BEAUTIFUL LIAR             | Columbia         |
| 16 | 53 | GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL)  | Columbia         |
| 17 | 11 | JACK PENATE TORN ON THE PLATFORM             | XL               |
| 18 | 13 | THE CHEMICAL BROTHERS DO IT AGAIN            | Virgin           |
| 19 | 6  | SUPRE MAL FEAT. LUCIANA BIGGER THAN BIG      | Eye/Danceability |
| 20 | 17 | THE ENEMY HAD ENOUGH                         | Future/Intone    |
| 21 | 9  | LEE MEAD ANY DREAM WILL DO                   | Reprise          |

### ALBUMS

|    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | THE ENEMY WE'LL LIVE AND DIE IN THESE TOWNS      | Warner Bros    |
| 2  | 4  | INTERPOL OUR LOVE TO ADMIRE                      | Capitol        |
| 3  | 2  | TRAVELING WILBURYS COLLECTION                    | Rhino          |
| 4  | 4  | THE SMASHING PUMPKINS ZEITGEIST                  | Reprise        |
| 5  | 1  | THE CHEMICAL BROTHERS WE ARE THE NIGHT           | Virgin         |
| 6  | 7  | NELLY FURTAADO LOOSE                             | Geffen         |
| 7  | 4  | CHERRY GHOST THIRST FOR ROMANCE                  | Heavenly       |
| 8  | 5  | TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION | RCA            |
| 9  | 4  | EDITORS AN END HAS A START                       | Kitchenware    |
| 10 | 41 | KINGS OF LEON BECAUSE OF THE TIMES               | Capitol        |
| 11 | 13 | ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE         | Domino         |
| 12 | 10 | RIHANNA GOOD GIRL GONE BAD                       | Def Jam        |
| 13 | 17 | MIKA LIFE IN CARTOON MOTION                      | Casablanca     |
| 14 | 8  | AMY WINEHOUSE BACK TO BLACK                      | Nonesuch       |
| 15 | 15 | LILY ALLEN ALRIGHT, STILL                        | Capitol        |
| 16 | 21 | JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS           | Jive           |
| 17 | 37 | TIMBALAND SHOCK VALUE                            | Interscope     |
| 18 | 16 | ROD STEWART THE COMPLETE AMERICAN SONGBOOK 1-4   | J              |
| 19 | 3  | CROWDED HOUSE TIME ON EARTH                      | Parlophone     |
| 20 | 9  | KELLY CLARKSON MY DECEMBER                       | RCA            |
| 21 | 22 | THE KILLERS SAM'S TOWN                           | Mercury        |
| 22 | 11 | THE POLICE THE POLICE                            | AWA/Parlophone |

ALBUMS  
CHARTS  
NEW RELEASES

**FIND  
WHAT  
YOU'RE  
LOOKING  
FOR**

|    |  |                   |
|----|--|-------------------|
| 20 | <b>THE ENEMY HAD ENOUGH</b>  | Forecasting/Pop   |
| 21 | <b>LEE MEAD ANY DREAM WILL DO</b>                                      | Pop/Rock          |
| 22 | <b>BLOC PARTY HUNTING FOR WITCHES</b>                                  | WCBN              |
| 23 | <b>REVEREND &amp; THE MAKERS HEAVYWEIGHT CHAMPION...WIGGIL'S SOUND</b> | Wiggil's Sound    |
| 24 | <b>ROBIN THICKE LOST WITHOUT U</b>                                     | Interscope        |
| 25 | <b>CALVIN HARRIS THE GIRLS</b>   | Sony BMG          |
| 26 | <b>GYM CLASS HEROES CURIDS CRUKEHOLD...</b>                            | Arista            |
| 27 | <b>HELLOGOODBYE HERE (IN YOUR ARMS)</b>                                | Over Time         |
| 28 | <b>TIMBALAND/FURITADO/TIMBLALACE GIVE IT TO ME</b>                     | Interscope        |
| 29 | <b>NELLY FURTADO SAY IT RIGHT</b>                                      | golden            |
| 30 | <b>TRAVIS TRAVIS IS FISH JEAN</b>                                      | Independents      |
| 31 | <b>KLAXONS IT'S NOT OVER YET</b>                                       | Rope              |
| 32 | <b>FRANKIE VALLI/THE FOUR SEASONS BEGGIN</b>                           | 019               |
| 33 | <b>MIKA BIG GIRL (YOU ARE BEAUTIFUL)</b>                               | Cashew/Real       |
| 34 | <b>THE FRAY HOW TO SAVE A LIFE</b>                                     | Epic              |
| 35 | <b>MUTYA VALENTINO FEAT. TIMBALAND ANONYMOUS JOE</b>                   | Jan               |
| 36 | <b>MUTYA VALENTINO FEAT. TIMBALAND ANONYMOUS JOE</b>                   | Fourth & Broadway |
| 37 | <b>FERGIE GLAMOROUS</b>  | AWA/Pop/Rock      |
| 38 | <b>FOO FIGHTERS BEST OF YOU</b>  | RIAA              |
| 39 | <b>GWEN STEFANI 4 IN THE MORNING</b>                                   | Interscope        |
| 40 | <b>MARCOON 5 MAKES ME WONDER</b>                                       | AWA/Pop/Rock      |



**TIMBALAND: STRONG NEW ENTRY AT NUMBER FOUR**

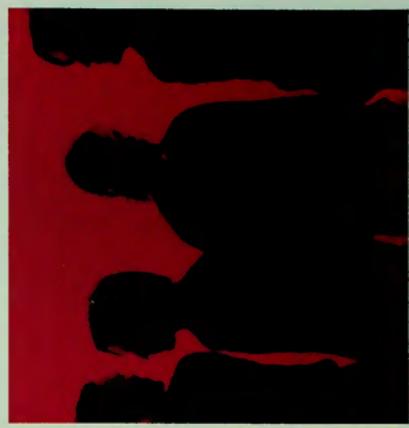
## COMPILATIONS

|    |   |                     |
|----|---|---------------------|
| 1  | <b>R&amp;B LOVE COLLECTION</b>                  | Universal/RT        |
| 2  | <b>CLASSIC TRANCE NATION</b>                    | Ministry Of Sound   |
| 3  | <b>101 CLUB ANTHEMS</b>                         | EMI TV              |
| 4  | <b>CLUBLAND II</b>                              | Int'l/Quadrant      |
| 5  | <b>JUST GREAT SONGS</b>                         | EMI TV/Sony BMG     |
| 6  | <b>HARDCORE ADRENALINE 2</b>                    | CTV                 |
| 7  | <b>100 HUGE HITS OF REGGAE</b>                  | Secretary TV        |
| 8  | <b>NOW THAT'S WHAT I CALL MUSIC 66</b>          | EMI/Vegga/Universal |
| 9  | <b>HANNAH MONTANA 2/MEET MILEY CYRUS</b>        | Walt Disney         |
| 10 | <b>ESSENTIAL R&amp;B - SUMMER 2007</b>          | Sony BMG            |
| 11 | <b>HARD ENERGY - YOUR XXXTREMEE NIGHT OUT</b>   | Ministry Of Sound   |
| 12 | <b>MASSIVE R&amp;B - SPRING COLLECTION 2007</b> | Universal TV        |
| 13 | <b>TWICE AS NICE - URBAN ANTHEMS</b>            | Universal TV        |
| 14 | <b>TOP GEAR ANTHEMS</b>                         | EMI Vegga           |
| 15 | <b>MYLEENE'S MUSIC FOR ROMANCE</b>              | EMI Classics        |
| 16 | <b>GET DOWN</b>                                 | Mercury/Sony BMG    |
| 17 | <b>THE VERY BEST OF LATIN JAZZ</b>              | UJ                  |
| 18 | <b>HEARTBEAT SUMMER</b>                         | EMI TV              |
| 19 | <b>HIGH SCHOOL MUSICAL</b>                      | Walt Disney         |
| 20 | <b>CLUBBERS GUIDE: SUMMER 2007</b>              | Ministry Of Sound   |

## FORTHCOMING

|   |                                |
|---|--------------------------------|
| <b>KEY SINGLES RELEASES</b>                       | <b>KEY ALBUMS RELEASES</b>     |
| HARD-PI SUBURBAN KNIGHTS ATLANTIC                 | WILLIAMSON'S ABOUT GIRLS       |
| KANYE WEST STRONGER (FEAT. JAM ROYCE)             | PROVOKER                       |
| KELLY ROWLAND THE REAL ME                         | JAMES BLUNT ALL THE LUST SOULS |
| HELLOGOODBYE EASY T'S FACE (FEAT. RICKY ROSE) RCA | AUGUST 13                      |
| HELLOGOODBYE EASY T'S FACE RCA                    | AUGUST 13                      |
| MARCOON 5 I'VE BEEN A STAR (FEAT. HELLOGOODBYE)   | AUGUST 13                      |
| UNLEASHED STEREO VIRGIN                           | AUGUST 13                      |
| AMERIE COTTA WORK RCA                             | AUGUST 13                      |
| BEYONCE GREEN LIGHT COLUMBIA                      | AUGUST 13                      |
| PUBIDDY THROUGH THE RAIN (FEAT. BOB DYLAN)        | AUGUST 13                      |
| THE COLEMAN COLLEAGUE (FEAT. MUTYA VALENTINO)     | AUGUST 13                      |
| GYM CLASS HEROES CLOTHES OFF ATLANTIC             | AUGUST 13                      |
| MARCOON 5 I'VE BEEN A STAR (FEAT. HELLOGOODBYE)   | AUGUST 13                      |
| MIKA BIG GIRL ISLAND                              | AUGUST 13                      |
| RISS COPPERMAN FORD YOU RICA                      | AUGUST 13                      |
| TIMBALAND THE WHY I AM PROUD RCA                  | AUGUST 13                      |

|    |   |                      |
|----|---|----------------------|
| 20 | <b>KELLY CLARKSON MY DECEMBER</b>           | RCA                  |
| 21 | <b>THE KILLERS SAW'S WOUND</b>              | Vevo                 |
| 22 | <b>THE POLICE THE POLICE</b>                | AWA/Pop/Rock         |
| 23 | <b>AVRIL LAVIGNE THE BEST DAMN THING</b>    | RCA                  |
| 24 | <b>TAKE THAT BEAUTIFUL WORLD</b>            | Pop/Rock             |
| 25 | <b>BARBRA STREISAND THE ESSENTIAL</b>       | Columbia             |
| 26 | <b>THE WHITE STRIPES ICY THUMP</b>          | Epic                 |
| 27 | <b>THE FRAY HOW TO SAVE A LIFE</b>          | All Around The World |
| 28 | <b>CASCADA EVERY TIME WE TOUCH</b>          | AWA                  |
| 29 | <b>FERGIE THE DUTCHESS</b>                  | RCA                  |
| 30 | <b>VELVET REVOLVER LIBERTAD</b>             | RCA                  |
| 31 | <b>THE FRATELLI COSTELLO MUSIC</b>          | FABOU                |
| 32 | <b>IL DIVO THE COMPLETE COLLECTION</b>      | Sony Music           |
| 33 | <b>JAMES MORRISON UNDISCOVERED</b>          | Pop/Rock             |
| 34 | <b>NATASHA BEDINGFIELD NB</b>               | Paragon              |
| 35 | <b>SHIRLEY BASSEY GET THE PARTY STARTED</b> | Look Back & Forward  |
| 36 | <b>SNOW PATROL EYES OPEN</b>                | Rope                 |
| 37 | <b>KLAXONS MYTHS OF THE NEAR FUTURE</b>     | Columbia             |
| 38 | <b>MARK RONSON VERSION</b>                  | Interscope           |
| 39 | <b>ENRIQUE IGLESIAS INSOMNIAC</b>           | Interscope           |
| 40 | <b>PINK TW NOT DEAD</b>                     | LaFace               |



