

# MUSICWEEK



Government set to state position on copyright extension within 60 days

## Copyright: judgment day looms

**OUT OF CONTROL! EXTEND! THE TERM!**

By Robert Ashton

The Government will finally reveal its hand on copyright term on sound recordings this summer, after last week's crucial victory for the extension lobby.

The House of Commons Culture Media and Sport Committee inquiry put extension of copyright term right back at the top of the Government agenda by recommending "at least 70 years" protection for sound recordings - and many in the industry feel the tide is now turning in their favour.

The 16-month inquiry on New Media and the Creative Industries resulted in 28 conclusions and recommendations, encapsulated in a 90-page report. But its assessment that "the Government should press the European Commission to bring forward proposals for an extension of copyright term for sound recordings to at least 70 years" was the most exciting and rewarding development for an industry deeply wounded by the findings of last November's Gowers Review.

Despite the publication of Gowers, which controversially did not recommend extending the current 50-year term, the Government has consistently failed to make its position clear.

It now has 60 days to respond to last Wednesday's recommenda-

tions and most believe the Government can no longer duck the term issue and will use the opportunity to clearly and unambiguously say whether it will back extension of the current 50 years - or not.

The inquiry's chairman John Whittingdale confirms the DCMS will take the lead in responding to his committee's findings and he hopes the Government does not fudge it.

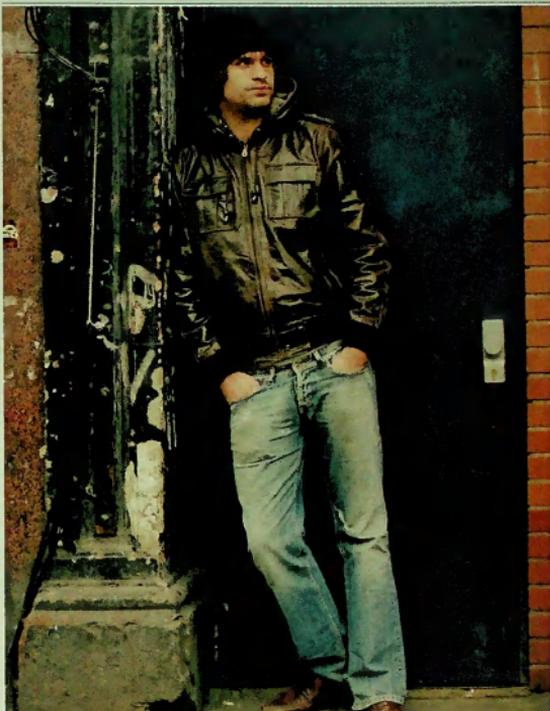
"There is a lot of strong feeling in Parliament about this. We have a very strong creative sector and music is an important part and the people who will lose out when work falls out of copyright are mostly British artists. The Government has to respond they can accept or reject."

IPFI chairman and CEO John Kennedy will also be disappointed if the industry is not given an answer. "It is beyond my comprehension why the Government can't do this for the industry."

BPI chief executive Geoff Taylor adds the Government has taken a "neutral stance" so far and believes the report provides "a great opportunity for a new Government to demonstrate its commitment to the creative industries."

Eric Nicol, CEO of EMI Group, adds, "I trust that the UK Government will take this report to heart and finally come out to support British musicians."

robert@musicweek.com



### Brighton event hails Reverend

Sheffield's Reverend And The Makers were due to bring The Great Escape festival in Brighton to a euphoric conclusion over the weekend, joining Jack Peñate and Ripchord to close the new talent stage hosted by Red Stripe and Music Week last Saturday.

With their forthcoming

Flux/Wall of Sound single *Heavyweight Champion Of The World* currently figuring on the Radio One playlist, Reverend And The Makers provided a fitting finale to the event which, over the course of three days, saw Brighton come alive with industry sessions and live music showcasing the brightest new talent from across the globe. The *Music Week* stage also saw Red Stripe Music Prize winners The Runners support The Pigeon Detectives last Friday night.

Now in its second year, The Great Escape attracted more than 200 bands last week, while a bolstered daytime schedule included an eye-opening one-on-one interview between ex-drug smuggler Howard Marks and Shaun Ryder from Happy Mondays, a keynote address from Pandora founder Tim Westergren and an entire Digital Day. Speakers included Merlin CEO Charles Caldas, EMI's Barney Wragg and Bebo's Angel Gambino.

### Mail defends covermounts

"Newspaper giveaways are not going to stop... we are promoting music," says Mail On Sunday chief

p5

### 30 years of blood sweat and leers

Three decades after The Sex Pistols' God Save The Queen rocked the status quo, MW focuses on punk's legacy

p14-15

### The united state of Birmingham

This week's nine-track CD sampler and feature turn the spotlight on Birmingham's talent

p17-20

### Rajars spring 07: special report

Both the BBC and commercial stations have something to smile about in the latest Rajars

Brochure

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



26.05.07/£4.50

26.05.07

Analysis

COPYRIGHT TERM INQUIRIES November 2005: Culture Media and Sport committee inquiry announced

Intellectual Property Framework: End of April 2006: Deadline for Gowers Review evidence May 2006: Select committee

begins air hearings which run through to November and take evidence from nearly 60 witnesses, including Shaun Woodward

December 2006: Gowers Review published and received by industry May 16 2007: Select committee

publishes its fourth report of the 2006-07 session in New Music Business Creative Industries

# MUSICWEEK

Incorporating Music News, Echoes Hills, Green Street, HR Music, Record Mirror and Tours Report 1

CMP Information, United Business Media Ltd, 245 Blackfriars Road, London SE1 9JY, Tel: (020) 7921... \* see below Fax: (020) 7921 8327

For direct lines, dial (020) 7921 just the extension below. For e-mail, type in name as shown followed by @musicweek.com

Chart consultant Alan Tait (020) 7921 8327 Design consultants A.J. Gray Chief ad-writer Ed Miller (020) 7921 8327

ABC 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3845, 3846, 3847, 3848, 3849, 3850, 3851, 3852, 3853, 3854, 3855, 3856, 3857, 3858, 3859, 3860, 3861, 3862, 3863, 3864, 3865, 3866, 3867, 3868, 3869, 3870, 3871, 3872, 3873, 3874, 3875, 3876, 3877, 3878, 3879, 3880, 3881, 3882, 3883, 3884, 3885, 3886, 3887, 3888, 3889, 3890, 3891, 3892, 3893, 3894, 3895, 3896, 3897, 3898, 3899, 3900, 3901, 3902, 3903, 3904, 3905, 3906, 3907, 3908, 3909, 3910, 3911, 3912, 3913, 3914, 3915, 3916, 3917, 3918, 3919, 3920, 3921, 3922, 3923, 3924, 3925, 3926, 3927, 3928, 3929, 3930, 3931, 3932, 3933, 3934, 3935, 3936, 3937, 3938, 3939, 3940, 3941, 3942, 3943, 3944, 3945, 3946, 3947, 3948, 3949

WHAT THEY SAID  
John Kennedy, IPI  
chairman and CEO:  
"The committee's  
findings are totally  
right for Britain's  
creative industries  
and they send a

clear strong  
message to the  
Government and to  
the EU."

Eric Nicoli, CEO,  
EMI Group: "This is  
an important step  
forward in the  
industry's campaign  
for fair rights for  
performers. Why  
should the people

who create the  
music on a sound  
recording receive  
lower rights than  
the people who  
produce the artwork  
or write the lyrics?"

Frans Neerke, PPL  
chairman and CEO:  
"While the  
Government  
responds to the  
select committee,  
we hope they will  
show their support

for musicians and  
the record industry."

Geoff Taylor, BPI  
chief executive:  
"What the select  
committee  
demonstrates is  
Gowers' not the  
best word on this."

regains the initiative after John Whittingdale's select committee disputes the Gowers Review findings

# Target moves into sight

31.03.08 The Gowers Review: Hearing Before The Select

**MUSICWEEK**  
Time for action

31.03.08 The View And Just Enter: Billie Miller The Tempted Music

**MUSICWEEK**  
Ignored by Gowers



Campaign trail: Music Week has been championing the cause of copyright term extension since March 2006

29.03.08 MPF campaign: Let's give artists an earlier piece to sell

**MUSICWEEK**  
A united voice



Woodward, rather than Secretary of State Tessa Jowell, would be favourite to respond - but he might not be in the job come mid-July. The strong relationship the industry has forged with Woodward over the last 12 months could, therefore, be undermined.

the tide, but the issue is hard to win finally on. Music and copyright is not an easy advocacy."

Kennedy and others will continue to apply pressure on ministers over the next two months. "We now have the right platform to press discussions and engage in debate. We will take this opportunity to reinforce our arguments," says the IPI chief, who has continually been damaged in his lobbying efforts in Europe by the UK Government's refusal to take a strong lead on copyright extension.

And, in this respect, the music lobby already has the edge on the anti-extension lobby. An early day motion on copyright term is already circulating, with more than 70 MPs' names on it, and Whittingdale intends to add his signature shortly.

And, last Tuesday night, EMI CEO Eric Nicoli hosted a private dinner to bend the ear of Culture Minister Shaun Woodward. Although the dinner had been in the diary for a long while and was designed to discuss topics such as the ongoing creative economy

programme, it was timely because of the select committee report.

Those in attendance read like a who's who of industry players, including Wenham, Taylor, Kennedy, CMO Management managing director Chris Morrison, British Academy of Composers chairman David Ferguson, British Music Rights' chief executive Emma Pike, Live Music Forum's Feargal Sharkey, PPL chairman and CEO Fran Neerke, MP/CA CEO Stephen Navin, EMI chairman and CEO Tony Wadsworth.

The event provided the opportunity for the industry to press its concerns about term to Woodward. One attendee told *Music Week* that, although Woodward did not give them any clear indication of Government thinking, "We were encouraged by what he said." Another diner said, "I think the Government is quietly back-peddling like crazy on Gowers."

However, the lobbyists and Whittingdale also realise that Gor-

don Brown's installation as Prime Minister on June 27 could queer their pitch. Brown's arrival is likely to herald a reshuffle in some ministries, possibly the DCMS, which will take the lead in responding to the report after consulting across other departments such as the DTI and Treasury.