**INTERPOL: THIRD ALBUM DEBUTS AT NUMBER TWO**

PRE-RELEASE AIRPLAY TOP 20

| Rank | Artist  | Track        | Genre |
|------|---|--------------|-------|
| 1    | GEORGE ABONJA, SING A MITHA                           | Goodies      |       |
| 2    | AMBER GLITS WING                                      | R&B          |       |
| 3    | YVES LAROCHE, SILE UP                                 | Contemporary |       |
| 4    | BEYONCÉ, IRONY LIPS                                   | Contemporary |       |
| 5    | ALLISON SWEET, SWEET LIPS                             | Contemporary |       |
| 6    | ROBSON WATERS WITH GIBBY HEARSTADT                    | Contemporary |       |
| 7    | SERGEY MAL, FEAT. UCHAMA, UCHAMA THAN BIG             | Contemporary |       |
| 8    | KAYLEIGH, TONIGHT                                     | Contemporary |       |
| 9    | SUNBEATZ FEAT. AMORBA, BEATBOX COUNTING DOWN THE DAYS | Contemporary |       |
| 10   | DONDI GERTIN, FEAT. WILDS, LIPS IS GOOD               | Contemporary |       |
| 11   | FEVER & COMPASSION FEAT. DEAN WALKER AND PAUL MANNING | Contemporary |       |
| 12   | AMY WINDHOSE, FEELS GOOD ON HER OWN                   | Contemporary |       |
| 13   | LUNARICE FEAT. TRITONAL COAST                         | Contemporary |       |
| 14   | FRANKS THE CHESTS                                     | Contemporary |       |
| 15   | DANCE NATION, MAKE YOUR LOVE                          | Contemporary |       |
| 16   | AMON MAMA, AMORSA                                     | Contemporary |       |
| 17   | EVIE, IMAGINATION                                     | Contemporary |       |
| 18   | MARCO HENRI, MY BEATINGS                              | Contemporary |       |
| 19   | DISMANTLED, FEAT. TITAN THE KAWAN                     | Contemporary |       |
| 20   | BEATMAN, SHIT UP AND DANCE                            | Contemporary |       |

These charts are also available online at [musicweek.com](http://musicweek.com)

**DRAGONETTE**  
TAKE IT LIKE A MAN

THE DEFINITION OF BALANCE 2007 POP AT BRIGHTON CLUB CHART  
SINGLES OUT SET 23RD ON  
ROMANIAN TV AND 25TH ON  
CROATIAN TV AND 26TH ON  
MOROCCAN TV AND 27TH ON  
MOROCCAN TV AND 28TH ON

To hear and view the ten hottest tracks of the week check out [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

COOL CUTS CHART

| Rank | Artist  | Track        | Genre |
|------|---|--------------|-------|
| 1    | THE PRINCES OF THE COAST                              | Contemporary |       |
| 2    | SHANEEN DANCE AND DJ                                  | Contemporary |       |
| 3    | FOR CONFECTION, I'D LIKE TO BE WITH YOU               | Contemporary |       |
| 4    | DI DIKAY, LET'S GO                                    | Contemporary |       |
| 5    | METAL ON MEAT, NO PAIN IN TEETH                       | Contemporary |       |
| 6    | THE WINDHOSES, FEELS GOOD ON HER OWN                  | Contemporary |       |
| 7    | JACK KINKA & BETTY BOO, DUE OF                        | Contemporary |       |
| 8    | UPPER CUTS, FEEL LIKE THIS                            | Contemporary |       |
| 9    | THE WINDHOSES, FEELS GOOD ON HER OWN                  | Contemporary |       |
| 10   | SUNBEATZ FEAT. AMORBA, BEATBOX COUNTING DOWN THE DAYS | Contemporary |       |
| 11   | SONIC COMPARISON, LET'S GO TOGETHER                   | Contemporary |       |
| 12   | DONDI GERTIN, FEAT. WILDS, LIPS IS GOOD               | Contemporary |       |
| 13   | YVES LAROCHE, SILE UP                                 | Contemporary |       |
| 14   | LUKE FEAT. TREVINNESS, WITHEUR                        | Contemporary |       |
| 15   | PUNK MANIAQUAS, ROCK MY BODY                          | Contemporary |       |
| 16   | BEAT ON MINDSET, FEAT. PAULS THE COMAN, SWEET HOST    | Contemporary |       |
| 17   | SOCIETY MAN, DANCE OF AMY DUBOIS                      | Contemporary |       |
| 18   | STEVE MANGILO & SEBASTIAN, I'M BACK DUBBOLA           | Contemporary |       |
| 19   | STEFAN AND VOICE, IT'S ALRIGHT                        | Contemporary |       |
| 20   | THE WINDHOSES, FEELS GOOD ON HER OWN                  | Contemporary |       |

URBAN TOP 30

| Rank | Artist                                  | Track        | Genre |
|------|---|--------------|-------|
| 1    | KEVIN ROWLAND FEAT. EVE, LIPS THIS      | Contemporary |       |
| 2    | TIMBALAND FEAT. MISSY, THE WAY I FEEL   | Contemporary |       |
| 3    | EVE, IMAGINATION                        | Contemporary |       |
| 4    | EVANESCENCE, MY IMMORTAL                | Contemporary |       |
| 5    | ROBSON WATERS, FEAT. JANEZ COMBELLA     | Contemporary |       |
| 6    | ROBSON WATERS, FEAT. JANEZ COMBELLA     | Contemporary |       |
| 7    | LUFTY LET IT SHINE                      | Contemporary |       |
| 8    | REBECCA, FEAT. JANEZ COMBELLA           | Contemporary |       |
| 9    | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 10   | JAMIEE OLIVER, WANK                     | Contemporary |       |
| 11   | JUSTIN TIMBALAND, FEELS GOOD ON HER OWN | Contemporary |       |
| 12   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 13   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 14   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 15   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 16   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 17   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 18   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 19   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 20   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 21   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 22   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 23   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 24   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 25   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 26   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 27   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 28   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 29   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |
| 30   | FRANKY RANKIN, FEAT. SHERA, I'M BACK    | Contemporary |       |

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# Datafile

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Week 28

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

## FAST CHART

### SINGLES

**NUMBER ONE**  
RIHANNA FEAT. JAY-Z UMBRELLA (Def. Jam)  
Def. Jam's longest-running number one is top for the eighth week in a row, but sales of just 23,029 are the third lowest in the last 100 weeks of singles chart activity, beating only the 20,669 copies Leona Lewis' A Moment Like This sold on its last week at number one, and the 17,694 copies that Ozzy Osbourne's Tomorrow sold on its only week at the summit.

### ARTIST ALBUMS

**NUMBER ONE**  
THE ENEMY WE'LL LIVE AND DIE IN THESE TOWNS (Warner Bros)  
39,191 friends of The Enemy bought their album We'll Live And Die In These Towns last week, helping it to become the eighth different number one in as many weeks.

### COMPILATIONS

**NUMBER ONE**  
R&B LOVE COLLECTION (UMTV)  
It is all change at the top of the compilations chart, where Clubland 11's three-week reign is over. It dips 14, making way for a trio of new entries: 101 Club Anthems at number three (26,442 sales), Classic Trance Nation at number two (24,993), and R&B Love Collection at number one (25,678).

### RADIO AIRPLAY

**NUMBER ONE**  
MARK RONSON FEAT. LILY ALLEN OUMY GOD (Columbia)  
The Kaiser Chiefs' original recording of Oh My God reached an airplay peak of number 21 in 2005, but Mark Ronson's remake with Lily Allen rocks 171 this week.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Ghost: The World Is Outside (Atlantic); Fried Things Change (RCA); Josh Rouse: Country Music City House (Bedroom Classics)  
**JULY 23**  
The Twills: Teenager (Virgin); Sum 41: Underclass Hero (Mercury)  
**JULY 30**  
Kara: Ix (Virgin); Newton Faulkner: Handbuilt by Robots (RCA); Amy Macdonald: This Is The Life (Mercury); Pretty Ricky: Late Night Special (Atlantic); Good Books Control (Atlantic); Garbage: Absolute Garbage (Warner Bros); Ocean Colour Scene: The Collection (Mercury)  
**AUGUST 6**  
Dragonette: Galore (Mercury); Voice Of The Seven Woods: Voice Of The Seven Woods (Twisted Nerve)

## The Market

### Fergie feels force of live boost

by Alan Jones  
TV coverage of Live Earth provided a small number of artists a retail boost last week, but it was not enough to prevent sales of albums and singles both declining 5.3%, albums to 2,138,415, and singles to 1,407,046 sales. Artist albums suffered a 7.6% dip, but the compilations market perked up 4.8%, which caused two of the five albums to sell more than 20,000 copies.

One of the few performers to find cheer was Fergie, who followed up her successful appearance at A Concert For Diana with another well-received performance (with her bandmates from Black Eyed Peas) at Live Earth.

Her third solo single, Big Girls Don't Cry jumps 8-2 on sales of 19,676, simultaneously eclipsing its predecessors, London Bridge, which reached number three and Glamorous (number six).

Fergie's album, The Dutchess, improved its sales by 72-29% to 9,776 to fuel a 51-59 leap. That is the best sales week yet for the 43-week old album and places it just two notches below the peak of 27 it reached on debut last September. Its overall sales have topped the 100,000 mark, standing at 102,990 as of close



Fergie: album sales up 73% week-on-week following TV performances

business on Saturday. With Black Eyed Peas, Fergie has had two million-selling albums, namely Elephant (1,537,841) and Monkey Business (1,040,054).

There are very different disciplines dominating the top five singles and albums this week. On the singles list, Universal supply the entire top four, with indie label Domino's Arctic Monkeys fifth. But the top five artists albums are made up of two releases from EMI (Interpol and The Chemical Brothers) and three from their former suits Warner Music (The Enemy, Traveling Wilburys and Smashing Pumpkins). Universal and Sony BMG have a massive joint monopoly of album sales with 48.1% of all sales in the second quarter of the year and this

week's chart is the first in the 21st Century where they have not had at least one album in the top five between them.

Finally, the Kings Of Leon score their biggest single success to date with Fans, which jumps 54-13 on sales of 6,165 to eclipse the number 16 peak of their previous biggest hit, The Bucket (2005). Fans is the second single from the familial Tennessee quartet's album Because Of The Times, following On Call, which reached number 18. The album gave the band their first number one earlier this year and responds to the new single's success by rocketing 41-10 this week, with sales up nearly 95% at 16,547. The album, last in the Top 10 some 11 weeks ago, has sold 232,692 copies to date.

## KEY INDICATORS

### SINGLES

Sales versus last week: -5.3%  
Year to date versus last year: +3.8%

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 44.8% |
| Sony BMG  | 30.4% |
| Warner    | 7.8%  |
| EMI       | 30.0% |
| Others    | 14.0% |

### ARTIST ALBUMS

Sales versus last week: -7.6%  
Year to date versus last year: -10.6%

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 37.9% |
| Sony BMG  | 26.1% |
| Warner    | 16.7% |
| EMI       | 13.4% |
| Others    | 5.9%  |

### COMPILATIONS

Sales versus last week: +0.8%  
Year to date versus last year: +1.2%

### MARKET SHARES

|                   |       |
|-------------------|-------|
| Universal         | 33.2% |
| EMI               | 28.4% |
| Sony BMG          | 8.7%  |
| Ministry Of Sound | 20.1% |
| Other             | 9.7%  |

### RADIO AIRPLAY

#### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 42.9% |
| Sony BMG  | 29.5% |
| Warner    | 7.6%  |
| EMI       | 7.5%  |
| Others    | 12.5% |

### CHART SHARE

Origin of singles sales (Top 75): UK: 46.6% US: 47.2% Other: 6.1%  
Origin of albums sales (Top 75): UK: 54.8% US: 39.4% Other: 5.8%

## NEW ADDITION



Symphonic rockers The Polyphonic Spree will release their third studio album next month, entitled The Fragile Army. The album will be the band's first for new label, CD Records, and is to be preceded by lead single, Running Away, on August 13. The album has been co-produced by John Congleton of The Paper Chase and The Speakers.

## SINGLES

**THIS WEEK**  
Manic Street Preachers Autumn Song (Columbia); Mumm-Ra Starlight (Columbia); Nine Black Alps Burn Faster (Mercury/Island); Beyonce Green Light (RCA)  
**JULY 23**  
Arcade Fire No Cars Go (Mercury); Groove Armada Feat. Mutya (EMI); Out Of Control (Columbia); Ross Copperman How You (RCA); Mario How Do I Breathe (RCA); Korn Evolution (Virgin); Black Rebel Motorclub Club Berlin (Island); Gym Class Heroes Official (Atlantic); Timbaland The Way I Are (Polygram); Mika Big Girl... (Island)  
**JULY 30**  
The Fray Look After You (RCA); Amerie Getta Work (RCA); P Diddy Through The Pain (Bad Boy); Beyonce Green Light (Columbia)

For fuller listings, see musicweek.co.uk

**AUGUST 2**  
Unklejam Stereo (Virgin)  
**AUGUST 6**  
Hellooodiee Baby Its Fact (RCA); Mario How Do I Breathe (RCA); Sophie Ellis-Bextor Today The Sun Is On Us (Fascination); The Magic Numbers Undecided (Beverly)  
**AUGUST 13**  
Alliebe (The Professionals); Shayne Ward (RCA); Hard-Fi Suburban Knights (Atlantic); R Kelly Rise Up (RCA); Kanye West Stronger (Def. Jam)  
**AUGUST 20**  
Clavin Harris Merry-making At My Place (Columbia)  
**AUGUST 27**  
Kaiser Chiefs Angry Mob (B-Uncle); Natalie Imbruglia Glorious (RCA)  
**SEPTEMBER 3**  
Editors An End Has A Start (Columbia); Rihanna Shut Up And Drive (Mercury)





ALSO OUT  
THIS WEEK  
SINGLES  
Walls End,  
Moochies (Island);  
Kale Wells/Dart  
Break My Heart  
(Mercury)

ALBUMS  
Cannibal Firing  
Forever (Island);  
Amy Macdonald  
This Is The Life  
(Mercury)

Records released 30.07.07

Singles

Autokat

Innocence (Akoustik Anarkiy #2ZW/030)  
Innocence is the third single taken from Mancianin Autokata's debut album Late Night Shopping, released as a double A side with Short Circuit. Thrashing guitar-driven pop, Innocence is student fare of the first degree – you could imagine singing along and hurling your plastic pint glasses to this. It's already appeared on 6Music and Xfm playlists and should be the band's extended their reach.

Beyonce

Green Light (RCA download) Follows the successes of Beautiful Liar, Deja Vu and Irreplaceable was never going to be an easy task for RCA, but made a smart move in saving a track as strong as Green Light for so late in the singer's second album campaign. However, while the track is radio friendly and supported by a typically hot video, it doesn't seem to be enough to topple Rihanna's all-conquering Umbrella.

Black Rebel Motorcycle Club

Berlin (Island 7243252)  
Black Rebel Motorcycle Club are back with another grizzly track. The first of their fourth album Baby 81, Berlin is a good indication of what the rest of the album offers – a whirl of feedback, fuzzy vocals and clashing guitars rescued by a driving tune, but it still sounds a bit like stadium rock squeezed onto a CD.

Bricolage

The Walkers (Memphis Industries M1095CDP)  
Like an off-kilter Fratellis, Bricolage combine T Rex glam rock with slambolic Libertines-esque scuffles, and this latest offering lurches along with all the giddy excitement of an old-fashioned fairground ride. This organ-pounding riff-heavy release is a taster from the Glasgowian four-piece's debut album, to be supported by a clutch of small gigs.

Computer Club

Snobs (Spit Records 75PLT1007)  
With the group having signed a five-album deal with the Glasgowian Jagan on the strength of this single

SINGLE OF THE WEEK 1

Amerie  
Gotta Work

RCA 88697138472  
Borrowing its style from Beyonce's Crazy In Love – Seventies brass sample; check!, fierce two-step beat; check! – this is her best single since 'I Thank and comes in the wake of the Top 10 hit Take Control. Ridiculously commercial and a hook at every turn, this is certainly number one material and will kick-start serious album sales for her second offering Because I Like It. B-listed at Radio One, A-listed at Capital and making serious gains at iLR, this is a sure-fire smash.

alone, it is hardly surprising that Computer Club sound as self-assured as a fledgling band can on this atmospheric debut single. Finely crafted, subtle pop while simultaneously moody and uplifting, Computer Club should be filed among the sizeable congregation of Eighties-influenced new-wave acts. But file them at the top.

The Coral

Who's Gonna Find Me (DeLazonic DLTC068)  
Gunning for their fifth Top 10 hit, the Liverpool seven-piece are in fine form on this first single from their forthcoming studio album Roots & Echoes. Who's Gonna Find Me, recorded at a Wheeler End studio, resonates with northern soul and it sounds like The Coral are again enjoying themselves after a recent hiatus.

Graham Coxon & Paul Weller

This Old Town (Ripout RECORDS 0016)  
The latest offering from the monthly Rebel Single Club sees two of the biggest names in British guitar heritage joining forces – namely Jan frontman Paul Weller and Blur axeman Graham Coxon. A catchy effort, sung by Coxon but with the feel of a Weller composition, This Old Town is limited to 5,000 seven-inch copies, and likely to be one sought-after collector's item.

The Cribbs

Moving Pictures (Wichita WEBS1285CDP)  
Having ramped their production values up on the acclaimed Men's Needs, Women's Needs, Whatever album with an eye to success across the Atlantic, Wakefield's Jarman brothers let loose another gritty single that takes Ryan's ranting growl and murrer it with a buzzing melody that looks set to further propel The Cribbs towards major league status.

The Eighties Matchbox B-Line Disaster

In The Garden (No Death/Degenerate DMO045EP)  
The cult-rockers are back with another loud and lairy metal mash-up – four tracks of schizophrenic rantings, dirty basses and racing guitar squiggles. Guy McKnight's lyrics

sving from the wrath of god to bear-snack Werner Herzog and back in the blink of an eye, leaving you thoroughly confused and paranoid. A job well done.

Sophie Ellis-Bextor

Today The Sun's On Us (Fascination 174966)  
Quite a change of style for Ellis-Bextor – this summery soft rock signals a more adult direction which should broaden her fanbase. Coming on like a drive-time classic, the single is perfect for summer radio and once that kicks in, it should reawaken interest in the album Trip The Light Fantastic.

Nancy Elizabeth

Hey Son (The Last Label D00K 48)  
Nancy Elizabeth's debut Hey Son is a delicate tune that sounds like it was recorded in an outhouse in the Mid-west. Despite the eerie vocals and ghostly chorus, Hey Son eventually gains a memorable strength, but it still sounds like it was taken from a soundtrack to a film about rural despair.

Sum 41

Underclass Hero (Mercury 1741404)  
The Canadian pop-punk outfit return with a new album and this limited seven-inch single title-track release should draw attention. With the falling away of many of their confederates – Blink 182 and The Offspring – Sum 41 must be hoping to replicate the success of Green Day's career-reviving American Idiot and this single may do just that. That said, there seems to be a universal "so what" from radio to this slice of meaty music but the fact that their recent tour was a big success should attract enough sales to chart this.

Albums

Don Cash

II (Relish Records 8869706282)  
The Toronto electro-rap pioneer Don Cash is back with his second album and on a one-man mission to introduce new-wave rap to the masses. Packed with off-kilter beats and rhymes, II is not always easy listening and Cash's fat voice is an acquired taste but if reoccurring Schiefelind-inspired sly bass doesn't make you doubt the cheekiness of tracks like The Rose

will, Cash is one of a kind and so is this album.

Ella Fitzgerald

Love Letters From Ella (Concord/ UJC 723 0213)  
Well previous releases Forever Ella and We All Love Ella were best of and tribute albums respectively, Love Letters From Ella – the third of three albums released this year to celebrate the 90th anniversary of the jazz singer's birth – presents a host of unreleased recordings, including four new arrangements with the London Symphony Orchestra. As always, Ella's breathtaking voice takes centre stage.

Mastuskes

Bumping (Pop Productions PPLD001)  
This Mozambique band really do walk the walk. By day several of the band work for NGOs, by night they are one of the country's revered and long-established acts. With sales in excess of 100,000 for their first album they cannot be consigned to some dusty niche – and musically they are inspired and vibrant. A fantastic band, whichever way you want to pigeonhole your music.

The Mitchell Brothers

Dressed For The Occasion (Beats BEATS45)  
Mike Skinner's mates return with their second LP on his Beats label. Produced by Skinner, Dressed For The Occasion is a very British hip-hop album, full of local references and polished beats. Expanding on the themes of their first offering, this time round they express their fear of commitment on Bestest Man and on the lead single Sokenate – telling us a tale of a love between a man and his trainers. The standout track, however is the collaboration with Franz Ferdinand, Slap My Face, which has a real potential for crossover appeal and should gain more radio play.

TLC

CrazySexyCool (Sony BMG 88697119302)  
What with the Spice Girls reforming, it seems appropriate that a TLC greatest hits is on the cards – after all, for most of the Nineties TLC were the urban hip

SINGLE OF THE WEEK 2

Dizzee Rascal  
Pussycoll (Old Skool)

XL XLS285CD

Released as Old Skool and edited for radio, Pussycoll is one of the standout numbers on Dizzee Rascal's remarkable second album. The track's aggressive, relentless backing track, which sees the rapper cleverly sampling Lyn Collins' 'It Takes Two, is overidden by some of the singer's most furious verses to date. An audacious, and quite brilliant, choice for a single. Dizzee headlines MW's MusicMeetsBrands event on Wednesday.

side to the Spices' polished girl-group pop. Crazy Sexy Hits, then, contains some of that decade's greatest pop hits, from Waterfalls to No Scrubs but, frankly, marks must be deducted for containing a tracklisting virtually identical to that of 2003's Now & Forever.

Various Artists

Gypsy Beats & Balkan Bangers Too (Atlantic Jazz JAXX0005)  
Last summer's surprise hit album was the first volume of Gypsy Beats and this second volume looks like repeating the feat. Compiled by those Basement Jaxx scamps, this is even more exciting than last year's, with excursions into dub territory with DunkleBout Dub by DunkleBout featuring Amsterdam Klezmer Band and Gipsy's Romano Hip Hop providing the other side of the varied musical coin. It is fresh, invigorating, different and, above all, original.

Hardcore Adrenaline 2 (GTV GTVCD14)

After reaching the dizzying heights of number two on the compilations chart back in January with the first instalment, this second volume of Hardcore Adrenaline is a triple CD of dynamic floor-fillers. Mixed by Stu Allen and DJ Seduction, this killer of an album features some of dancehall's biggest DJs and producers such as Darren Styles & Gankz, Big Breezy, Dougal & Mamer, DJ Supremes, DJ 5Y, N-Jay, Robbie Long and the cream of hardcore up and coming talent. Excellent.

The Young Knives

Are Dead...And Some (Shifty Disco SHIFTY702P)  
A union of previous releases Are Dead and Rollerskater, this quirky collection of snappy three-minute indie mantras tracks a fine line between stripped-down punk and go, more to the Birmingham band's credit, bass-driven gems such as Working Hands and Grand Opening, Echoing Pavement and post-Pixies Frank Black, the record does hang around long but seeps into the consciousness nonetheless.

This week's reviews: Anita Allen, Adam Bellow, Jimmy Brown, Gavin Cooney, Alan Goldie, Ed Miller and Nick Tesco.



Rihanna is topped from the top spot, falling 1-8, as Mark Ronson's version of Oh My God, which features Lily Allen on vocals, jumps 16 places to occupy the chart's hotseat

# The UK Radio Airplay Chart

## RADIO ONE

| Pos | Last | Artist/Title   | Pos | Est | Audience |
|-----|------|--|-----|-----|----------|
| 1   | 2    | MY CHEMICAL ROMANCE TEENAGERS REMIXE                 | 23  | 25  | 2233     |
| 2   | 8    | MARK RONSON FEAT. LILY ALLEN OH MY GOD (OH MY GOD)   | 19  | 24  | 2368     |
| 3   | 3    | ARCTIC MONKEYS FLUORESCENT ADOLESCENT                | 23  | 23  | 2037     |
| 4   | 8    | THE ENEMY HAD ENOUGH                                 | 22  | 22  | 2295     |
| 5   | 1    | TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE        | 24  | 22  | 2052     |
| 6   | 5    | THE HOLLOWAYS GENERATOR                              | 22  | 22  | 2028     |
| 7   | 13   | GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL)          | 25  | 21  | 1969     |
| 8   | 1    | KLAXONS IT'S NOT OVER YET                            | 24  | 20  | 1852     |
| 9   | 1    | FALL OUT BOY THE TAKE OVER, THE BREAKS OVER          | 19  | 20  | 1842     |
| 10  | 8    | JACK PEARCE TURN ON THE PLATFORM                     | 19  | 19  | 1926     |
| 11  | 13   | KINGS OF LEON FANS HAVE NO CONEM                     | 18  | 19  | 1898     |
| 12  | 8    | THE WHITE STRIPES TICKET LEAVE ME                    | 17  | 19  | 1842     |
| 13  | 6    | JUSTIN TIMBERLAKE LOVESTONED                         | 20  | 17  | 1618     |
| 14  | 23   | THE FRATELLI OLE BLACK N BLUE EYES                   | 12  | 15  | 1208     |
| 15  | 15   | EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS           | 15  | 15  | 1314     |
| 16  | 15   | AVRIL LAVIGNE WHEN YOU'RE GONE                       | 14  | 14  | 2030     |
| 17  | 17   | THE HOOSIERS WORRIED ABOUT RAY                       | 13  | 13  | 1324     |
| 18  | 6    | HARD-FI SUBURBAN KNIGHTS                             | 3   | 13  | 1263     |
| 19  | 6    | RIHANNA FEAT. JAY-Z UMBRELLA                         | 20  | 13  | 1180     |
| 20  | 23   | RAZORLIGHT HOLD ON                                   | 12  | 13  | 1007     |
| 21  | 26   | KATE NASH FOUNDATIONS                                | 12  | 13  | 978      |
| 22  | 6    | SHINEKAZ FEAT. ANDREA BRITTON COUNTING DOWN THE DAYS | 7   | 12  | 934      |
| 23  | 20   | AXWELL I FOUND U                                     | 13  | 12  | 832      |
| 24  | 6    | BEYONCE GREENLIGHT                                   | 4   | 11  | 941      |
| 25  | 6    | NEWTON FALMOUR DREAM CATCH ME                        | 18  | 11  | 913      |
| 26  | 20   | ROBYN WITH EVERY HEARTBEAT                           | 13  | 11  | 876      |
| 27  | 6    | AMERIE COITIA WORK                                   | 10  | 11  | 879      |
| 28  | 6    | KANE WEST STRONGER                                   | 21  | 11  | 729      |
| 29  | 6    | EYES LAROCK RISE UP                                  | 14  | 10  | 937      |
| 30  | 17   | ALL LOVE SECREI SNAOW LOVER                          | 10  | 10  | 754      |