Woodward, rather than Secretary of State Tessa Jowell, would be favourite to respond - but he might not be in the job come mid-July. The strong relationship the industry has forged with Woodward over the last 12 months could, therefore, be undermined. Whittingdale also points out that the Gowers Review was a Brown initiative under the control of his Treasury. The new Prime Minister may, therefore, see Gowers as his baby and attach more importance to it.

Taylor and others, however, have been encouraged by recent comments by Brown, including a CBI dinner last Tuesday night, which have seen him back the creative industries. "Brown has talked about the genius of the creative industries and we are very encouraged by that," says Taylor. "This is an opportunity for the new administration to reflect that."

The music industry's only hope now is to take the issue - and its lobbying game - does not end with a scenario which is familiar to so many English football fans: an unsuccessful penalty shoot-out. robert@musicweek.com

Select committee chief **John Whittingdale** explains why he is in favour of a term extension

## Comment

How did you arrive at a different conclusion to the Gowers Review over copyright term?

A lot of Gowers we agree with. But my view is that Gowers didn't see the whole picture; he examined it on economic terms. And, in my view, whilst economics are important, they are not the main issue.

What other factors did you take into account?

There is the question of moral ownership. Creators who do work should have ownership of it. Even if in many cases the value of extending the term is not great, that is not the point. It is their work.

Were you conscious of the feeling in the music industry following the Gowers Review?

The music industry was in despair after Gowers. They were in despair, there was a lot of anger and they thought they had missed their opportunity to get copyright term extended.

What has suggested "at least 70 years" protection. But doesn't that still put the UK at a disadvantage to territories such as the US?

We did say "at least 70 years" and it is for the Government to decide. I think 70 years is likely to cover most lifetimes.

Are you known as being a supporter of copyright term extension for sound recordings. Did you have a big job persuading the other 11 members of your committee?

Not at all, it was a completely unanimous report and decision.

Why is it so important? The people who lose out when work falls out of copyright are mostly British artists. Whilst it is European-wide, overwhelmingly those affected are British acts because we are such a big music nation.

Do you report gave 28 conclusions and recommendations. Which other ones will the music industry be pleased about?

Well, something the IPI has been arguing for and they will be pleased about will be what we said about ISPs. If ISPs were to take responsibility to control illegal downloading because their businesses are built on the distribution of creative content. They have done a lot to combat things like child porn, so they have proved if the political will exists they can do something. If we wanted to they could do something [to stop file-sharing] in our view, but whereas



Whittingdale: viewing the whole picture

there is a revolution against child porn, people don't care so much about downloading. And not so pleased about? I differ from the industry on home copying. We are supporting Gowers.

At present burning CDs to a compilation CD for use in the car is technically illegal. That is daft, it is not enforceable. People should have it if they buy a CD to play it on their iPod. The industry sees this as a loophole, but I think copyright is important and you can't say "there are bits of the law that you can ignore". If there is a law then, in my view, it has to be a law that is clear and up to date and you've got to be clear there is a private copyright exception.

Your report was initially expected to come out at the beginning of the year, but was delayed. Why? It is a very complicated area and we had one or two problems. Things changed rapidly with technology and we had to amend our conclusions. For example, there was the question of interoperability, DRM and iTunes. When we started everyone was using DRM and then suddenly you had the labels saying they would abandon it. Has the Government followed the right process by commissioning Gowers and your report? Yes, it was very helpful to follow Gowers and we took account of it. But we are beyond Gowers now and it is right that Parliament listens. There is a lot of strong feeling in Parliament about this. We have a very strong creative sector and music is an important force.

What happens now? Well, the Government has responded to each and every recommendation. They can accept or reject it. Conservative MP John Whittingdale is the chairman of the 12-strong cross-party Culture Media and Sport Committee, which is appointed by the House of Commons to examine the expenditure, administration and policy of the DCMS. Other members include Labour MP Janet Anderson and Lib Dem Adrian Sanders.

## Inquiry recommendations will have impact across the music industry

The recommendation to Government that copyright term should be extended was - naturally enough - the key finding of the select committee to the music industry.

But John Whittingdale and his colleagues also made another 27 recommendations, several of which impact the business.

Recommendation number 13 follows the Gowers Review by proposing that the Government should draw up new exemptions permitting private copying on MP3 players and other household gadgets. The industry prefers to turn a blind eye to private copying and sees it as an acceptable loophole in copyright law, but Whittingdale does not

believe it is "satisfactory that consumers should be advised by the industry that they can ignore certain provisions of the existing law and not others". Indeed, he believes, without a clear law, it establishes a lack of respect for copyright. IPI chief John Kennedy concedes introducing a law to cover this is a "difficult dilemma" and could excite industry don't have a problem copying on iPods," he says. "But, it is a difficult one."

David Stoppa, head of copyright and contracts at the MMF, is also disappointed that the committee did not embrace the concept of home copying licences. "On the one hand, the

committee says that copying within the domestic home should be legalised, but on the other it says there should be no compensation for this to authors, performers, record companies and publishers," he says.

The select committee called for new measures to tackle piracy and advocates the creation of an industry-funded body with a remit to examine unlicensed material on websites. The report suggests that the industry should establish such a body without delay. Whittingdale believes ISPs could stop illegal file-sharing if they wanted to, but says the political will is not there. Kennedy is again encouraged by this part of the report, although he

would have liked it to have been "stronger on ISPs". He adds, "The ISPs are the music retailers of the new millennium and I find it disappointing they are not prepared to take on this moral responsibility."

The inquiry also suggested that DRM has "damaged consumer trust" and sometimes gives consumers a bad deal. But, the committee did not want to regulate, recognising DRM has value in combating piracy.

However, Stoppa again would have liked to have seen "more clarity" on DRM because he argues consumers "passionately hate copy protection" and the industry "has to address that".

Starbucks aiming high with release of the new Paul McCartney album

# Coffee chain seeks chart eligibility

## Retail

by Gordon Masson

Starbucks is in talks with the Official Charts Company to make its store CD sales chart eligible as it awaits the release of the new Paul McCartney album *Memory Almost Full*.

The album is the first released on the *Hear Music* label, which is a joint venture of the coffee shop group's Concord Music Group, with Mercury Records handling the June 4 UK release.

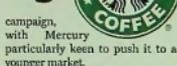
In addition to the normal retail offering, the album will be sold in every Starbucks outlet globally, while albums pre-ordered through iTunes will include an exclusive acoustic version of the first UK single *Dance Tonight*.

The Starbucks sales pose something of a dilemma, however, as the outlets are not presently part of the Official Charts Company's data collection system. But OCC director Omar Maskatiya says that may soon change. "Starbucks is obviously going into music in a much bigger way, so we are in discussions with them about getting their sales data," he says.

"It normally takes about six weeks for us to get a new sales outlet onto our system and we've been talking to Starbucks for a couple of weeks already, so if we come to an agreement with them, then hopefully they will be extracting sales data to send us very soon."

That is unlikely to help the initial chart position of *Memory Almost Full*, but with 540 Starbucks outlets in the UK, it could significantly boost the album's sales figures on an annual basis.

The album, the first McCartney offering not to be released through EMI in the UK, is subject to a hefty marketing and promotion



campaign, with Mercury particularly keen to push it to a younger market.

"There's a real buzz about the album here - I begged to be involved in it and acknowledges Mercury's senior product manager Clive Cawley. "Our aim is to try to get Sir Paul's music to a younger audience, so we really want to do something different with the campaign. We're aiming to have a big launch event in London, we haven't finalised those details yet."

"One of the innovative things that is happening is that the video for *Dance Tonight*, which features Natalie Portman and Mackenzie Crook, is being shown exclusively on YouTube from May 23 for a week. It then goes to Channel 4 for the first terrestrial screening on May 30."

Mercury is still working on dealer prices for the different versions of the album. The deluxe version is a double-disc set with three bonus tracks and a Jefferson Hack interview with McCartney.

The standard CD will also come with a special booklet, which will be strictly limited to albums pre-ordered through online retailers.

"The visuals are being delivered to us by Paul's people, but apart from that we're doing everything for the UK," adds Cawley. The album's first single *Dance Tonight* will hit stores on Sir Paul's 65th birthday, June 18 and will be a shaped picture disc.

"EMV have picked up on the album as part of their inspired campaign, so there will be a lot of in-store visuals, as well as print ads and outdoor ads all over the place to help promotion," says Cawley.

"We're really pushing the boat out on this and people are genuinely excited about working with Paul McCartney. It's good to be able to shake things up a bit; he's been at another label for such a long time,

so it will be interesting to get his feedback on the campaign as we go along."  
massongordon@hotmail.com

PPL 2006 RESULTS  
Public performance income: £39.22bn (£33.62bn)  
Broadcasting/dubbing income: £5.26bn (£4.995bn)

International income: £6.021m (£2.943m)  
Total income: £7888.5m (£6.526m)

The figures left show breakdown of PPL income for year ending December 31 2006. ©2006 figures in brackets.  
Source: PPL

# International revenue success has PPL boss wanting more

PPL is fulfilling a pledge to boost overseas income in dramatic fashion, doubling its international revenues in just a year.

The collecting society has newly announced it brought in £6.0m income from international affiliates in 2006, 104.2% higher than the year before, to help lift its entire revenues for the year by 13.1% to £979m.

This marks a significant step forward in chairman and CEO Brian Nevrika's long-term aim of boosting overseas revenues at PPL, which, just two years earlier, were only around £2m. "We were in a cul-de-sac going nowhere, but we are absolutely on the right motorway with the right guidebook going in the right direction," he says.

The two key factors to the substantial year-on-year increase are the merger last year between PPL, Aura and Pamra, together with the signing of 100 reciprocal arrangements last year with overseas societies.

"We now have 30 reciprocal arrangements," says Nevrika, who notes the strong results overall have been achieved against the backdrop of a "truly huge amount

of painstaking legal, administrative and other work" to achieve the merger. "When I started in my job, we didn't have any [reciprocal arrangements], there was no overseas income. It's now £6m. It's frankly still far too small. I'm incredibly pleased about the increase year-on-year, but I'm not jubilant in terms of the numbers because it's far too small."

Nevrika notes that some overseas territories had previously used the "excuse" of not paying up because of the situation of there being three societies - PPL, Aura and Pamra - looking to collect on behalf of the UK. "It was always used as a fantastic excuse not to pay. They would say, 'Unless you come up with a central one-stop solution, forget it.' Well, those days are over. We have delivered that solution."

Income from continental Europe rose substantially on the year, up 149.8% to £5.6m.

Although turnover from the rest of the world outside the UK actually fell from £699,000 to £404,000, which Nevrika suggests may be explained by inconsistent patterns in terms of when some territories

pay during the year. Broadcast income rose by a far more modest 3%, reflecting the tough commercial radio market, but revenues from dubbing increased by around 35% and from public performance by 17%. The public performance increase followed on from PPL increasing its tariffs and winning new rights to collect revenues for use of music by businesses, although some of these new tariffs are subject to an ongoing copyright tribunal dispute.

Despite the strong overall increases in revenues, Nevrika is convinced PPL could also be generating more income for its members if it were given additional rights to collect for the secondary use of music. This, for example, would include internet and mobile companies using brief snippets of tracks, rather than music being the core part of their businesses. "We know we can do an even bigger job for our members," he says.

Meanwhile, Nevrika, who joined PPL and sister organisation VPL in 2000, reveals that he signed a new contract on January 1 to keep him with the organisation for another three-and-a-half years.

## NEWTON FAULKNER

## SNAP SHOT

With the release of *Newton*, Faulkner's debut album this July, RCA inspired Ugly Truth is looking to capitalise on a well-timed event in story that has taken the UK artist from the grubby venues of sharing London's Union Chapel stage with the likes of Chris Martin and Lily Allen.

Signed to the label in November 2006, Faulkner had already enjoyed a period with publisher Peer Music, which had allowed him the time for his songwriting and fanbase to develop.

To date he has been the subject of two EP releases: the first, titled the

full fat EP, was issued via Peer Music in March last year; the second, *Ugly EP*, was released by Sony BMG affiliate Ugly Truth in December, followed by a debut single, *I Need Something*, earlier this month. His debut album, *Hand Built by Robots*, will be released on July 23.

Hugh Goldsmith, managing director of Brightside and Ugly Truth, says, because of the way Faulkner has grown, he has developed a fanbase that is completely and genuinely. "Newton has done all this hard work himself. What we need to do now is take

that hard work to the next level."

Support slots with artists including Danawon Frankenstein, Paolo Nutini and Ugly Truth's have been key to building a strong live following, which has ensured Faulkner the ability to sell out 800-capacity shows in the South West region.

This summer he will embark on a 20-date headline tour, make two appearances at Glastonbury (Friday and Saturday), while appearing at the O2 Wireless Festival, Picnic! Boardmasters in Newquay, V Festival, Secret Garden Festival and the Cambridge Folk Festival.

CAPT LIST: Label manager director: Hugh Goldsmith; Ugly Truth/RCA A&R: James Roberts; Ugly Truth: Management: James Bates; Secret Art's Management: Marketing manager: Jan Carew; Ugly Truth/RCA: National and regional press: William Rice; Purple PR: National radio: Bjorn Hill; Retail: Mick Carter; Local: Reproval records; Intermix: TV: Jacqui Quate; RCA: Online: Sarah Thompson; Churn Factory: Justin Dixon; RCA: Publisher: Richard Holley; Peer Music: Agent: Neil O'Brien; Neil O'Brien Entertainment

# Asda kills off its CD singles trade

Asda has today (Monday) stopped selling CD singles in its 236 UK stores, a move which threatens to hasten the demise of the physical single.

In doing so, the supermarket is following the example of Tesco, which stopped selling a limited range of CD singles two months ago. However, Asda's decision to pull out of the sector is likely to have far greater significance to the music industry, as Asda's share of the UK's singles market is considerably larger than Tesco's.

In 2006, Asda - the UK's second biggest supermarket behind Tesco - had an 11.9% share of the physical singles market, behind only HMV (29.8%), Woolworths (26.9%) and Virgin Retail (12.0%), according to the BPI/TNS Audio Visual Trak survey. Tesco's share was just 2.9%.

Asda are, by a long way, the most significant player in the supermarket singles business, says Millward Brown charts director Bob Barnes. "This will have a significant impact."

Era director general Kim Bayley says that Asda's decision was inevitable, given the disparity

between the release dates of physical and digital singles. "It is disappointing, when Universal is moving towards a Friday release date and is innovating to try to revive the singles market," she adds.

Indeed, it is understood that Universal's decision to consider changing the release dates of physical singles from Monday to Friday was inspired in part by Asda's decision, as the major looked to protect what remains of the physical singles market.

However, Era co-chairman Paul Quirk says that Asda's decision could have a positive effect for independent retailers. "There is the possibility that people who are seeking physical singles will migrate sales, hopefully to indie shops," he says. "But it is disappointing that a major retailer is pulling out of physical singles. It will have a knock-on effect on what is released."

The move comes at a time when the future of the physical single in the UK looks increasingly precarious. Only 2.18m physical singles were sold in the first quarter of 2007, compared to nearly 17m legal downloads.

# Mail on Sunday director defends covermount freebies "free CDs good for industry", says Mail

## Retail

by Ben Cardew

The managing director of *The Mail On Sunday* believes that record labels are "desperate" to work with his newspaper on covermount promotions, despite the ongoing row between Mike Oldfield and EMI over a Tubular Bells give away.

In addition, Stephen Miron, who oversees all of the paper's covermounts, says music retailers should work in conjunction with newspapers to use covermount promotions to boost sales, rather than sniping from the sidelines.

"We are committed to music and passionate about music. We spend more money marketing music acts than any other music company does. A lot of people recognise that we are a different distribution channel," Miron says.

"I have never understood why retailers have never come to me and said, 'Is there any way we can work with you?'" he adds. "We can draw people in to a retailer on Sunday and buy music. We produce just about 3m discs. On that disc we can put whatever we want. I can put on the back of a UB40 disc, 'Here is a coupon, go to a retailer and get another CD at a price'."

Miron was speaking as the

debate over covermounts, recently reignited when Oldfield attacked EMI for agreeing a deal to give away his classic album Tubular Bells with *The Mail On Sunday*, took another twist.

The Sunday newspaper has placed an advert in this week's *Music Week* to flag up what it views as the benefits to the music industry of covermounts, in which it claims that full-price sales of Tubular Bells increased by 30% after the covermount promotion and that Madness experienced a 3,000% increase in hits on their website when the newspaper gave away their live album *To The Edge Of The Universe* And Beyond.

Miron adds that *The Mail On Sunday* will continue to covermount classic CDs, despite the fact that many record companies now publicly oppose the practice.

"This isn't going to stop. Their [record companies'] worst fear is that we stop doing it. When we stop doing it, it will have a far worse effect on album sales. We are promoting music," he says. "Record companies are desperate to work

with us again. They are nervous, but they don't want to bite the hand that feeds them."

Furthermore, he insists that, with the exception of Oldfield, most artists are happy to work with *The Mail On Sunday*.

On such promotions, citing a recent Dolly Parton campaign, which saw the newspaper run an interview with the singer and give away tickets to her concerts, as well as covermounting a best of compilation of her music.

However, Era co-chairman Paul Quirk disagrees with Miron that covermounts can be positive for retailers. "We have said that we feel covermounts are not good for the retail business, which is what we represent. As far as we are concerned, to give people a full album, especially a classic album, is not in the interest of any retailer or artist," Quirk says. "What we are against is the concentrated blitz of hit albums and DVDs that take money out of the retail business. People only want to listen to a certain amount of music or watch a certain amount of DVDs."

ben@musicweek.com



# Rhino absorbs Warner's catalogue business as axe falls on division

Warner UK's catalogue division is being axed as a standalone operation and absorbed within the international company's equivalent department as part of a widespread job shake-up at the major.

Nick Stewart, who has headed the UK catalogue business since November 2005 after its name changed from Warner Strategic Marketing to Rhino UK, will exit his position as director as a result of the change; however, he will remain as a consultant for the major. Instead, all catalogue/compilations business for Warner UK will come under Dan Chalmers, Rhino International head, in a newly expanded role as Rhino International and UK vice president.

"With the international focus on digitising the catalogue, there are opportunities to make synergies with the UK and international teams," suggests a source. "What this does is allow

for greater investment in rolling out the digital catalogue."

Warner, which has traditionally been in the shadow of the likes of EMI and Universal in the compilations division, has been virtually non-existent in the market this year. On last week's chart, it failed to place a single album on the published UK Top 20 compilations chart.

The absorption of Rhino UK into international runs parallel to a wide-reaching overhaul of Warner UK's back-office operations, which will result in the axing of a number of posts. These will be part of what the major earlier this month forecast would be 400 job cuts worldwide over the coming year. While there are currently separate teams for each label, covering areas such as finance, legal and business affairs, these will be merged into teams covering Warner UK as a whole.

Warner says it will be creating new posts within the organisation, the most high-profile being the new role of Warner Music UK director of business development. The position, which is yet to be filled, will be responsible for seeking out new business opportunities across the UK company. In all, it is understood around 15 net positions will have been axed once the process has been completed.

A Warner spokeswoman says, "As part of WMG's ongoing transformation to a music-based content company, we are realigning WMUK to meet effectively organise our resources. The music industry is undergoing fundamental changes and we are adapting our business accordingly, channelling our resources into growth areas, maintaining costs and investing in new business initiatives."

► The music business is at possibly the most crucial moment since the modern industry was formed out of rock'n'roll 50 years ago - Editorial, p22

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

### Sign here

#### Live Nation opens lid on beer deal

► **Live Nation** has signed a three-year deal with Carlsberg, giving the brewer's Tuborg beer brand exclusive rights to UK festivals such as Download and O2 Wireless Festival. Tuborg will also have exclusive serving rights in 31 Live Nation-owned and operated venues.

► **Warner/Chappell Music** has agreed a worldwide publishing agreement with former Destiny's Child member LaToya. The company has also signed R&B star Lloyd.

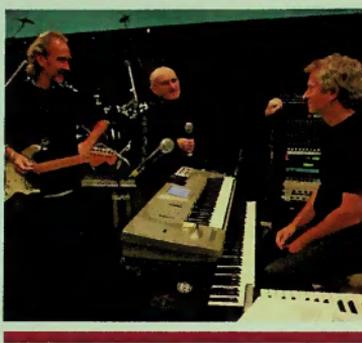
► **Sony BMG** has inked a deal with Konami Digital Entertainment to digitally distribute the library of songs from Konami's video games.