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By Airplay  
Last Week  
New  
Peak  
Peak Date  
Audience  
Audience Date  
Audience %  
Audience % Date

| Pos | Last | Artist/Title                                  | Pos | Est | Audience |     |
|-----|------|---|-----|-----|----------|-----|
| 1   | 1    | MARK RONSON FEAT. LILY ALLEN OH MY GOD        | 19  | 17  | 3840     | 47  |
| 2   | 9    | GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL)   | 25  | 14  | 3579     | 47  |
| 3   | 2    | CYN CLASS HEROES CUPID'S CHOKEHOLD            | 16  | 10  | 3233     | 18  |
| 4   | 6    | ARCTIC MONKEYS FLUORESCENT ADOLESCENT         | 20  | 10  | 3225     | 2   |
| 5   | 4    | ENRIQUE IGLESIAS DO YOU KNOW?                 | 14  | 10  | 3162     | 25  |
| 6   | 5    | TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE | 24  | 10  | 3148     | 4   |
| 7   | 13   | MAROON 5 MAKES ME WONDER                      | 14  | 10  | 3146     | 8   |
| 8   | 1    | RIHANNA FEAT. JAY-Z UMBRELLA                  | 20  | 10  | 3091     | 54  |
| 9   | 12   | MIKA BIG GIRL (YOU ARE BEAUTIFUL)             | 30  | 10  | 3032     | 9   |
| 10  | 7    | NELLY FURTADO SAY IT RIGHT                    | 13  | 10  | 2985     | 9   |
| 11  | 5    | THE HOOSIERS WORRIED ABOUT RAY                | 13  | 10  | 2973     | 6   |
| 12  | 8    | JUSTIN TIMBERLAKE LOVESTONED                  | 20  | 10  | 2968     | 1   |
| 13  | 3    | AVRIL LAVIGNE WHEN YOU'RE GONE                | 14  | 10  | 2834     | 35  |
| 14  | 30   | NATASHA BEDINGFIELD SOULMATE                  | 11  | 10  | 2782     | 10  |
| 15  | 3    | MY CHEMICAL ROMANCE TEENAGERS                 | 23  | 10  | 2653     | 9   |
| 16  | 24   | THE ENEMY HAD ENOUGH                          | 22  | 10  | 2637     | 34  |
| 17  | 10   | NELLY FURTADO IN GOD'S HANDS                  | 10  | 10  | 2615     | 175 |
| 18  | 19   | KLAXONS IT'S NOT OVER YET                     | 24  | 10  | 2489     | 3   |
| 19  | 6    | FERGIE BIG GIRLS DON'T CRY                    | 14  | 10  | 2482     | 116 |
| 20  | 23   | AMY MACDONALD MR ROCK AND ROLL                | 16  | 10  | 2469     | 6   |
| 21  | 14   | TRAVIS SELFISH JEN                            | 10  | 10  | 2427     | 13  |
| 22  | 13   | TAKE THAT SHINE                               | 10  | 10  | 2387     | 22  |
| 23  | 26   | GWEN STEFANI FEAT. AKON THE SWEET ESCAPE      | 10  | 10  | 2385     | 11  |
| 24  | 37   | FALL OUT BOY THE TAKE OVER, THE BREAKS OVER   | 23  | 10  | 2321     | 12  |
| 25  | 18   | THE HOLLOWAYS GENERATOR                       | 22  | 10  | 23       | 12  |

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 Date ■ Biggest increase in play ■ Audience increase of 50% or more

## INDEPENDENT LOCAL RADIO

| Pos | Last | Artist/Title                                 | Pos  | Est  | Audience |
|-----|------|--|------|------|----------|
| 1   | 1    | CYN CLASS HEROES CUPID'S CHOKEHOLD           | 3678 | 1099 | 2761     |
| 2   | 3    | RIHANNA FEAT. JAY-Z UMBRELLA                 | 3675 | 1014 | 2617     |
| 3   | 4    | MAROON 5 MAKES ME WONDER                     | 1622 | 203  | 2702     |
| 4   | 7    | ENRIQUE IGLESIAS DO YOU KNOW?                | 3371 | 1000 | 2332     |
| 5   | 5    | NELLY FURTADO SAY IT RIGHT                   | 1571 | 1004 | 2464     |
| 6   | 2    | MUTYA BUEHA REAL GIRL                        | 2525 | 1004 | 2370     |
| 7   | 6    | TAKE THAT SHINE                              | 1384 | 203  | 2034     |
| 8   | 10   | GWEN STEFANI FEAT. AKON THE SWEET ESCAPE     | 1065 | 1154 | 2184     |
| 9   | 11   | AVRIL LAVIGNE WHEN YOU'RE GONE               | 2388 | 1102 | 1506     |
| 10  | 9    | THE HOOSIERS WORRIED ABOUT RAY               | 1056 | 1148 | 1652     |
| 11  | 8    | NATASHA BEDINGFIELD SOULMATE                 | 1129 | 1138 | 1345     |
| 12  | 12   | PINK LEAVE ME ALONE (FM LONELY)              | 937  | 1075 | 2290     |
| 13  | 23   | GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL)  | 679  | 1007 | 1822     |
| 14  | 15   | KATE NASH FOUNDATIONS                        | 837  | 807  | 1828     |
| 15  | 13   | JUSTIN TIMBERLAKE LOVESTONED                 | 812  | 807  | 1708     |
| 16  | 18   | MARK RONSON FEAT. LILY ALLEN OH MY GOD       | 728  | 846  | 1208     |
| 17  | 19   | SCISSOR SISTERS SHE'S MY MAN                 | 727  | 773  | 1851     |
| 18  | 16   | MIKA GRAZELY KEELY CASABLANCA/ISLAND         | 725  | 779  | 1323     |
| 19  | 6    | ARCTIC MONKEYS FLUORESCENT ADOLESCENT        | 591  | 722  | 1197     |
| 20  | 7    | CHERRY GHOST PEOPLE HELP THE PEOPLE          | 796  | 702  | 2256     |
| 21  | 24   | KASHER CHIEFS RUBY                           | 607  | 694  | 1112     |
| 22  | 26   | SNOW PATROL CHASING CARS                     | 605  | 661  | 1284     |
| 23  | 24   | THE PRAY OVER MY HEAD (CARE CAR)             | 605  | 662  | 915      |
| 24  | 14   | KASHER CHIEFS EVERYTHING IS AVERAGE NOWADAYS | 607  | 667  | 1039     |
| 25  | 21   | THE PRAY HOW TO SAVE A LIFE                  | 602  | 644  | 1024     |
| 26  | 30   | GWEN STEFANI 4 IN THE MORNING                | 619  | 621  | 976      |
| 27  | 20   | SCISSOR SISTERS I DON'T LIKE DANCIN'         | 602  | 664  | 1064     |
| 28  | 22   | ROBYN THICKICE LOST WITH MY FRIENDS          | 604  | 604  | 758      |
| 29  | 25   | HELLOGOODBYE HERE (IN YOUR ARMS)             | 604  | 594  | 913      |

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1. Mark Ronson  
Sitting aside the fact that its audience of less than 100, but single number one since Music Central started quantifying radio airplay more than a decade ago, Mark Ronson's Lily Allen's Oh My God is a spectacular new arrival at number one, having been ranked only 17th last week.

## MUSIC BRANDS

18 July 2007, The Landmark Hotel

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10. 17. Nelly Furtado  
Say It Right by Nelly Furtado moves a 14th week to the Top

10 of the simply chart, but it is being pursued by Furtado's new single, In God's Name, which jumps 63-17. Say It Right's initial position is also being pursued by Furtado's new single, In God's Name, which jumps 63-17. Say It Right's initial position is also being pursued by Furtado's new single, In God's Name, which jumps 63-17.

## CAPITAL

| Pos | Last | Artist/Title                             | Pos  | Est  | Audience |
|-----|------|--|------|------|----------|
| 1   | 1    | MUTYA BUEHA REAL GIRL                    | 2525 | 1004 | 2370     |
| 2   | 1    | NELLY FURTADO SAY IT RIGHT               | 1571 | 1004 | 2464     |
| 3   | 10   | GWEN STEFANI FEAT. AKON THE SWEET ESCAPE | 1065 | 1154 | 2184     |
| 4   | 5    | KATE NASH FOUNDATIONS                    | 837  | 807  | 1828     |
| 5   | 8    | PINK LEAVE ME ALONE (FM LONELY)          | 937  | 1075 | 2290     |
| 6   | 1    | TAKE THAT SHINE                          | 1384 | 203  | 2034     |
| 7   | 1    | RIHANNA FEAT. JAY-Z UMBRELLA             | 20   | 10   | 3091     |
| 8   | 1    | BEYONCE AND SHAKIRA CUPID'S CHOKEHOLD    | 30   | 10   | 3032     |
| 9   | 1    | DANCE NATION MOVE YOUR LOVE              | 10   | 10   | 2782     |
| 10  | 1    | NE-YO BECAUSE OF YOU                     | 10   | 10   | 2615     |
| 11  | 1    | KANE WEST STRONGER                       | 21   | 11   | 729      |
| 12  | 1    | AXWELL I FOUND U                         | 13   | 12   | 832      |
| 13  | 1    | PINK LEAVE ME ALONE (FM LONELY)          | 937  | 1075 | 2290     |

## CHRYSLIS

| Pos | Last | Artist/Title                                  | Pos  | Est  | Audience |
|-----|------|---|------|------|----------|
| 1   | 1    | NELLY FURTADO SAY IT RIGHT                    | 1571 | 1004 | 2464     |
| 2   | 1    | TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE | 24   | 10   | 3148     |
| 3   | 5    | BOOBY LU SHINE                                | 10   | 10   | 2985     |
| 4   | 6    | GWEN STEFANI FEAT. AKON THE SWEET ESCAPE      | 10   | 10   | 2385     |
| 5   | 8    | BEYONCE & SHAKIRA CUPID'S CHOKEHOLD           | 30   | 10   | 3032     |
| 6   | 6    | DANCE NATION MOVE YOUR LOVE                   | 10   | 10   | 2782     |
| 7   | 6    | NE-YO BECAUSE OF YOU                          | 10   | 10   | 2615     |
| 8   | 4    | KANE WEST STRONGER                            | 21   | 11   | 729      |
| 9   | 2    | AXWELL I FOUND U                              | 13   | 12   | 832      |
| 10  | 1    | PINK LEAVE ME ALONE (FM LONELY)               | 937  | 1075 | 2290     |

# Play Chart

| Week | Label          | Artist                                     | Title                | Genre | Peak | Weeks on Chart |
|------|----------------|--|----------------------|-------|------|----------------|
| 26   | XL             | JACK PENATE                                | TORN ON THE PLATFORM | Rock  | 213  | 0              |
| 27   | AT&T BROADCAST | MUJICA BUENA REAL GIRL                     |                      | Latin | 1331 | 27             |
| 28   | AT&T BROADCAST | PINK LEAVE ME ALONE (I'M LONELY)           |                      | Latin | 1073 | 16             |
| 29   | VERSON         | THE BEES LISTENING MAN                     |                      | Pop   | 77   | 27             |
| 30   | PICTON         | KATE NASH FOUNDATIONS                      |                      | Pop   | 957  | 11             |
| 31   | PHILIPPORE     | BEVERLY KNIGHT AFTER YOU                   |                      | Pop   | 357  | 10             |
| 32   | RELEASLESS     | BEN'S BROTHER LET ME OUT                   |                      | Pop   | 106  | 19             |
| 33   | RELEASLESS     | JOSS STONE TELL ME WHAT WE'RE GONNA DO NOW |                      | Pop   | 141  | 20             |
| 34   | RELEASLESS     | THE FRATELLI OLE BLACK 'N' BLUE EYES       |                      | Pop   | 401  | 11             |
| 35   | RELEASLESS     | KINGS OF LEON FANS                         |                      | Pop   | 196  | 19             |
| 36   | ATLANTIC       | HARD-FI SUBURBAN KNIGHTS                   |                      | Pop   | 178  | 2              |
| 37   | XL             | THE WHITE STRIPES ICY THUMP                |                      | Pop   | 195  | 8              |
| 38   | PLATON         | ROBIN THICKE LOST WITHOUT U                |                      | Pop   | 629  | 13             |
| 39   | DATA           | YVES LAROCK RISE UP                        |                      | Pop   | 313  | 5              |
| 40   | DEF JAM        | KANYE WEST STRONGER                        |                      | Pop   | 529  | 50             |
| 41   | ISCA           | AMERIE GOTTA WORK                          |                      | Pop   | 498  | 26             |
| 42   | UGLY BEUTH     | NEWTON FALKNER DREAM CATCH ME              |                      | Pop   | 134  | 15             |
| 43   | PHILPORE       | SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'  |                      | Pop   | 627  | 11             |
| 44   | B UNDISCOVERED | KAISER CHIEFS RUBY                         |                      | Pop   | 709  | 2              |
| 45   | VERTIGO        | RAZORLIGHT HOLD ON                         |                      | Pop   | 312  | 52             |
| 46   | BRITVIRGIN     | HELLOGOODBYE HERE (IN YOUR ARMS)           |                      | Pop   | 600  | 12             |
| 47   | PHILPORE       | SCISSOR SISTERS SHE'S MY MAN               |                      | Pop   | 805  | 9              |
| 48   | ISCA           | BEYONCE GREENLIGHT                         |                      | Pop   | 217  | 10             |
| 49   | ATLANTIC       | EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS |                      | Pop   | 242  | 40             |
| 50   | REVENCHA       | ROBYN WITH EVERY HEARTBEAT                 |                      | Pop   | 315  | 56             |