► **Independent music publisher EverGreen Copyrights** has acquired the catalogue of Tupac Shakur for an undisclosed fee from Ansam Entertainment.

► **RealNetworks** has agreed a deal to support Vodafone's music services across Europe.

► **Coca-Cola** is teaming up with iTunes on a download giveaway promotion that will span 17 European countries and 2bn acts this summer.

► **Git Records' new artist album** Label Institute Recordings has signed The Polyphonic Spree.



of full-length music tracks.  
► **Independent house music label** Cr2 Records has signed **Roachford**.

### Bottom line

#### EMI unveils its wares to suitors

► **EMI Group** is reportedly allowing prospective suitors to examine its financial state of health, as the number of interested parties considering an acquisition has grown to four. Along with Warner Music, a trio of private equity firms are believed to be considering an acquisition, including One Equity, Fortress and Cerberus. Meanwhile, EMI is expanding the availability of its DRM-free music files after signing up with Amazon for a new digital music store.

► **Chrysalis Group** has suffered the consequences of the tough radio advertising market in its interim results, but has been buoyed by a strong performance from music publishing. Group revenues fell by 15.1% year-on-year to £58.3m in the six months to December 28, 2007.

► **V2** has extended the deadline of its Music Business Grant competition with *The Times* to July 1 after receiving more than 200 entries from indie labels.

► **Worldwide revenue at Universal Music Group** fell 8.7% year-on-year to €1,030m (£704m) in the first quarter of 2007, due to poor sales in the US, Japan and France. Meanwhile, operating profit and parent company Vivendi grew 22.8% to €771m (£527m).

► **Shares in Napster** fell nearly 10% after the digital retailer gave a lower-than-expected revenue outlook in its fourth quarter earnings. Its net loss increased to \$8.5m (£4.3m) for the quarter ended March 31.

► **Salsbury's** has more than quadrupled its pre-tax profits, with the company boasting of market share gains on recent CD releases.

► **eBay's** refusal to take down Radio One Big Weekend tickets from its auction site has angered Creative Industries Minister Shaun Woodward; he is considering Government intervention to come down hard on touting websites.

► **Sanctuary Group's** share price rocketed last Friday after the company revealed it had received a number of takeover approaches.

► **Sony BMG** is planning a return to the music publishing business, according to reports. Speaking to *The Financial Times Deutschland*, Sony BMG chief executive Rolf Schmidt-Holtz said that the music company will do "everything to re-enter the market

for music publishing".

► **BBC Magazines** is to cease publication of tent entertainment magazine *It's Hot*.

for music publishing".

► **BBC Magazines** is to cease publication of tent entertainment magazine *It's Hot*.

### Exposure

#### Im ticket sales boosts O2 venue

► **The O2 venue** in London has already surpassed 1m ticket sales, despite not opening until next month. Its first concert will be **Bon Jovi** on June 24.

► **The Bee Gees** were honoured as BMI icons at the performing right organisation's 55th Annual Pop Awards in LA. Warner/Chappell was named publisher of the year.

► **CGay station Xfm** is launching a new DJ-less weekday 10am to 4pm show across its London, Manchester and Scotland analogue services that will allow listeners to select the station's output.

► **MTV Base** is to feature a weekend of programming devoted to R&B music, as part of the Arts Council England's R&B Season.

► **The Camden Underworld** was named most popular venue at the inaugural **ITV Music Awards**.

► **TV production company Agile**

Films has created a music video department, which will be headed by renowned freelance video commissioner Jo Rudolph.

### People

#### Sony BMG invests in classical A&R

► Former Sony BMG UK head of classics **Chris Craker** is to head a new **Sony BMG** division dedicated to classical A&R and artist development. As well as its A&R and artist development functions, the Masterworks International Repertoire Center (IRC) will develop and market new classical artists and releases for a global audience.

► **Empag** Group chief executive **Tom Moloney** has resigned his position and stepped down from the group by mutual agreement. Empag non-executive chairman **Alan Cathcart** becomes interim executive chairman.

► **Sony BMG** has named New York-based **Richard Sanders** as its head of global marketing.

► **Elliott Tucker**, formerly Discovery Networks Europe music manager, has joined **PPL** in the licensing team. He will be responsible for overseeing TV licensing deals.

► Former HMV rock and indie buyer **Steve Wheeler** has been appointed manager of **recordstore.co.uk**.



The Polyphonic Spree: new deal

► **Emu's Magic 105.4** has announced its first live event sponsorship, in collaboration with **Vist London**. The station will back a **Simply Red** gig at the Open Air Theatre in London's Hyde Park on September 9.

► **Aim** has agreed a deal with the UK Recordstars Association to give its members preferential access to Aim's podcast library, which allows the use



Callanan: sadly missed

► **Edemond** producer/director **Martin Callanan** has died at home in Peckham, aged 47. Most recently, Callanan had been working on the second series of *Vodafone TBA*. He worked regularly on Edemond productions since the May 2004, when he joined Initial as the series director of UK Music Hall of Fame.

## THE PLAYLIST

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

Supported by MUSIC



**AQUALUNG**  
**Pressure Suit**  
(EP)  
A powerful return from the British songwriter who promises to deliver results at radio. Emotion-charged rock (single, July 11)



**OH LAURA**  
**Release Me**  
(Cosmos)  
Currently enjoying mass exposure via a Saab TV ad, this is a haunting song that demands attention. Currently without a home in the UK (from album, tbc)



**KATE NASH**  
**Foundation**  
(Fiction)  
Nash's first single for Fiction is a Paul Epworth-produced delight backed by a charming video. Pop for the left. (single, June 25)

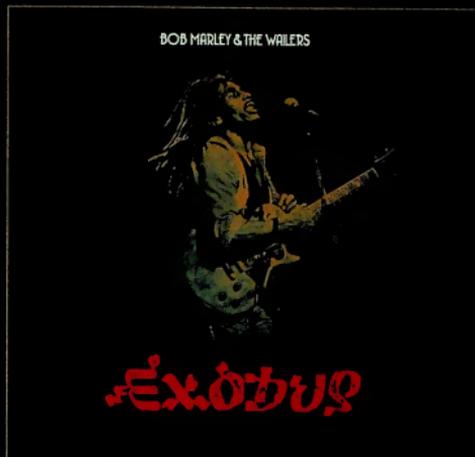


**ROBIN THICKE**  
**Lost Without You**  
(Polydor)  
An infectious, understated ballad with an urban twist, currently enjoying a growing presence at TV. Stands out from the pack. (single, June 25)



**THE GETAWAY**  
**TEAM**  
I Regret (unsigned)  
They hail from the same music school as Nick Harrison (signed to A&M). We first saw them in January and their appeal has stuck. (demo)

# 'THE ALBUM OF THE CENTURY' TIME MAGAZINE



In celebration of the 30<sup>th</sup> anniversary of **Exodus**, Island Records release a range of new formats to mark the occasion.

**Exodus** will also be the first artist album released on **USB Memory Stick** and **Micro SD** formats.

---

## All formats released June 4<sup>th</sup>

---

- 3<sup>rd</sup> June BBC2 Arena documentary 'Bob Marley - Exodus 1977'
- 4<sup>th</sup> June. Radio 2 'Exodus' special
- 5<sup>th</sup> June. Mojo 'Exodus' special
- 7<sup>th</sup> June. 'Exodus' the book released
- 18<sup>th</sup> June. Marley family attend Mojo Awards 19<sup>th</sup> June.  
Theatrical tour of 'Live at the Rainbow'
- 21<sup>st</sup> June. Stephen & Damian Marley live at the Forum

**Plus a very special live event to be announced.**



[www.bobmarley.com](http://www.bobmarley.com)

[www.islandrecords.com](http://www.islandrecords.com)

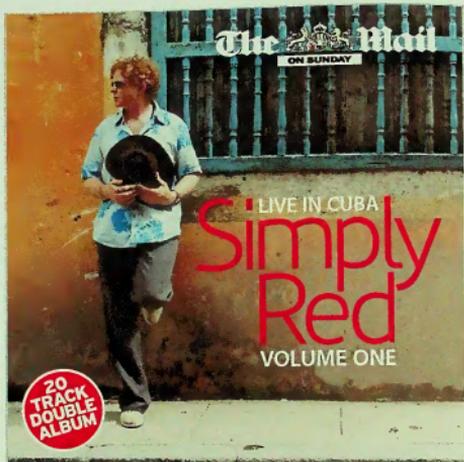
[www.islandtunes.co.uk](http://www.islandtunes.co.uk)

# The Mail on Sunday would like



## Mike Oldfield

...for the way sales of full-price copies of Tubular Bells increased by 30% after we 'gave away' the album



## Mick Hucknall

...for the fact that Simply Red's last UK tour was a sell-out after we 'gave away' their Live In Cuba double album

# ...and that's not counting Foreigner, Wet Wet Wet,

If you would like **The**  **Mail** to apologise  
ON SUNDAY

# to apologise unreservedly to...



## Dolly Parton

...for The Very Best Of Dolly Parton going straight into the charts at No 9 after we 'gave away' her Live & Studio album



## Madness

...for the 3,000% increase in hits on their website after we 'gave away' their To The Edge Of The Universe double album

# Blondie, Art Garfunkel, Duran Duran and UB40

to YOU, call Stephen Miron on 020 7938 6489

Fresh from the cancellation of Popworld, **Alex Zane** talks of his expectations ahead of hosting the Xfm breakfast show next week

## Quickfire



Early bird: Zane takes over the early shift

GCap's Xfm enters a radical new era next week after axing all its 10am to 4pm weekday presenters to make way for a new six-hour segment - Radio to the Power of U - across its London, Manchester and Scotland services. This will incorporate tracks voted for by listeners via text, phone and the Xfm website. However, one DJ is starting a new job at Xfm at the same time - Alex Zane - who begins next Tuesday (May 29) as the new London breakfast show host, as replacement for Lauren Laverne.

### What are your plans for the new Xfm breakfast show?

At the moment it is in gestation. We are having meetings to plan some features. I often hear features on commercial radio that are very prize-baised, but the best features are so fun that you don't need to be bribing people to play. They want to play for the joy of the game itself.

### Will you be very different in style to your predecessor Lauren Laverne?

The policy of Xfm has changed since Lauren's era. She enjoyed a lot of music and was almost a single voice. I live to have several voices in the studio, but there will be very little - if any - rounds of applause. There is something about listening to other people's conversations on the radio. Then there will be features with listeners coming into the studio. I want to get listeners involved a lot more, which is something that you don't have a lot with breakfast shows.

### What kind of music will you be playing?

The music we play on Xfm is something I would listen to anyway. Being breakfast I don't think it is

where you would want an in-depth analysis of artists or bands. People want to hear music and be entertained.

### Do you feel the pressure in taking on such a high-profile slot?

At the moment it is more excitement than pressure. And because what I will be doing is very different from Lauren Laverne, I don't feel pressure in stepping in to her shoes. Every Xfm breakfast show presenter in the past has been quite different; I don't think people can draw comparisons. This is an opportunity to take the breakfast show somewhere else. Xfm is a great station. With the music that it plays, there is no reason it can't be bigger.

### Will you have much say in what music you play?

No-one is going to be surprised when I say that there is a playlist. But I think there is going to be a room for feedback, as they call them - where they will be my own choices. And I will make a big deal of it when there are. "This is something I got from my own CD collection; I took it off the shelf myself."

### For example?

T.Rex. I got into them when I was 15 and I am going through a renaissance of that. T.Rex have the best morning songs. "Yes, I am wide awake and I am in a good mood."

### You've done a lot of TV and radio, do you prefer one or the other?

The most fun that I have had on TV was doing *TRL* at MTV, because it was live. No one really makes live TV any more, or like the TV that I would like to do. Doing the radio show reminds me of when I was at MTV. Doing something live, you are in the moment. There is no other experience like it.

**Every presenter has been quite different. This is an opportunity to take the breakfast show somewhere else**

### How did you feel about Channel 4 doing the *TRL* breakfast show?

I am really pleased with what Alex and I did with the show. It is not ending because of what we did. Popworld is ending because the viewers just aren't there. There are a lot of theories as to why music on TV doesn't seem to work anymore. But even in the mid-Nineties, I know people who worked on *TRL* Friday and they said people didn't want to watch the live performances. But it is a shame. It's a loss of creativity and it was something unique. The saddest thing for me was it came at a point where week in, week out, I could be proud of something I was doing.

# Top acts provide boost for commercial radio project

## Events

by Ben Cardew

Stereophones today (Monday) kick off the second UK Music Week with an exclusive concert which will be aired across commercial radio's 105 participating contemporary hit stations. The Bristol gig, which airs at 7pm tonight and is hosted by Capital FM DJ Lucio, is just one of a number of new initiatives organised as part of the 2007 event, which takes place from today until next Monday (May 28) across a total of more than 250 commercial radio stations.

In a change from last year's inaugural event, when output was universally shared, this year features programming split across five music formats: contemporary hit radio (CHR), rock, adult contemporary (AC), gold and rhythmic.

In addition to previously announced events, on Bank Holiday Monday the CHR and AC networks will air *The Song I'd Wish I'd Written*, featuring 20 artists covering a track they wished they had composed, including Girls Aloud singing Kaiser Chiefs' *I Predict A Riot* and Ash covering The Undertones' *Teenage Kicks*.

Additionally, a number of names have been added to the daily lunchtime sessions on the CHR network, with The Feeling, Corinne Bailey Rae and the Kaiser Chiefs joining previously announced acts Mika, Amy Winehouse, Snow Patrol, Paolo Nutini and James Morrison. Each artist will play four songs, starting at 12pm.

Individual stations are also organising their own initiatives. GCap's Classic FM will broadcast a



In session: Dan Gillespie-Sells from The Feeling, who will broadcast over the CHR network

series of special British evening concerts from Monday to Friday at 9pm, as well as a countdown of the Top 60 British classic tracks on Monday 28, while Xfm is to devote the whole week to UK music.

Emap managing director of radio programmes Mark Story, who sits on the UK Music Week steering committee, says this year's event is richer in terms of content as a result of handing over control of programming to programme directors from individual stations, rather than 2006's top-down approach.

"They were much more in control of their own destiny," Story says. "They have really enjoyed working together and I think a great cohesion in commercial radio will come out of it. That is a real benefit. Once you know people, you can start doing more things together."

This year's event will also see a greater focus on new music than in 2006, when plans to follow UK Music Week with UK New Music

Week later in the summer were eventually abandoned.

"We have got new music every evening across the CHR network, with bands like Scouting For Girls, the Hoosiers and Cherry Ghost," says RadioCentre CEO Andrew Harrison, whose organisation represents commercial radio. "There is a balance between giving new acts a chance to be showcased and people who want to hear their favourite acts." However, he says there are currently no plans for a UK New Music Week this year either.

Other events during the week include a listeners' poll across the Rock network to find the greatest British guitar band of all time, The 40 Greatest UK Artists Of All Time - as voted for by listeners across the AC network - and documentaries on the Gold network, telling stories behind famous songs. All participating stations will also dedicate Friday, May 26 to British music. [ben@musicweek.com](mailto:ben@musicweek.com)

# UBC to launch radio downloads

UBC Media is to launch its digital radio music downloading service before the end of the year as a new generation of "connected" radio devices comes to the market.

The company has run successful trials of its system, which allows consumers to stream digital radio to their mobile phones and purchase tracks as they hear them. Chief executive Simon Cole says the company is now gearing up to a full commercial launch that will go beyond mobile phones to all "connected" radio devices.

"A connected radio is a digital radio chip in a mobile phone or a radio at home with a Wi-Fi connection," he explains. "We believe that these devices provide a significant opportunity for our service and we are in discussions about operating on these devices."

His view is supported by research commissioned by Sony to mark the 25th anniversary of the Sony Radio Academy Awards, which shows that 52% of 18 to 24-year olds surveyed and 47% of 25 to 34-year olds surveyed would be interesting in using a "buy-from-radio-via-download service".

"Buying music from a radio is something that people want to do from every radio," Cole says. "We need to bring to the market the technology to allow them to do that."

However, Cole stresses that downloads are just one of a range of additional services for radio that a new generation of devices will make possible.

"There is a lot of movement in the radio industry on data applications," he says, "For

example, Slideshow, which allows you to show pictures on the radio while playing music. It is great that the radio industry is working together to create radio point two."

"By this time next year, you wouldn't recognise what we used to know as the 'tranny,'" he adds. UBC already has deals in place with Chrysalis Radio, EMI, Warner and Universal for its download service and is understood to be in discussions with all major radio groups, as well as Sony BMG.

In addition, Cole sits on the board of Channel 4's 4 Digital Group, the consortium brought together to bid for the second national DAB multiplex; it is understood that his role is to advise on services such as radio downloads.

Bob Marley's *Exodus* album was one of the most seminal releases in popular music history. The slew of new products released this month to mark its 30th anniversary, demonstrate its importance. Sarah Bentley looks back on the life of a legend

# The legend lives on



Bob Marley: 30 years since acclaimed *Exodus* album was released

December 3, 1976 had been a "normal" day at 56 Hope Road, Kingston. Visitors from all walks of life had poured into the compound to hang out, reason, play football, request aims or simply soak up some of Bob Marley's charisma. As evening drew in, two cars roared through the gates carrying gunmen spraying bullets. Marley, his wife Rita, his manager Don Taylor and a friend, were all hit. Amazingly no-one was killed, but, perhaps more amazingly still, the near fatal event was the catalyst for the groundbreaking record *Exodus*.

This record was vital for a number of reasons. It was the first album to truly take reggae, along with Marley's revolutionary message of Rastafari, consciousness and unity, outside niche audiences (hippies, punks, musos, eccentric intellectuals) and the black British community and into the mainstream. It stayed in the UK albums chart for 56 straight weeks and harvested three chart singles, incredible considering Marley had only one previous chart success, *No Woman No Cry*. The album's international sound and universal message cemented Marley's status as not only a reggae artist, but a poster icon for disaffected youth.

The *Exodus* album, as Lloyd Bradley, contributor to the stunning new tome *Exodus: Exile 1977*, states, "[I] could only have happened in

London in 1977." It was here Marley and his musical family fled after the assassination attempt. The reception they received from the British Jamaica community gave Marley what Chris Blackwell calls "an energy and self-confidence" he'd never felt so intensely at home and helped make *Exodus* the "joyful, positive and powerful" recording it was, instead of the mournful, angry one it could have been.

Although Marley rarely went out – unless to play football, go to the studio, or meet one of his seemingly endless harem of lady friends – his Wailers band mates threw themselves into London's rock, dub and punk scenes with gusto. Those excursions, along with their label Island and Marley's desire for broad appeal, can lay claim to the album's international sound. Also being away from Kingston – the constant visitors, begging, gun crime and complex street, music industry and party politics – allowed the group to focus on making music in relaxed circumstances never previously afforded them, this doubtlessly contributing to the album's cohesion.

There are bountiful theories as to the motivation behind the assassination attempt, including one that ends in a mob justice execution of the shooters. The accepted explanation is that it was politically motivated, which is more than feasible considering it happened days before the

Smile Jamaica concert, a community event masterminded by Marley then ruthlessly co-opted by Prime Minister Michael Manley as a promotional vehicle for the People's National Party party in the run up to the 1976 election. Of course, Marley still performed the concert – heavily bandaged and clearly in pain – and the attack engineered to polish him off ironically began his transitory path, in terms of how people regarded him, from mere musician to god-like prophet.

Robert Nesta Marley was born in 1945 to 18-year-old black woman Cedella Booker and Captain Norval Marley, a 50-year white man from a wealthy lineage. He grew up in the rural district of St Ann and rarely saw his father. While still a boy, he moved with his mother to Trench Town, a ghetto district of Kingston, and befriended future band mate Neville O'Riley Livingston, later known as Bunny. The duo loved music and attended informal singing lessons Joe Higgs gave to budding talent in tenement yards. At one of these classes, they met Peter McIntosh and formed the first incarnation of The Wailers, The Walling Wailers.

The group successfully auditioned for one of Kingston's biggest sound system operators and producers Coxsoné Dodd. They began recording for him and, in 1964, their debut ska single *Simmer Down* hit the number one spot and stayed ▶



**I never viewed Bob as a reggae artist. From the moment I met him I felt he could be a new Jimi Hendrix**

Chris Blackwell, Island Records founder

# Landmark albums by Bob Marley

## Soul Rebel (Trojan)

Producer: Lee Perry. Released: 1970



Although only picked up by the reggae fraternity, Soul Rebel, recorded at the legendary Randy's studios with engineer Errol Thompson, was the first Wailers record to be released outside Jamaica. The conscious lyrics, ethereal harmonies, militant vocals and raw Perry-produced rhythms, most potent on tracks #00 Years, No Sympathy and Soul Rebel, were the first of its kind.