## PRE-RELEASE

| Rank | Artist                   | Title                           | Label               |
|------|--------------------------|---------------------------------|---------------------|
| 1    | NELLY FURTADO            | IN GOD'S HANDS OFFER            | REPUBLIC            |
| 2    | BEN'S BROTHER            | LET ME OUT                      | RELEASLESS          |
| 3    | JOSS STONE               | TELL ME WHAT WE'RE GONNA DO NOW | RELEASLESS          |
| 4    | THE FRATELLI             | OLE BLACK 'N' BLUE EYES         | FALLOUT             |
| 5    | HARD-FI SUBURBAN KNIGHTS | ICY THUMP                       | ATLANTIC            |
| 6    | THE WHITE STRIPES        | ICY THUMP                       | XL                  |
| 7    | KANYE WEST               | STRONGER                        | DEF JAM             |
| 8    | NEWTON FALKNER           | DREAM CATCH ME                  | UGLY BEUTH          |
| 9    | ROBYN                    | WITH EVERY HEARTBEAT            | REVENCHA            |
| 10   | AXWELL                   | FOLAD UP                        | REVENCHA            |
| 11   | MANIC STREET PREACHERS   | AUTUMNSONG                      | COLUMBIA            |
| 12   | RICHARD HAWLEY           | TWILIGHT THE STREETS ARE OURS   | WAVE                |
| 13   | THE THRILLS              | NOTHING CHANGES AROUND HERE     | VERIGN              |
| 14   | PRINCE CLUTAR            | CELEBRATE                       | VERIGN              |
| 15   | SHIRLEY BASSEY           | LET THE PARTY STARTED           | LOOK STUCK & BARREL |
| 16   | ATHLETE                  | HURRICANE                       | FALLOUT             |
| 17   | AMY WINEHOUSE            | TEARS DRY ON THEIR OWN          | ISLAND              |
| 18   | ARCADE FIRE              | NO CARBS GO VEGAN               | WEINSTEIN           |
| 19   | FUNERAL FOR A FRIEND     | WALK AWAY                       | ATLANTIC            |
| 20   | FEIST                    | 1234                            | REPUBLIC            |

## ON THE RADIO THIS WEEK

| Radio One  | Radio Two   | Radio Three                                       |
|--|---|---|
| 1. Nelly Furtado - In God's Hands Offer            | 1. Nelly Furtado - In God's Hands Offer           | 1. Nelly Furtado - In God's Hands Offer           |
| 2. Ben's Brother - Let Me Out                      | 2. Joss Stone - Tell Me What We're Gonna Do Now   | 2. Joss Stone - Tell Me What We're Gonna Do Now   |
| 3. Joss Stone - Tell Me What We're Gonna Do Now    | 3. The Fratelli - Ole Black 'n' Blue Eyes         | 3. The Fratelli - Ole Black 'n' Blue Eyes         |
| 4. The Fratelli - Ole Black 'n' Blue Eyes          | 4. Amy Macdonald - Mr. Rock and Roll              | 4. Amy Macdonald - Mr. Rock and Roll              |
| 5. Hard-Fi - Suburban Knights                      | 5. Richard Hawley - Twilight the Streets are Ours | 5. Richard Hawley - Twilight the Streets are Ours |
| 6. The White Stripes - Icy Thump                   | 6. Mika - Big Girl, You Are Beautiful             | 6. Mika - Big Girl, You Are Beautiful             |
| 7. Kanye West - Stronger                           | 7. Ben's Brother - Let Me Out                     | 7. Ben's Brother - Let Me Out                     |
| 8. Newton Faulkner - Dream Catch Me                | 8. Nelly Furtado - In God's Hands                 | 8. Nelly Furtado - In God's Hands                 |
| 9. Robyn - With Every Heartbeat                    | 9. Prince Clutar - Celebrate                      | 9. Prince Clutar - Celebrate                      |
| 10. Axwell - Folad Up                              | 10. Shirley Bassey - Let the Party Start          | 10. Shirley Bassey - Let the Party Start          |
| 11. Manic Street Preachers - Autumnsong            | 11. Athlete - Hurricane                           | 11. Athlete - Hurricane                           |
| 12. Richard Hawley - Twilight the Streets are Ours | 12. Amy Winehouse - Tears Dry on Their Own        | 12. Amy Winehouse - Tears Dry on Their Own        |
| 13. The Thrills - Nothing Changes Around Here      | 13. Arcade Fire - No Carbs Go Vegan               | 13. Arcade Fire - No Carbs Go Vegan               |
| 14. Prince Clutar - Celebrate                      | 14. Funeral for a Friend - Walk Away              | 14. Funeral for a Friend - Walk Away              |
| 15. Shirley Bassey - Let the Party Start           | 15. Feist - 1234                                  | 15. Feist - 1234                                  |
| 16. Athlete - Hurricane                            |   |   |
| 17. Amy Winehouse - Tears Dry on Their Own         |   |   |
| 18. Arcade Fire - No Carbs Go Vegan                |   |   |
| 19. Funeral for a Friend - Walk Away               |   |   |
| 20. Feist - 1234                                   |   |   |

## RADIO GROWERS

| Rank | Artist                          | Title                        | Label |
|------|---------------------------------|------------------------------|-------|
| 1    | GROVE ARAMDA                    | SONG 4 MUTYA (DUT OF COURSE) | 2034  |
| 2    | 733                             | 261                          |       |
| 3    | ENRIQUE IGLESIAS                | DO YOU KNOW?                 | 1432  |
| 4    | TIMBALAND FEAT. D.O.E. & KILLER | HILSON THE WAY I RISE        | 600   |
| 5    | DAVID GUETTA AND CHRIS WILLIS   | LOVE IS GONE                 | 399   |
| 6    | MANIC STREET PREACHERS          | AUTUMNSONG                   | 508   |
| 7    | KANYE WEST                      | STRONGER                     | 525   |
| 8    | TRAVIS                          | SELFISH JEAN                 | 547   |
| 9    | PINK                            | LEAVE ME ALONE (I'M LONELY)  | 1073  |
| 10   | NELLY FURTADO                   | IN GOD'S HANDS               | 275   |

## RADIO TWO

| Rank | Artist                 | Title                           | Label               |
|------|------------------------|---------------------------------|---------------------|
| 1    | THE BEES               | LISTENING MAN                   | VERIGN              |
| 2    | JOSS STONE             | TELL ME WHAT WE'RE GONNA DO NOW | RELEASLESS          |
| 3    | TRAVIS                 | SELFISH JEAN                    | INDEPENDENT         |
| 4    | BEVERLY KNIGHT         | AFTER YOU                       | PHILPORE            |
| 4    | AMY MACDONALD          | MR. ROCK AND ROLL               | REVENCHA            |
| 6    | RICHARD HAWLEY         | TWILIGHT THE STREETS ARE OURS   | WAVE                |
| 7    | MIKA                   | BIG GIRL, YOU ARE BEAUTIFUL     | COLUMBIA/ATLANTIC   |
| 8    | BEN'S BROTHER          | LET ME OUT                      | RELEASLESS          |
| 9    | NELLY FURTADO          | IN GOD'S HANDS                  | REPUBLIC            |
| 10   | BEVERLY KNIGHT         | AFTER YOU                       | PHILPORE            |
| 11   | THE THRILLS            | NOTHING CHANGES AROUND HERE     | VERIGN              |
| 12   | FEIST                  | 1234                            | REPUBLIC            |
| 13   | PRINCE CLUTAR          | CELEBRATE                       | VERIGN              |
| 14   | CROWD PLEASE           | DON'T STOP NOW                  | REPUBLIC            |
| 15   | MANIC STREET PREACHERS | AUTUMNSONG                      | COLUMBIA            |
| 16   | ENRIQUE IGLESIAS       | DO YOU KNOW?                    | INDEPENDENT         |
| 17   | NEWTON FALKNER         | DREAM CATCH ME                  | UGLY BEUTH          |
| 18   | SHIRLEY BASSEY         | LET THE PARTY STARTED           | LOOK STUCK & BARREL |
| 19   | NATASHA BEHDINGFIELD   | SOLAMENTE                       | REPUBLIC            |
| 20   | ROBYN THICKE           | LOST WITHOUT U                  | REPUBLIC            |
| 21   | ROBYN                  | WALK AWAY                       | ATLANTIC            |
| 22   | ARCADE FIRE            | NO CARBS GO VEGAN               | MERCURY             |

## RADIO 3

| Rank | Artist          | Title                              | Label          |
|------|-----------------|------------------------------------|----------------|
| 1    | AMERIE          | GOTTA WORK                         | ISCA           |
| 2    | KAISER CHIEFS   | RUBY                               | B UNDISCOVERED |
| 3    | BEYONCE         | GREENLIGHT                         | ISCA           |
| 4    | SCISSOR SISTERS | SHE'S MY MAN                       | PHILPORE       |
| 5    | HELLOGOODBYE    | HERE (IN YOUR ARMS)                | BRITVIRGIN     |
| 6    | EDITORS         | SMOKERS OUTSIDE THE HOSPITAL DOORS | ATLANTIC       |
| 7    | ROBYN           | WITH EVERY HEARTBEAT               | REVENCHA       |

## MUSIC

**Tom Robinson**  
Mark Ronson, 1200  
Best of the Best  
Schinusa (David  
The Story of  
Batpoo) (MCA)  
**George Leno**  
Wicks, The Flaming  
Wicks, The Flaming  
(MCA, Island)  
(MCA, Island)  
Lionel Co. (Sire)  
Lionel Co. (Sire)  
Craig Charles - Fred  
Winsky (Sire)  
O'Jays - Back Street  
(Sire)  
Shawn Keane  
Shawn Keane  
(Sire)  
**Sam**  
Alex Zane - The  
Fugate (Sire)  
Take Her  
Ian Carrick  
Record of The  
Week - Hurt-FI  
Suburban Knights

both this week, catapulting 69-19. Some 65 supporters contributed to its 733 plays and an audience of more than 26m.

**36. Hard-Fi**  
Promo copies of Hard-Fi's new single Suburban Knights carry a very large warning that it is "not to be sold to Music And Video Exchange". At least 27 radio stations heed the warning last week and



provided the track with a total of 178 plays and an audience of 18.15m, to secure it a number 36 debut on the airplay chart. Virgin Xtreme (52 plays) and Virgin FM (22) played it most, but Radio One's 13 spots account for 68.6% of its audience.