"The first time I heard it I was blown away," says Kiss FM DJ David Rodigan. "I was sitting in a listening booth in the Russell Acott music shop. It felt like I was in a valley, with these raw, haunting vocals running over the top of a mountain."

The years the Wailers had previously spent studying US R&B vocalists and recording for the tight ship that was Studio One prepared them well for working with the break-neck speed of Lee Perry. Many fans regard this as the band's best recording.

## Catch A Fire (Island)

Producer: Chris Blackwell. Released: 1972



It is difficult to imagine a more wondrously impractical sleeve than the imitation Zippo lighter packaging for Catch A Fire. The hinge destroyed the cover every time it got flicked and, on attempting to place the record in the sleeve, the cardboard wind guard and burning wick crumpled.

But Marley's debut album on Island did spark his rise as an international rock star and was the

first to be picked up on by the mainstream music press. It was also the first project created as an entire album and the heavy rock overdubs added by Chris Blackwell to "reach a rock audience" divided fans. Purists such as Lloyd Bradley thought it "over-egged", while dub poet Linton Kwesi Johnson called it "international reggae."

At the time there were no notable singles successes, but Concrete Jungle, No More Trouble, Stop That Train and Slave Driver went on to become classics.

## Exodus (Island)

Producer: Chris Blackwell. Released: 1977



Made in England in the aftermath of the assassination attempt on Marley, Exodus was a product of environment, time and circumstance.

Although in exile and hurt at his countrymen turning on him, being away from the pressures of Kingston life in a place with a thriving Jamaican community and abundance of new music and women suited Marley and he penned some of his most universally appealing songs of his career.

The album reached number eight and spent 56 straight weeks in the charts and singles Exodus, Waiting In Vain and Jamming hit 14, 27 and nine respectively with One Love and Three Little Birds becoming hits much later. "When I heard Exodus I was elated," says Chris Blackwell. "It had an energy that said Bob was poised to become an international star." In 1999, *Time* magazine voted Exodus the most important album of the 20th Century and BBC station 1Xtra declared One Love its song of the Millennium.

► there for two months. Over the next few years, the group pumped out more than 30 releases for Coxson's Studio One label, the publicity photos from this era of the boys donning fade haircuts and sharply tailored suits are testament to their good-time, rude boy and heavily US-influenced mindset at the time. In 1967, they left Studio One because Dodd did not support their conversion to Rastafari and subsequent change in musical direction. A rejection that paved the way for the union that was The Wailers and maverick dub producer Lee Scratch Perry.

The Wailers suited Perry and vice versa. They were one of the few groups that could keep up with his relentless flow of ideas and shared a visionary commitment to making roots and culture records at a time when no artists were, at least none of notable success. They'd go on road trips to observe the "reality" the group aimed to sing about and on returning to Kingston would immediately record.

The results of these sessions evolved into the Soul Rebel album, a seminal collection of spiritually minded social commentary tracks delivered with a subtly militant attitude. Singles Small Axe and Duppy Conqueror were recorded during this era. Not featured on the Soul Rebel recording, they became top five tunes (in Jamaica) and their success gave other artists the confidence to start penning records about the "sufferer" life. Soon after, the relationship with Perry soured, apparently over money.

They travelled to London to promote the Reggae On Broadway single and work on a Swedish film score for Johnny Nash's company CBS. The job never materialised, leaving them stranded and penniless. It was then they met Island records founder Chris Blackwell. "I was impressed by their charisma the moment they walked in," says Blackwell. "They were in difficult times, but carried themselves like superstars. I told them albums were milestones in an artist's career and I thought they were the way to go instead of singles. They agreed and I signed them. I never viewed Bob as a reggae artist. From the moment I met him, I felt he could be a new Jimi Hendrix. We were always reaching for that kind of status and audience." Besides a deal that would last for the rest of Marley's life, the meeting secured the more immediately pressing concern of a passage back to Jamaica and out of one of the harshest winters on record.

Catch A Fire was the debut release for Island in 1972 and is noted for its heavy rock guitar and synthesiser overdubs added to help "cross the group into the rock market". It made no impact on the charts, but was the first Bob Marley & The Wailers record to be noticed by the mainstream music press. John Peel played it – a lot. *Melody Maker* flagged it as "important", and it secured the group an appearance on The Old Grey Whistle Test. According to Kiss FM DJ David Rodigan, it was, "The first release to tickle the taste buds of the intelligentsia... a major landmark for reggae being accepted beyond subcultures and the working class... the beginning of the tidal wave that was to become the success of Bob Marley."

At this time Marley, in terms of performance, was at his prime. The group played a sold-out American tour, with Joe Higgs replacing Bunny (the official take is he left because he became disenchanted with life on the road, insiders say it had more to do with the changing dynamic of Marley becoming the star). The tour's success secured them a booking to support Sly & The Family Stone, then the number one band in black American music, for a 17-date US tour. After four shows they were taken off the bill for being too good, something Blackwell diplomati-

## Exodus: 30th anniversary releases



### The album

EXODUS (Island/  
Tuff Gong)

Aptly, the re-release of Exodus is the first album made available in limited-edition Micro SD memory card and USB memory stick formats, the latter designed so it can be worn like a necklace. According to Chris Blackwell Marley "wasn't afraid of tomorrow" and would be "thrilled" by the product.

### The documentary

BOB MARLEY'S EXODUS 77

Director: Anthony Wall  
Production company:  
Arena/Tuff Gong

With no stones of Marley's life left unturned, this documentary does what most fail to do, paint the bigger picture. An in-depth portrayal of 1977's London and the life Marley led there, it gives an insight into the circumstances that shaped, influenced and inspired the Exodus album.

### The book

EXODUS, EXILE 1977

Editor: Richard Williams  
Publisher: Orion

This hardback book is packed with unseen photographs from the personal Marley family album and essays from rarely anted writers with their own varied takes on the legend. The complete song lyrics are also offered, with accompanying study from Linton Kwesi Johnson dissecting their meaning.



cally describes as, "conjecture but the only logical explanation".

Despite the departure of both original Wailers members by 1976, between 1973 and 1978, the tidal wave of success did indeed roll in, with stellar albums *Burnin'*, *Natty Dread*, *Rastaman Vibration*, *Exodus* and *Kaya*. Unlike a lot of successful Jamaican artists who, according to Radio One DJ Chris Goldfinger, "Leave the island's chaos and poverty and never look back", in 1978 Marley returned from exile to play the One Love Peace Concert. Here he orchestrated the unthinkable and called long-time warring politicians Michael Manley of the PNP and Edward Seaga of the Jamaica Labour Party to the stage and united their hands above his head, a gesture that earned him the United Nations Medal of Peace.

On May 11, 1981, aged 36, Bob Marley died of cancer. He was buried with a guitar, a bible and a bud of weed. Newspapers reported that it felt like the "whole of Jamaica" turned out to pay their respects at the funeral. His early death was tragic, but as island general manager Jon Turner says, "It added to the mystique and mystery of him. For fans under 30 years old, he will always be an intriguing enigma."

The legacy of Bob Marley lives on not just through his work and musical progeny, but the thousands of musicians he inspired to make music with a message. Contemporary conscious Jamaica vocalists Jah Cure, I Wayne, Richie Spice, Jah Mason, Gyptian and child star QQ carry the mantle well, but likewise do the earnest, profound and urgently delivered lyrics of Lauryn Hill, Ms Dynamite, Nigerian singer

Nneka and Canadian rapper K-OS.

One group profoundly influenced by Bob Marley are up and coming Jamaican band *Rootz Underground*. Conscious, arresting, dashing handsome and with a roots reggae-rock-soul sound that screams international crossover, they tick the most boxes of the formula that took Marley's career to dizzy heights.

The groups lead singer, Stevie G, explains why Marley's legacy and appeal has not waned, even for today's generation of young music fans. "Bob Marley's words have come to pass," he says.

"Things he said in the Seventies were living now - war in the east, racial inequalities, a divided Africa, new forms of slavery. His songs have as much relevance today as when he first sung them, if not more."



Marley: became a poster icon for disaffected youth

Marley's songs have as much relevance today as when he first sung them, if not more

Stevie G, *Rootz Underground*

# ONE LOVE



[www.bluemountainmusic.tv](http://www.bluemountainmusic.tv)



[www.bobmarley.com](http://www.bobmarley.com)

Three decades after God Save The Queen challenged the old guard, punk's music and influence show

# Punk: 30 years of blo

"For most of this generation," Malcolm McLaren pointed out recently, "punk is where pop culture begins."

As the svenlengi of the entire British punk scene, McLaren's view of the music's importance on the occasion of its 30th anniversary might be somewhat biased, but he is far from alone.

"It meant never getting a real job," says Alan McGee, who is currently running Popstones, but best-known as the man who discovered Oasis, pointing out that he latched onto punk the moment he heard the Sex Pistols' Anarchy In The UK, which he immediately bought, before getting his first taste of the music live at a Rezillos' gig. "They were totally awesome," he recalls fondly.

At the tail end of 1976, Anarchy limped into the lower reaches of the Top 40, establishing the Pistols as critics' darlings, but when God Save The Queen rocketed to number two in June 1977, Britain's punk explosion went supernova. "The song that changed my world was the Sex Pistols' God Save The Queen," recalls John Squire, who would shake up the music scene a decade later as guitarist with The Stone Roses.

In one sense, of course, punk rock was essentially the re-establishment of rock'n'roll's origi-

nal status quo. Just as the simple rhythms of Bo Diddley, the driving guitar riffs of Chuck Berry and the animal sexuality of Elvis Presley had blown away the cobwebs of sophisticated crooners and the complex arrangements of big band jazz, so punk became almost inevitable when overblown prog rock and navel-gazing early Seventies singer-songwriters lost touch with the raw emotional energy of youth.

Phil Collins of Genesis recalled his band's reaction to Anarchy, explaining how, "we played it over and over out of curiosity, and all we found was a lack of talent." The rising generation, however, saw punk in an entirely different light.

For John Squire's ex-bandmate Ian Brown, the Sex Pistols were, "the perfect band, they were like older brothers," while Jim Reid, later of The Jesus And Mary Chain, immediately realized that, "being in a successful band was possible, that anyone could do it. You didn't have to be like Jeff Beck or Eric Clapton - you could just pick up a guitar and within a month be playing music."

Although there is no denying that punk first found popular acceptance in the UK, its roots lay across the Atlantic in the days when Malcolm McLaren had been based in New York

We played Anarchy In The UK over and over out of curiosity, and all we found was a lack of talent

Phil Collins, Genesis



Career Opportunities: The Sex Pistols celebrates signing to EMI in 1976 (left)

## Celebrating a catalogue with attitude

In the 30 years since Never Mind The Bollocks... wreaked havoc on the nation's youth, many young punk devotees have become movers and shakers in the very industry the Sex Pistols shook to its foundations.

Understandably, they're now enthusiastically engaged in celebrating the anniversary of the music that helped forge their characters. EMI head of trade marketing John Willcox vividly recounts the night he was ejected unceremoniously from his first attempt to see a punk gig. "I was 17, stood at the back of Tiffany's in Coventry with my half of lager, when somebody spotted me and had me thrown out on my ear."

As the company at the heart of 1977's punk storm, EMI is in the vanguard of the anniversary charge with a four-month back catalogue initiative led by the TV-advertised release of its compilation Spirit of 77 - The Spirit of Punk.

"...Bollocks remains one of our biggest back catalogue items, so there's a deluxe edition of that in the pipeline," promises Willcox.

Having recently released remastered versions of Magazine's four albums Real Life, The Correct Use of Soap, Second-hand Daylight and Magic, Murder And The Weather, EMI Catalogue is also

preparing new editions of other punk/new wave gems including The Stranglers' Rattus Norvegicus, The Buzzcocks' Another Music In A Different Gitzhen, Love Bites and A Different Kind Of Tension and Blondie's Eat To The Beat.

Over at Sony BMG catalogue, marketing manager Will Nicol has been busy with the second stage of The Clash - The Singles project that saw the release of pre-emptively packaged CD and vinyl singles boxed sets last year. On June 4, the 19 singles will be brought together for a one-disc compilation featuring the same artwork and sleeve notes as the boxed sets.

"For me, The Clash are the most important band of their generation," enthuses Nicol. "They really meant it and that's why they are so important to so many young bands today."

The release is timed nicely to coincide with theatrical release of The Future Is Unwritten: Joe Strummer, directed by the former Clash frontman's old friend Julien Temple, whose previous work includes Sex Pistols' films The Great Rock 'n' Roll Swindle and The Fifth And The Rory.

"Punk continues to sell consistently well," confirms HMV product manager, music, Melanie Armstrong. "This anniversary is likely to generate increased interest

which should prompt a significant rise in sales. Obviously, we're trying to target the so-called 'fifty quid bloke', but you also sense that today's younger music fans who are into the likes of Enter Shikari will be receptive to punk if they get to discover it for themselves."

With what would have been his 50th birthday falling on May 10, there's also a significant number of Sid Vicious-related items out there. As well as Alan Parker's book Sid Vicious - No One Is Innocent (Orion, May 24), Momentum has just released a special edition DVD of Alex Cox's acclaimed biopic Sid & Nancy featuring a new hour-long documentary, Love Kills.

Sandwiched in between is The Vicious compaagnia is a CD of the legendary Vicious White Kids gig at London's Electric Ballroom in August 1978, featuring Sid on vocals, original Pistol Glen Matlock on bass, Rat Scabies of The Damned on drums, and Steve Nieve on guitar.

With such an array of product on offer and a wealth of contemporary bands keeping the punk spirit alive, serious punk collectors both old and new will doubtless be celebrating.



slow no sign of abating. *Johnny Black* looks at the legacy of a genre growing old disgracefully

# ood, sweat and leers



76 (60) evergreen punk act The Clash

## Punk continues to rock industry

The Members' frontman Nick Tesco looks back at the punk explosion and sees its powerful effect continuing to reverberate in the digital age.

It is frightening to think that, had I wrote this piece back in 1977, I would have been writing about the big band sound of 1947. Music hasn't changed as radically in the last 30 years as in the three post-war decades, but punk still seems to be the ghost at the feast.

When I started a band it happened fast, from claiming to have a band to turning up with a nascent line-up took all of a week - because we could. Prior to 1976, music seemed to be something that was made by a different breed. People spent years crafting their skill so they could noodle away for hours on guitars or keyboards without saying anything relevant to their fans. Then punk came along.

We were fresh, we were new and we really didn't give a fuck. There were no career plans, no business plans. We just did it. If you couldn't play anything, you sang;

if you couldn't do that, you made clothes or films or started record labels. We did this because in many respects it was year zero. There was nowhere to go to buy the clothes we wanted to wear, unless you had enough money to buy the ridiculously overpriced fat at Sex, so you had to make them. You found stuff in charity shops, threw paint on it, took in trousers and accessorised. Remember, this was a time you could get beaten up just for having short hair and no flares. It was a statement.

We soon realised that you didn't have to be old; that if you had even the barest glimmer of an idea, you could probably make it happen. Designers like Jamie Reid with the Pistols' artwork and Malcolm Garrett with Assorted Images changed the look of music. Julien Temple and Don Letts started making films, because they wanted to and they could. Sure, the initial wave soon broke on the beach and lumpen morono-punk took over but the idea lived on and, as technology increasingly democratised the creative process, with sequencers and



computers, the idea evolved.

The children of punk live on in the bands who strive to move forward. We're all entrepreneurs now, but when Geoff Travis started Rough Trade and the world of indie opened up before us, he was laying the foundations for the digital revolution we're in now.

Downloading is punk. The internet is punk. Why? Because you can make some music, put it out there and people can get it. Major labels are increasingly being seen for what they are: organisations that take money from creative people and give it to shiny-suited suits. More vehicles for pop artists, a direct line from Fabian to Scooch. You don't have to go to The Man for permission any more.

Laying the foundations: The Members onstage at the Reading Festival, 1978

and that was very out of fashion. That's why Johnny Rotten was so great; he was the first actual English rock and roll singer."

Once The Pistols cracked the dam, the rising flood was unstoppable. With every step they took, another significant convert was made. At their very first live gig, they impressed Stuart Goddard of headliners Bazooka Joe enough to convince him to re-invent himself as Adam Ant. When they played with popular pub rock band The 101'ers, guitarist Joe Strummer was in awe. "As soon as I saw them, I just knew," he said later. "It was something you just knew without bothering to think about."

By the time Strummer's next band, The Clash, released their eponymous debut album in April 1977, the punk tsunami was engulfing the nation with bands including The Damned, The Buzzcocks, Siouxsie & The Banshees, The Slits and Generation X, sustained by a growing raft of venues that were sympathetic to the music including London's 100 Club and The Roxy in Covent Garden.

An even more far-reaching illustration of punk's influence was the way in which more traditional bands flocked to associate themselves with the movement in hopes of surfing the wave

to success. The Stranglers and The Police were perhaps the best examples of bands which propelled themselves out of relative obscurity by adopting a superficial punk image and, in the end, built careers which were noticeably more enduring and profitable than most of the genuine punks ever managed. Bona fide British punk proved hard to export, but The Police became one of the most successful English bands in America during the Eighties.

The writer Alan Parker, punk's most assiduous chronicler, recalls, "I saw through the Police. I went to see them in Blackburn and halfway through Roxanne they'd drop into jazz riffs on the bass. I'd seen X-Ray Spex the night before and every song was three chords. I knew The Police were not the real thing."

Parker's newly-published book *Sid Vicious - No One Is Innocent*, draws on the close ties he forged over the years with punk's leading lights; ties that began when the Pistols changed his life. "When I was fifteen, I had a huge collection of Bowie, Bolan, Pink Floyd, then one day a kid came into the school record room, took Slade off the record player and put on God Save The Queen. He nearly got lynched."

For Parker though, a new era dawned. Attending every punk gig that came his way, he started

his own fanzine, then his own band, Teenage Warning, and still combines his acclaimed writing career with performing. "Punk's DIY ethic opened the door to millions who previously had no chance," he avers. "You can see its influence today in bands as diverse as The Libertines, Stereophonics and Lostprophets."

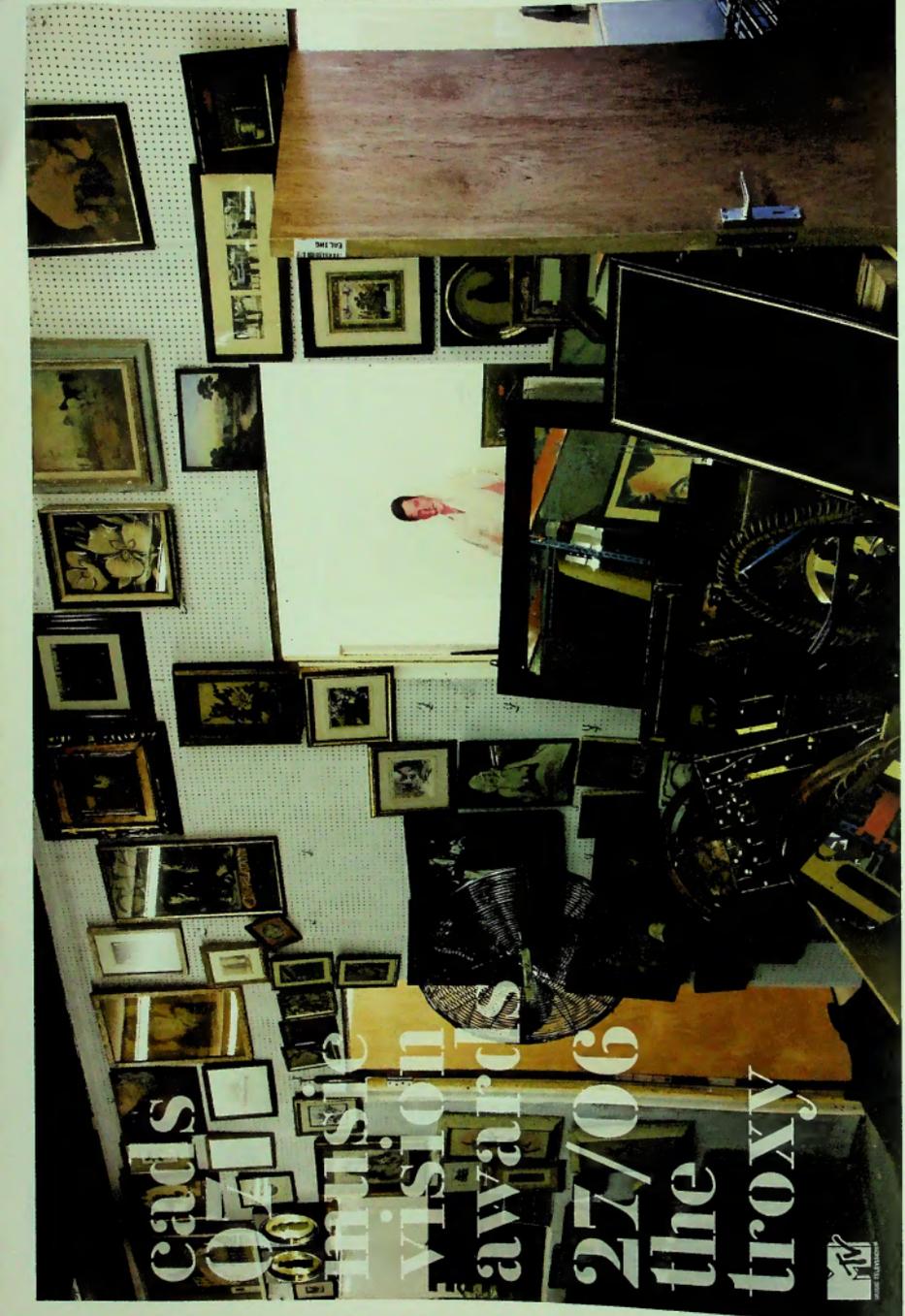
As Malcolm McLaren says, "Look anywhere, be it movie culture or graphic design, fashion or music - and you will find some element, some punkish idea. It's that important."