## Brands and music together



**19. Fergie**  
It is a good week for Fergie's Big Girls Don't Cry, which becomes her highest

charting single on sales and airplay. All three Fergie singles have reached the Top 10 on sales, but

on airplay London Bridge peaked at 46 and Glamorous at 31. Big Girls Don't Cry beats this

## EMAP BIG CITY

| Rank | Artist               | Title                        | Label             |
|------|----------------------|------------------------------|-------------------|
| 1    | ENRIQUE IGLESIAS     | DO YOU KNOW?                 | INDEPENDENT       |
| 2    | MADONN'S             | MARKES ME WONDER             | ATLANTIC          |
| 3    | DMX                  | CLASS HEROES CUPIDS DISHELED | GOODWILL/REPUBLIC |
| 4    | THE FRYER            | OVER MY HEAD (CABLE CAR)     | ETIC              |
| 5    | MUJICA BUENA REAL    | GIRL                         | AT&T BROADCAST    |
| 6    | THE HOODEERS         | WORRIED ABOUT RAY            | ISCA              |
| 7    | ANURIL LAVIGNE       | WHEN YOU'RE GONE             | ARISTA            |
| 8    | HELLOGOODBYE         | HERE (IN YOUR ARMS)          | BRITVIRGIN        |
| 9    | PINK                 | LEAVE ME ALONE (I'M LONELY)  | LAROCK            |
| 10   | RIHANNNA FEAT. JAY-Z | UMBRELLA                     | DEF JAM           |

## XFM

| Rank | Artist                  | Title                              | Label         |
|------|-------------------------|------------------------------------|---------------|
| 1    | KLAXONS                 | IT'S NOT OVER YET                  | REPUBLIC      |
| 2    | BEVEREND AND THE MAKERS | HEAVYMETAL GIANTFOOT               | WALL OF SOUND |
| 3    | ARTIC MONKEYS           | FLOURESCENT ADULESCENT             | REPUBLIC      |
| 4    | COLD WAR                | KIDS HANG ME UP TO DRY             | XL            |
| 5    | EDITORS                 | SMOKERS OUTSIDE THE HOSPITAL DOORS | ATLANTIC      |
| 6    | THE WHITE STRIPES       | ICY THUMP                          | XL            |
| 7    | BIFFY COYNE             | FOLDING STARS                      | REPUBLIC      |
| 8    | THE HOLLOWAYS           | GENERATORS                         | VERIGN        |
| 9    | THE KILLERS             | FOR REASONS UNKNOWN                | REPUBLIC      |
| 10   | KATE NASH               | FOUNDATIONS                        | PICTON        |

## GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)





# Singles

21.07.07  
Top 75

Rihanna's Umbrella remains at number one for the ninth week in a row, making it the hit of the year so far, while the Arctic Monkeys and My Chemical Romance enter the Top 10

# The Official UK

## TOP 20 DOWNLOADS

| Pos | Artist | Title   | Label                     |
|-----|--------|---|---------------------------|
| 1   | 1      | RIHANNA FEAT. JAY-Z UMBRELLA                            | DEF JAM                   |
| 2   | 2      | KATE NASH FOUNDATIONS                                   | INDUSTRIAL                |
| 3   | 11     | TIMBALAND FEAT. DOE/KERT HILSON THE WAY I ARE           | FACTORY                   |
| 4   | 4      | THE HOOSIERS WORRIED ABOUT RAY                          | ICA                       |
| 5   | 3      | ENRIQUE IGLESIAS DO YOU KNOW                            | INTELESCOPE               |
| 6   | 17     | FERGIE BIG GIRLS DON'T DRY                              | ASAP                      |
| 7   | 8      | AVRIL LAVIGNE WHEN YOU'RE GONE                          | VEVA                      |
| 8   | 12     | JUSTIN TIMBERLAKE LOVESTONED                            | JIVE                      |
| 9   | 40     | NATASHA BEDINGFIELD SOULMATE                            | REPTILES                  |
| 10  | 18     | MY CHEMICAL ROMANCE TEENAGERS                           | REPTILES                  |
| 11  | 6      | REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD | HALL OF SHALOM            |
| 12  | 25     | MARK RONSON & LILY ALLEN ON MY GOD                      | VEVA                      |
| 13  | 10     | JACK PENATE TORN ON THE PLATFORM                        | JL                        |
| 14  | 13     | CHEMICAL BROTHERS DO IT AGAIN                           | VOXON                     |
| 15  | 7      | KELLY ROWLAND FEAT. EVE LIKE THIS                       | COLUMBIA                  |
| 16  | 9      | GYM CLASS HEROES CUPID'S CHOKEHOLD                      | DECAWAVE/REBEL BY RAINBOW |
| 17  | 5      | CALVIN HARRIS THE GIRLS                                 | COLUMBIA                  |
| 18  | 23     | ARCTIC MONKEYS FLOUORESCENT ADOLESCENT                  | DECAWAVE                  |
| 19  | 6      | NELLY FURTADO SAY IT RIGHT                              | GEMINI                    |
| 20  | 16     | BEYONCÉ & SHAKIRA BEAUTIFUL Liar                        | ROW-A                     |

## TOP 20 REALTONES

| Pos | Artist | Title   | Label                     |
|-----|--------|---|---------------------------|
| 1   | 1      | RIHANNA FEAT. JAY-Z UMBRELLA                    | DEF JAM                   |
| 2   | 3      | BEYONCÉ & SHAKIRA BEAUTIFUL Liar                | COLUMBIA                  |
| 3   | 2      | GYM CLASS HEROES CUPID'S CHOKEHOLD              | DECAWAVE/REBEL BY RAINBOW |
| 4   | 4      | THE WHITE STRIPES TOXY THUMP                    | JL                        |
| 5   | 5      | CALVIN HARRIS THE GIRLS                         | COLUMBIA                  |
| 6   | 5      | HELLOOOOBYE HERE (IN YOUR ARMS)                 | DRIVE THRU                |
| 7   | 6      | AMON DOB'T MATTER                               | INDUSTRIAL                |
| 8   | 4      | KATSER CHIEFS RUBY                              | BUNGALOW/DOOR             |
| 9   | 16     | ARMAND VAN HELDEN NYC BEAT                      | SOUTHERN SPEED            |
| 10  | 19     | KELLY ROWLAND FEAT. EVE LIKE THIS               | COLUMBIA                  |
| 11  | 7      | MIKA LOVE TOGETHER                              | CASHMERE/CASHMERE         |
| 12  | 11     | AVRIL LAVIGNE GIRLFRIEND                        | VEVA                      |
| 13  | 11     | THE FRAY HOW TO SAVE A LIFE                     | EPIC                      |
| 14  | 12     | ROOBY LUV SHINE                                 | DATA                      |
| 15  | 10     | PINK LEAVE ME ALONE (I'M LONELY)                | LARGE                     |
| 16  | 10     | TIMBALAND/FURTOADUSTIN TIMBERLAKE GIVE IT TO ME | INTELESCOPE               |
| 17  | 13     | CHRISTINA AGUILERA CANDYMAN                     | ICA                       |
| 18  | 15     | MUTYA BUENA REAL GIRL                           | 4M & BROS/AVRO            |
| 19  | 10     | CASCADA MIRACLE                                 | THE VOCALIST              |
| 20  | 14     | LINCOLN PARK WHAT I'VE DONE                     | WARNER BROS               |

## TOP 20 JAPANESE DOWNLOADS

| Pos | Artist | Title   | Company     |
|-----|--------|---|-------------|
| 1   | 1      | RIHANNA FEAT. JAY-Z UMBRELLA                  | UNIVERSAL   |
| 2   | 5      | FERGIE BIG GIRLS DON'T DRY                    | UNIVERSAL   |
| 3   | 2      | ENRIQUE IGLESIAS DO YOU KNOW                  | UNIVERSAL   |
| 4   | 6      | TIMBALAND FEAT. DOE/KERT HILSON THE WAY I ARE | UNIVERSAL   |
| 5   | 3      | KATE NASH FOUNDATIONS                         | UNIVERSAL   |
| 6   | 4      | MONROSE HOT SUMMER                            | WARNER BROS |
| 7   | 10     | AVRIL LAVIGNE WHEN YOU'RE GONE                | SONY BMG    |
| 8   | 21     | JUSTIN TIMBERLAKE LOVESTONED                  | SONY BMG    |
| 9   | 10     | THE HOOSIERS WORRIED ABOUT RAY                | SONY BMG    |
| 10  | 11     | AUSTIN TIMBERLAKE LOVESTONED                  | SONY BMG    |
| 11  | 13     | NELLY FURTADO SAY IT RIGHT                    | SONY BMG    |
| 12  | 12     | MIKA RELAX, TAKE IT EASY                      | UNIVERSAL   |
| 13  | 21     | SHAKIRA PUEBLO INTUITION                      | SONY BMG    |
| 14  | 8      | MAROON 5 MAKES ME WANDER                      | UNIVERSAL   |
| 15  | 51     | NATASHA BEDINGFIELD SOULMATE                  | SONY BMG    |
| 16  | 16     | MARQUESS VIKRAMS COMPANEROS                   | WARNER BROS |
| 17  | 15     | MIKA GARDEN OF EARTHEN DELIGHTS               | UNIVERSAL   |
| 18  | 10     | MY CHEMICAL ROMANCE TEENAGERS                 | WARNER BROS |
| 19  | 22     | LINCOLN PARK WHAT I'VE DONE                   | WARNER BROS |
| 20  | 30     | THE FRAY HOW TO SAVE A LIFE                   | SONY BMG    |

| Pos | Weeks | Artist  | Title          | Label |
|-----|-------|---|----------------|-------|
| 1   | 9     | RIHANNA FEAT. JAY-Z UMBRELLA                            | DEF JAM        |       |
| 2   | 8     | FERGIE BIG GIRLS DON'T DRY                              | INDUSTRIAL     |       |
| 3   | 2     | KATE NASH FOUNDATIONS                                   | INDUSTRIAL     |       |
| 4   | 6     | TIMBALAND FEAT. DOE/KERT HILSON THE WAY I ARE           | FACTORY        |       |
| 5   | 23    | ARCTIC MONKEYS FLOUORESCENT ADOLESCENT                  | DECAWAVE       |       |
| 6   | 3     | AVRIL LAVIGNE WHEN YOU'RE GONE                          | VEVA           |       |
| 7   | 6     | ENRIQUE IGLESIAS DO YOU KNOW?                           | INTELESCOPE    |       |
| 8   | 5     | THE HOOSIERS WORRIED ABOUT RAY                          | ICA            |       |
| 9   | 16    | MY CHEMICAL ROMANCE TEENAGERS                           | REPTILES       |       |
| 10  | 5     | NATASHA BEDINGFIELD SOULMATE                            | REPTILES       |       |
| 11  | 12    | JUSTIN TIMBERLAKE LOVESTONED                            | JIVE           |       |
| 12  | 3     | MARK RONSON FEAT. LILY ALLEN ON MY GOD                  | VEVA           |       |
| 13  | 5     | KINGS OF LEON FANS                                      | VEVA           |       |
| 14  | 6     | KELLY ROWLAND FEAT. EVE LIKE THIS                       | COLUMBIA       |       |
| 15  | 14    | BEYONCÉ & SHAKIRA BEAUTIFUL Liar                        | COLUMBIA       |       |
| 16  | 5     | GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL)             | REPTILES       |       |
| 17  | 11    | JACK PENATE TORN ON THE PLATFORM                        | JL             |       |
| 18  | 6     | THE CHEMICAL BROTHERS DO IT AGAIN                       | VOXON          |       |
| 19  | NEW   | SUPER MAF FEAT. LUCIANA BIGGER THAN BIG                 | INDUSTRIAL     |       |
| 20  | NEW   | THE ENEMY HAD ENOUGH                                    | WARNER BROS    |       |
| 21  | 9     | LEE MEAD ANY DREAM WILL DO                              | REPTILES       |       |
| 22  | NEW   | BLOC PARTY HUNTING FOR WITCHES                          | REPTILES       |       |
| 23  | 15    | REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD | HALL OF SHALOM |       |
| 24  | 9     | ROBIN THICKE LOST WITHOUT U                             | INDUSTRIAL     |       |
| 25  | 18    | CALVIN HARRIS THE GIRLS                                 | COLUMBIA       |       |
| 26  | 14    | GYM CLASS HEROES CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA | DECAWAVE       |       |
| 27  | 11    | HELLOOOOBYE HERE (IN YOUR ARMS)                         | DRIVE THRU     |       |
| 28  | 17    | TIMBALAND/FURTOADUSTIN TIMBERLAKE GIVE IT TO ME         | INTELESCOPE    |       |
| 29  | 24    | NELLY FURTADO SAY IT RIGHT                              | GEMINI         |       |
| 30  | NEW   | TRAVIS SELFISH JEAN                                     | INDUSTRIAL     |       |
| 31  | 26    | KLAXONS IT'S NOT OVER YET                               | REPTILES       |       |
| 32  | 7     | FRANKIE VALLI/THE FOUR SEASONS BEGGIN                   | REPTILES       |       |
| 33  | 6     | MIKA BIG GIRL (YOU ARE BEAUTIFUL)                       | UNIVERSAL      |       |
| 34  | 28    | THE FRAY HOW TO SAVE A LIFE                             | SONY BMG       |       |
| 35  | 4     | BOBBY VALENTINO FEAT. TIMBALAND ANOTHER                 | REPTILES       |       |
| 36  | 9     | MUTYA BUENA REAL GIRL                                   | 4M & BROS      |       |
| 37  | 21    | FERGIE GLAMOROUS  | INDUSTRIAL     |       |
| 38  | 15    | FOO FIGHTERS BEST OF YOU                                | REPTILES       |       |



**1. Rihanna**  
Extending its reign at number one to nine weeks, Rihanna and Jay-Z's Umbrella equals Cassio's Early'06's Crazy (2006) as the chart's longest-running #1 hit since Wet Wet Wet's cover of Love Is All Around topped the chart for 15 weeks in 1994. Umbrella's sales have dipped six weeks in a row; it sold 23,092 copies last week to take its overall sales to 237,207, making it the 11th biggest-seller of the 21st Century.



**5. Arctic Monkeys**  
Flourescent Adolescent is the second single from the Arctic Monkeys' second album, Favourite Worst Nightmare, and moves 23-5 to this week to give the band its fifth straight top five hit on sales of 16,370. Briensford, the first single from the album, reached number two in April, being kept off the top by Beyoncé & Shakira's Beautiful Liar. Meanwhile, Favourite Worst Nightmare debuts 13-11 on sales of 14,380, taking its 12-week sales tally to 489,291, while moving 6-4 on the year-to-date chart. At the same stage, their 2006 debut, Whatever People Say I Am, That's What I'm Not, had sold 901,479 copies.

| Pos | Weeks | Artist                      | Title    | Label |
|-----|-------|-----------------------------|----------|-------|
| 39  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 40  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 41  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 42  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 43  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 44  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 45  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 46  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 47  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 48  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 49  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |
| 50  | 1     | THE FRAY HOW TO SAVE A LIFE | SONY BMG |       |



The Chemical Brothers lose their number one status, being overtaken by The Traveling Wilburys and three new entries from The Enemy, Interpol and the Smashing Pumpkins

# The Official UK

## TOP 20 MUSIC DVD

| Pos | Artist Title  | Label/Availability       |
|-----|---|--------------------------|
| 1   | ORIGINAL CAST RECORDING: JOSEPH & THE AMAZING TECHNOLOGER | Universal V (CD)         |
| 2   | PAUL WELLER INTO TOMORROW                                 | Universal V (CD)         |
| 3   | MICHAEL FLATLEY CELTIC TIGER                              | Universal V (CD)         |
| 4   | PINK LIVE FROM MEMLEY ARENA                               | EMI (CD)                 |
| 5   | LIVIN' ON SKYTRD FREEBIRD - THE MOVIE & THE TRIBUTE TOUR  | Frontline Home Ent (DVD) |
| 6   | BILLY FURY HIS WONDERFUL STORY                            | Decca (CD)               |
| 7   | VARIOUS GLASTONBURY                                       | Virgin (CD)              |
| 8   | QUEEN ON FIRE - LIVE AT THE BOW                           | EMI (CD)                 |
| 9   | LEO ZEPPELIN LEO ZEPPELIN                                 | Warner Music (CD)        |
| 10  | RYAN FERRY EVANESQUE LIVE - THE LONDON SESSIONS           | Earle Music (CD)         |
| 11  | 2PAC FEAT ELTON JOHN THE BEST MUSIC VIDEOS                | Pelican (DVD)            |
| 12  | ROBBIE WILLIAMS LIVE AT THE ALBERT                        | Chrysalis (CD)           |
| 13  | ERIC CLAPTON & FRIENDS LIVE 1986                          | Capitol (CD)             |
| 14  | CLIFF RICHARD HERE AND NOW - LIVE                         | Universal V (CD)         |
| 15  | FOO FIGHTERS HYDE PARK/KNICK AND BONES                    | RCA (DVD)                |
| 16  | LEO ZEPPELIN SONG REMAINS THE SAME                        | Warner Bros (CD)         |
| 17  | 50 CENT THE BEST MUSIC VIDEOS                             | Pelican (DVD)            |
| 18  | GORILLAZ DESIGN DRIPS - LIVE                              | Polygram (CD)            |
| 19  | JEFF BRUCELEY LIVE IN CHARGE                              | Sony (CD)                |
| 20  | LIVE CAST RECORDING LES MISERABLES IN CONCERT             | Warner (CD)              |

## TOP 20 COMPILATIONS

| Pos | Artist Title   | Label/Availability |
|-----|--|--------------------|
| 1   | VARIOUS RUG LIFE COLLECTION                              | Universal (CD)     |
| 2   | VARIOUS CLASSIC TRIBUTE NATION                           | Mercury (CD)       |
| 3   | VARIOUS JOY CLUB ANTHEMS                                 | EMI (CD)           |
| 4   | VARIOUS CLEVELAND II                                     | UMG (CD)           |
| 5   | VARIOUS JUST GREAT SONGS                                 | DJ (CD)            |
| 6   | VARIOUS HARDCORE ADRENALINE 2                            | Capitol (CD)       |
| 7   | VARIOUS LOU HUGHES HITS OF REGGAE                        | Sandwich (CD)      |
| 8   | VARIOUS NOW THAT'S WHAT I CALL MUSIC 6                   | EMI (CD)           |
| 9   | ORIGINAL TV SOUNDTRACK HANNAH MONTANA 2/MEET MILEY CYRUS | Walt Disney (CD)   |
| 10  | VARIOUS ESSENTIAL R&B - SUMMER 2007                      | Sony (CD)          |
| 11  | VARIOUS HAVD ENERGY - YOUR SOOTREME NIGHT OUT            | Mercury (CD)       |
| 12  | VARIOUS MASSIVE R&B - SPRING COLLECTION 2007             | Universal (CD)     |
| 13  | VARIOUS THREE IS A MAGICIAN ANTHEMS                      | Universal (CD)     |
| 14  | VARIOUS TOP GEAR ANTHEMS                                 | EMI (CD)           |
| 15  | VARIOUS MYXLENE'S MUSIC FOR ROMANCE                      | EMI (CD)           |
| 16  | VARIOUS GET DOWN   | Mercury (CD)       |
| 17  | VARIOUS THE VERY BEST OF LATIN JAZZ                      | Capitol (CD)       |
| 18  | VARIOUS HEARTBEAT SUMMER                                 | EMI (CD)           |
| 19  | OST HIGH SCHOOL MUSICAL                                  | Walt Disney (CD)   |
| 20  | VARIOUS CLUBBERS GUIDE SUMMER 2007                       | Mercury (CD)       |

## THE YEAR SO FAR: TOP 20 SINGLES

| Pos | Artist Title  | Label/Availability |
|-----|---|--------------------|
| 1   | MIKA GRACE KELLY                                      | Casablanca (CD)    |
| 2   | RIHANNA FEAT JAY-Z UMBRELLA                           | Def Jam (CD)       |
| 3   | PRODIGALIMERS & POTTER PETERM P/TM GONNA BE 500 MILES | EMI (CD)           |
| 4   | KAISER CREDS ALBURY                                   | Brown (CD)         |
| 5   | FRAY HOW TO SAVE A LIFE                               | Capitol (CD)       |
| 6   | COWS STEVENI FEAT ANON THE SWEET ESCAPE               | Interscope (CD)    |
| 7   | BEYONCÉ & SHANICE BEAUTIFUL LIAR                      | Columbia (CD)      |
| 8   | AVRIL LAVIGNE GIRLFRIEND                              | RCA (CD)           |
| 9   | TAKE THAT SHINE                                       | Parlophone (CD)    |
| 10  | JUST JACK STARR IN THEIR EYES                         | Mercury (CD)       |
| 11  | TIMBALAND & FURTOAD/TIMBERLAKE GIVE IT TO ME          | Interscope (CD)    |
| 12  | JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND       | Jive (CD)          |
| 13  | GYM CLASS HEROES CUPID'S CHOKEHOLD                    | Decca (CD)         |
| 14  | AKON FEAT SNOOP DOGG I WANNA LOVE YOU                 | Interscope (CD)    |
| 15  | TAKE THAT PRITIFENCE                                  | Parlophone (CD)    |
| 16  | FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE     | Mercury (CD)       |
| 17  | NELLY FURTADO SAY IT RIGHT                            | Capitol (CD)       |
| 18  | FERGIE FEAT LUDAKIS GLAMOROUS                         | Capitol (CD)       |
| 19  | JAY-Z YOU'LL BE THOU'GHT                              | Mercury (CD)       |
| 20  | MASON DECKER  | Bluebird (CD)      |

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### The Enemy

We're Rock and Roll as a Genre  
Genre

**1. The Enemy**  
After reaching number eight with debut single *Way From Here*, and number four with follow-up *Had Enough*, the Enemy debut at number one with their introductory album *enemies*. We'll Live And Die In These Towns, on sales of 32,918. Its title is obtained by many to be a dig at the band's Midwest hometown of Coventry, from where they are the fact act to have a number one album, beating the number one peak of Razel O'Connor and The Specials' top placing of number four.



### 2. Interpol

Bored in New York, but drawing their inspiration from British bands, Interpol make a bit impression with their third album, *Our Love To Admire*, which debuts this week at number two on sales of 24,539. It is their debut album for Capitol after two for Metadisc, 2007's *Turn On The Bright Lights*, which reached number 101 and has sold 86,666 copies, and 2004's *Interpol* (number 21, 121,089 sales). Interpol's album success comes despite first single *The Heinrich* Monover's second week, which slips 31-84 on the singles chart.

| Pos | Artist Title                                     | Label/Availability |
|-----|--|--------------------|
| 1   | THE ENEMY WE'LL LIVE AND DIE IN THESE TOWNS      | Capitol (CD)       |
| 2   | INTERPOL OUR LOVE TO ADMIRE                      | Capitol (CD)       |
| 3   | TRAVELING WILBURYS COLLECTION                    | Bluebird (CD)      |
| 4   | SMASHING PUMPKINS ZEITGEIST                      | Capitol (CD)       |
| 5   | THE CHEMICAL BROTHERS WE ARE THE NIGHT           | Virgin (CD)        |
| 6   | NELLY FURTADO LOOSE                              | Capitol (CD)       |
| 7   | CHERRY GHOST THIRST FOR ROMANCE                  | Mercury (CD)       |
| 8   | TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION | Capitol (CD)       |
| 9   | EDITORS AN END HAS A START                       | Capitol (CD)       |
| 10  | KINGS OF LEON BECAUSE OF THE TIMES               | Capitol (CD)       |
| 11  | ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE         | Capitol (CD)       |
| 12  | RIHANNA GOOD GIRL GONE BAD                       | Capitol (CD)       |
| 13  | MIKA LIFE IN CARTOON MOTION                      | Capitol (CD)       |
| 14  | MY WINEHOUSE BACK TO BLACK                       | Capitol (CD)       |
| 15  | LILY ALLEN ALRIGHT, STILL                        | Capitol (CD)       |
| 16  | JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS           | Capitol (CD)       |
| 17  | TIMBALAND SHOCK VALVE                            | Capitol (CD)       |
| 18  | ROD STEWART THE COMPLETE AMERICAN SONGBOOK 1-4   | Capitol (CD)       |
| 19  | CROWDHOUSE TIME ON EARTH                         | Capitol (CD)       |
| 20  | KELLY CLARKSON MY DECEMBER                       | Capitol (CD)       |
| 21  | THE KILLERS SAM'S TOWN                           | Capitol (CD)       |
| 22  | THE POLICE THE POLICE                            | Capitol (CD)       |
| 23  | LAVIGNE THE BEST DAMN THING                      | Capitol (CD)       |
| 24  | TAKE THAT BEAUTIFUL WORLD                        | Capitol (CD)       |
| 25  | BARRA STREISAND THE ESSENTIAL                    | Capitol (CD)       |
| 26  | THE WHITE STRIPES ICKY THUMP                     | Capitol (CD)       |
| 27  | THE FRAY HOW TO SAVE A LIFE                      | Capitol (CD)       |
| 28  | CASCADA EVERY TIME WE TOUCH                      | Capitol (CD)       |
| 29  | FERGIE THE DUTCHESS                              | Capitol (CD)       |
| 30  | VELVET REVOLVER LIBERTAD                         | Capitol (CD)       |
| 31  | THE FRATELLI COSTELLO MUSIC                      | Capitol (CD)       |
| 32  | IL DIVO THE COMPLETE COLLECTION                  | Capitol (CD)       |
| 33  | JAMES MORRISON UNDISCOVERED                      | Capitol (CD)       |
| 34  | NATASHA BEDINGFIELD NB                           | Capitol (CD)       |
| 35  | SHIRLEY BASSETT THE PARTY STARTED                | Capitol (CD)       |
| 36  | SNOW PATROL EYES OPEN                            | Capitol (CD)       |
| 37  | KLAXONS MYTHS OF THE NEAR FUTURE                 | Capitol (CD)       |
| 38  | MARK RONSON VERSION                              | Capitol (CD)       |

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# Albums Chart

| WEEKS ON CHART | PREVIOUS WEEK | ARTIST  | ALBUM            | WEEKS ON CHART |
|----------------|---------------|---|------------------|----------------|
| 39             | 26            | <b>ENRIQUE IGLESIAS</b>   | <b>INSOMNIAC</b> | 1              |
| 40             | 35            | <b>PINK I'M NOT DEAD</b>  |                  | 1              |
| 41             | 31            | <b>GENESIS TURN IT ON AGAIN - THE HITS</b>                      |                  | 1              |
| 42             | 61            | <b>PAOLO NUTINI THIS STREET'S</b>                               |                  | 1              |
| 43             | 23            | <b>ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS</b>              |                  | 1              |
| 44             | 52            | <b>MY CHEMICAL ROMANCE THE BLACK PARADE</b>                     |                  | 1              |
| 45             | 45            | <b>THE FEELING TWELVE STOPS AND HOME</b>                        |                  | 1              |
| 46             | 57            | <b>RAZORLIGHT RAZORLIGHT</b>                                    |                  | 1              |
| 47             | 48            | <b>FALL OUT BOY INFINITELY ON HIGH</b>                          |                  | 1              |
| 48             | 5             | <b>BON JOVI LOST HIGHWAY</b>                                    |                  | 1              |
| 49             | 38            | <b>ARCADE FIRE NEON BIBLE</b>                                   |                  | 1              |
| 50             | 39            | <b>MAROON 5 IT WON'T BE SOON BEFORE LONG</b>                    |                  | 1              |
| 51             | 46            | <b>LINKIN PARK MINUTES TO MIDNIGHT</b>                          |                  | 1              |
| 52             | 39            | <b>THE KILLERS TWO FUS3</b>                                     |                  | 1              |
| 53             | 70            | <b>KAISER CHIEFS YOURS TRULY ANGRY MOB</b>                      |                  | 1              |
| 54             | NEW           | <b>NEW YOUNG PONY CLUB FANTASTIC PLAYROOM</b>                   |                  | 1              |
| 55             | 30            | <b>ROBIN THICKE THE EVOLUTION OF</b>                            |                  | 1              |
| 56             | 71            | <b>KASABIAN EMPIRE</b>  |                  | 1              |
| 57             | 63            | <b>BIFFY CLYRO PUZZLE</b>                                       |                  | 1              |
| 58             | 40            | <b>EWEN STEFANI THE SWEET ESCAPE</b>                            |                  | 1              |
| 59             | 47            | <b>CALVIN HARRIS I CREATED DISCO</b>                            |                  | 1              |
| 60             | NEW           | <b>BARBRA STREISAND LIVE IN CONCERT 2006</b>                    |                  | 1              |
| 61             | NEW           | <b>VICTORIA HART WHATEVER HAPPENED TO ROMANCE</b>               |                  | 1              |
| 62             | 53            | <b>SCISSOR SISTERS TA-DAH</b>                                   |                  | 1              |
| 63             | 45            | <b>MICHAEL BUBLE CALL ME IRRESPONSIBLE</b>                      |                  | 1              |
| 64             | 53            | <b>ANDREW LLOYD WEBBER JOSEPH &amp; THE AMAZING TECHNICOLOR</b> |                  | 1              |
| 65             | 62            | <b>AKON KONVICTED</b>   |                  | 1              |
| 66             | 50            | <b>EDITORS THE BACK ROOM</b>                                    |                  | 1              |
| 67             | NEW           | <b>GOOL BORDELLO SUPER TARANTA</b>                              |                  | 1              |
| 68             | 54            | <b>DASIS STOP THE CLOCKS</b>                                    |                  | 1              |
| 69             | 49            | <b>AMY WINEHOUSE FRANK</b>                                      |                  | 1              |
| 70             | 63            | <b>PARAMORE RIOT</b>  |                  | 1              |
| 71             | 71            | <b>METALLICA METALLICA</b>                                      |                  | 1              |
| 72             | 56            | <b>TWANG LOVE IT WHEN I FEEL LIKE THIS</b>                      |                  | 1              |
| 73             | 18            | <b>BLONDIE A WEEKEND IN THE CITY</b>                            |                  | 1              |
| 74             | 49            | <b>JAMIROQUAT HIGH TIMES SINGLES 1992-2006</b>                  |                  | 1              |
| 75             | 43            | <b>ANDREA BOCELLI VIAGGIO ITALIANO</b>                          |                  | 1              |

Chart compiled from actual sales last Sunday to Saturday, across a range of more than 4000 UK charts. The Official UK Charts Company (OCC) includes both BPI and OCC information.



**4. Smashing Pumpkins**  
A week after Crowded House fans were rewarded by their favourites' first album in 14 years, a similarly recovered Smashing Pumpkins ended their supporters' seven-year wait for a new album, in the form of Zeitgeist last week. And, showing they had not completely misjudged the zeitgeist, the album debuted at number four on sales of 127,391. It equals the highest charting placing yet for Billy Corgan and friends, although introductory single Tarantula debuted and peaked at number 59 last week, despite being issued on CD and coloured vinyl, as well as download.



**109. James Blunt**  
If every copy of yesterday's Mail On Sunday said, then Prince's Planet Earth album (which was given away free with the paper) will have found its way into nearly 3m homes. While that is impressive, it does not quite match James Blunt's 2004 debut, Back To Bedlam, which earned past Dido's No Angel. Last week's release, the lowest-selling album of the year, is Blunt's sophomore effort at Love Earth. Back To Bedlam to move 117,109 on sales of 2,067 this week, taking its overall tally to a whopping 3,020,490.

## TOP 10 INDIE SINGLES

| WEEKS ON CHART | PREVIOUS WEEK | ARTIST   | SINGLE | WEEKS ON CHART |
|----------------|---------------|--|--------|----------------|
| 1              | 1             | <b>ARCTIC MONKEYS FLOURESCENT ADULESCENT</b>                       |        | 1              |
| 2              | 1             | <b>PENNY LANE TO THE PLATFORM</b>                                  |        | 1              |
| 3              | 2             | <b>THE GO! TEAM GRIP LIKE A VICE</b>                               |        | 1              |
| 4              | 3             | <b>ALIBI VS ROCKFELLER SEXUAL HEALING</b>                          |        | 1              |
| 5              | 7             | <b>REVEREND &amp; THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD</b> |        | 1              |
| 6              | 6             | <b>HANS ZIMMER PIRATES OF THE CARIBBEAN - AT WORLDS</b>            |        | 1              |
| 7              | 5             | <b>ARCTIC MONKEYS BRIANSTORM</b>                                   |        | 1              |
| 8              | 4             | <b>THE WHITE STRIPES ICY TRUMP</b>                                 |        | 1              |
| 9              | 8             | <b>BAT FOR LASHES WHAT'S A GIRL TO DO</b>                          |        | 1              |
| 10             | 10            | <b>TOKYO PLEASURE CLUB YOUR ENGLISH IS GOOD</b>                    |        | 1              |

## TOP 10 INDIE ALBUMS

| WEEKS ON CHART | PREVIOUS WEEK | ARTIST  | ALBUM | WEEKS ON CHART |
|----------------|---------------|---|-------|----------------|
| 1              | 2             | <b>ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE</b>                       |       | 1              |
| 2              | 1             | <b>THE WHITE STRIPES ICY TRUMP</b>                                    |       | 1              |
| 3              | 3             | <b>GOOL BORDELLO SUPER TARANTA</b>                                    |       | 1              |
| 4              | 3             | <b>UNLIVE WAR STORIES</b>   |       | 1              |
| 5              | 11            | <b>ARCADIE FIRE FUNERAL</b>   |       | 1              |
| 6              | 6             | <b>GOSSIP STANDING IN THE WAY OF CONTROL</b>                          |       | 1              |
| 7              | 5             | <b>DIZZIER RASCAL MATHS &amp; ENGLISH</b>                             |       | 1              |
| 8              | 7             | <b>PIGION DETECTIVES WAIT FOR ME</b>                                  |       | 1              |
| 9              | 7             | <b>MICHAEL MONAGHAN WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT</b> |       | 1              |
| 10             | 10            | <b>BAD RELIGION NEW MAPS OF HELL</b>                                  |       | 1              |

## TOP 10 ROCK ALBUMS

| WEEKS ON CHART | PREVIOUS WEEK | ARTIST                                       | ALBUM | WEEKS ON CHART |
|----------------|---------------|--|-------|----------------|
| 1              | 1             | <b>VELVET REVOLVER LIBERTAO</b>              |       | 1              |
| 2              | 9             | <b>METALLICA METALLICA</b>                   |       | 1              |
| 3              | 2             | <b>PARAMORE RIOT</b>                         |       | 1              |
| 4              | 3             | <b>MY CHEMICAL ROMANCE THE BLACK PARADE</b>  |       | 1              |
| 5              | 4             | <b>FOO FIGHTERS SKIN AND BONES</b>           |       | 1              |
| 6              | 7             | <b>BIFFY CLYRO PUZZLE</b>                    |       | 1              |
| 7              | 4             | <b>LINKIN PARK MINUTES TO MIDNIGHT</b>       |       | 1              |
| 8              | 4             | <b>FOO FIGHTERS THE COLOUR AND THE SHAPE</b> |       | 1              |
| 9              | 4             | <b>BAD RELIGION NEW MAPS OF HELL</b>         |       | 1              |
| 10             | 4             | <b>METALLICA MASTER OF PUPPETS</b>           |       | 1              |

## TOP 10 JAZZ ALBUMS

| WEEKS ON CHART | PREVIOUS WEEK | ARTIST  | ALBUM | WEEKS ON CHART |
|----------------|---------------|---|-------|----------------|
| 1              | 1             | <b>VARIOSOS THE VERY BEST OF LATIN JAZZ</b>       |       | 1              |
| 2              | 1             | <b>VICTORIA HART WHATEVER HAPPENED TO ROMANCE</b> |       | 1              |
| 3              | 2             | <b>MICHAEL BUBLE CALL ME IRRESPONSIBLE</b>        |       | 1              |
| 4              | 3             | <b>AMY WINEHOUSE FRANK</b>                        |       | 1              |
| 5              | 4             | <b>MICHAEL BUBLE IT'S TIME</b>                    |       | 1              |
| 6              | 5             | <b>MICHAEL BUBLE MICHAEL BUBLE</b>                |       | 1              |
| 7              | 7             | <b>NINA SIMONE THE VERY BEST OF</b>               |       | 1              |
| 8              | 6             | <b>MADELINE PEYROUX HALF THE PERFECT WORLD</b>    |       | 1              |
| 9              | 9             | <b>NORAH JONES COME AWAY WITH ME</b>              |       | 1              |
| 10             | 6             | <b>SEASICK STEVE DOGHOUSE MUSIC</b>               |       | 1              |

## TOP 10 CLASSICAL ALBUMS

| WEEKS ON CHART | PREVIOUS WEEK | ARTIST   | ALBUM | WEEKS ON CHART |
|----------------|---------------|--|-------|----------------|
| 1              | 1             | <b>ANDREA BOCELLI VIAGGIO ITALIANO</b>             |       | 1              |
| 2              | 1             | <b>ELIN MANARAN THOMAS ETERNAL LIGHT</b>           |       | 1              |
| 3              | 2             | <b>KATHERINE JENKINS SECOND NATURE</b>             |       | 1              |
| 4              | 3             | <b>KATHERINE JENKINS PREMIERE</b>                  |       | 1              |
| 5              | 4             | <b>KATHERINE JENKINS SENSATION</b>                 |       | 1              |
| 6              | 5             | <b>FROM MALE VOICE CHORUS VOICES OF THE WALLEY</b> |       | 1              |
| 7              | 4             | <b>KATHERINE JENKINS LIVING A DREAM</b>            |       | 1              |
| 8              | 4             | <b>ALFIE BOE ANGLAIS</b>                           |       | 1              |
| 9              | 8             | <b>ALL ABOUT ALL ANGELS</b>                        |       | 1              |
| 10             | 11            | <b>HANLEY WESTERNA TREASURE</b>                    |       | 1              |

NEW RE-RELEASE UK ONLY UK & IRELAND UK & IRELAND & FRANCE UK & IRELAND & FRANCE & GERMANY UK & IRELAND & FRANCE & GERMANY & AUSTRIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA & CROATIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA & CROATIA & SLOVENIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA & CROATIA & SLOVENIA & SERBIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA & CROATIA & SLOVENIA & SERBIA & BOSNIA & HERZEGOVINA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA & CROATIA & SLOVENIA & SERBIA & BOSNIA & HERZEGOVINA & ALBANIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA & CROATIA & SLOVENIA & SERBIA & BOSNIA & HERZEGOVINA & ALBANIA & MACEDONIA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA & CROATIA & SLOVENIA & SERBIA & BOSNIA & HERZEGOVINA & ALBANIA & MACEDONIA & MOLDOVA UK & IRELAND & FRANCE & GERMANY & AUSTRIA & SWITZERLAND & DENMARK & NETHERLANDS & BELGIUM & LUXEMBOURG & ITALY & SPAIN & GREECE & PORTUGAL & POLAND & CZECH REPUBLIC & SLOVAKIA & HUNGARY & ROMANIA & BULGARIA & CROATIA & SLOVENIA & SERBIA & BOSNIA & HERZEGOVINA & ALBANIA & MACEDONIA & MOLDOVA & RUSSIA



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