Sons of 1976: acts such as Lostprophets have taken punk's attitude into the 21st century

**The Sex Pistols were the perfect band; they were like older brothers**

Ian Brown



# CADs music vision awards 27/06 the troxy



The CADs in association with MTV - recognising the most creative work in the field of music video in music video, music DVD and music TV. To book your tickets visit [www.promonews.co.uk/cads07](http://www.promonews.co.uk/cads07) or call Kirsty on 0207 921 8264.

in association with



sponsored by



music, mail



presented by



Brought to you by



MTV

21

With a sprawling tangle of musicians, labels, promoters and websites to put spaghetti junction to shame, England's second city is at its most vital, writes *Chas De Whalley*

# The united state of Birmingham

The West Midlands can certainly wear its music credentials with pride.

From The Spencer Davis Group and The Move to Black Sabbath and Slade, from The Specials to UB40 and then from Duran Duran to the Fine Young Cannibals, the UK's second city has spawned some of the giants of British rock and pop over the last four decades of the 20th century.

The stars of Birmingham's ethnic communities such as Apache Indian, Punjabi MC and Patto Banton have continually added more than just eastern promise to the delights of dancefloors all over the country – not to mention the pop charts.

Like every other city in the UK, Birmingham has been keen to implement the kind of urban regeneration programme which is one of the legacies of Tony Blair's decade in Downing Street. As a result, the town centre has been stripped of much of the ugly concrete foisted on it by developers in the Sixties and Seventies, replaced with stunning new steel and glass structures.

But urban regeneration and renewal is about more than buildings, it is about people too. The buzzwords here are education and empowerment. So, if you want to see one people-centred scheme of which the city of Birmingham can be particularly proud, you have to go the internet.

Birminghammusic.com is a digital destination which offers a unique service not just to the thousands of rock and R&B performers and producers who are actively making music in the city, but to the hundreds of jazz and classical musicians who also help maintain Birmingham's tradition as one of the most vibrant music centres in Britain.

In what might be termed an online one-stop



Brum to feel the noise: (clockwise from above left) local talent Blakfish, Vijay Kalaria, G2 Pennies and Shimen J; (below left) Millionstars



shop, Birminghammusic.com is split into five genre categories: Asian, classical, jazz/folk, rock and urban. It offers each individual artist their own section where they can upload their own music and pictures, run a guestbook and post news of upcoming performances which are then folded into an already fully comprehensive list of what's on at nearly 200 West Midlands venues.

Tracks uploaded to the system can be accessed in either streamed or downloadable forms. Each is automatically forwarded to one of seven radio streams, which are made up of the five core genres plus a Main stream and a Heritage stream which features all the biggest names from Birmingham's illustrious past. Those tracks which register the most plays are subsequently compiled into a weekly Birminghammusic.com chart.

Visitors can also personalise their viewing options by using a genre control function

which collates and presents information in a preferred manner.

Last, but by no means least, Birminghammusic.com is a place for artists to make contact with, or seek out, others for advice or assistance. It serves as a source of information about the local music industry and includes half a dozen discrete databases with details of management, agents and record companies, as well as help on issues ranging from getting CDs printed to legal advice or how to go about learning an instrument.

"As far as we aware, there is nowhere else in the world where a site as comprehensive as this is focused purely on the music scene from one city," says Digital Birmingham development manager Sylvia Rowley, "and certainly no other where it doesn't cost musicians a penny to use."

Rowley's involvement in the project began in 2002, when she was charged by Birmingham

There is nowhere else in the world where a site is as focused purely on the music scene from one city  
Sylvia Rowley,  
Digital Birmingham

## Birmingham's thriving live scene

They say there are in excess of 2,000 rock bands alive and kicking in Birmingham. Of course, not all will venture far beyond Madhouse, Rich Bitch, Muthers, Fatback or any of the dozen other rehearsal studios which are spread across the city. But for those that do, there is absolutely no shortage of places to play - and no lack of local promoters prepared to nurture and develop the live potential of those who either show the most promise or attract the biggest audiences.

"I reckon there are probably 15 bands right now who could fill any of our better pub-sized venues," says The Barfly club promoter Paul Muller. He immediately rattles off names such as Onyxshive, Blackish, 62 Pennies, The Moscolos, Envy And Other Sins, Scarlet Harlots, Midas and, newly signed to Polydor, Spider Simpson, to illustrate his point. "And I don't just mean rock acts either. There are some Asian acts like DCS and Vilex (Korean) who are hugely popular too. You don't necessarily need to be a national name any more to draw crowds in Birmingham."

By pub-sized, Muller means the network of 100 to 250-capacity rooms such as The Flapper & Fiddin, The Jug Of Ale, The Hare & Hounds, Sanctuary, The Market Tavern and the Rainbow. Also on the list is the Barfly's own venue in Birmingham's new 'media village'

area of Digbeth, which serves as a hub for the annual three-day Gigbeth Festival (dubbed the most musically diverse in the country), scheduled for November this year.

Of course, they all keep the city's grassroots well watered. But beyond that they have solidified into a coherent structure which can now provide top talent with a recognisable career structure.

First rung on that ladder is often The Catapult Club, a 100-capacity venue upstairs at the Jug Of Ale in Moseley, a leafy suburb three miles from the city centre. Although only in his mid-thirties, Arthur Tapp has promoted shows there since 1992 and can number acts such as Oasis, Placebo, Super Furry Animals, The Verve, Travis, David Gray, Kasabian and Maximo Park among those out-of-town bands to whom he gave (sometimes support) gigs in their early days. More recently, regular appearances at the Jug have helped lay the foundations of national and international acclaim now enjoyed by Birmingham-based outfits Editors and The Twang.

"I used to get something like 20 jiffy bags a day from bands wanting gigs, so it could take weeks to sort out who was worth a gig," he says. "But since the advent of the internet, via MySpace and Birminghammusic.com, I can check them out within minutes and set up something immediately. It all helps to keep up the momentum".

Tapp looks back at an 18-month period in 1999 and 2000 when

Birmingham's music scene was in a lull for the annual three-day Quilts a week and had to resort to Quilts In Nights - where both tickets and drinks were priced at a pound each - to boost the crowds and buy the Catapult Club's reputation.

"Now between the Jug and the bigger Bar Academy, where I can move bands on to when they begin to get more popular, I'm promoting every night of the week," he says.

And although he often finds himself competing with the bigger London or Manchester-based promoters such as Metropolis or SJJM, Tapp has been known to shepherd some of his favourite acts further up the scale, through the Academy's 25,500-capacity room to Birmingham's Irish Centre, where nearly 750 people were packed in to see The Cooper Temple Clause in March this year.

Birmingham also boasts the main Academy Room as well as the National Exhibition Centre and National Indoor Arena, which regularly play host to the biggest international touring acts. But it is still the resurgence of a street-level music scene which most excites The Barfly's Muller.

"We've got everything here," he says. "Venues, music shops, independent record stores and, of course, new labels like Iron Man and Gotham."

"The more growth we get the better the infrastructure will become. There are no boundaries any more."



Shooting to stardom (top-bottom) The Twang and Editors are among a host of bands to play Birmingham's influential Catapult club recently

ham City Council to gauge the extent to which its creative industries might qualify for European Social Fund grants under a newly announced Equality programme. She soon realised that of all the categories recognised as "creative" by the Department of Culture, Media and Sport, music was easily one of the strongest and certainly ticked all the socio-economic and demographic boxes.

"Unfortunately, by its very nature, at least 60% of people involved in music are freelance and so, unlike manufacturing or engineering companies, they tend to slip below the radar when it comes to getting official government support," she continues. "Consequently, our initial task was to profile exactly who was out there and what they believed their needs might be."

And so began an 18-month consultative process in which a "committee" of nearly 160 representatives from each of Birmingham's musical communities met on a regular basis to discuss and define the best way forward. Regular committee members ranged from high-profile performers such as UB40 and reggae star Patto Banton, to the City Of Birmingham Symphony Orchestra (CBSO) as well as individual musicians and grassroots operators like rehearsal studio managers and local club promoters.

"What was identified almost immediately was a lack of infrastructure which would enable musicians to distribute their product to the public," Rowley continues. "And that wasn't just a complaint from young bands

and artists making music in their bedrooms. Patto told us that he is bigger in Brazil than in Birmingham and when he plays a show in Hawaii it can be heard on the radio the next day. That could never happen here. Local radio playing local music just doesn't exist in Birmingham. So that was a key component every body agreed about from the start."

Further refining the offer by a "reveal and review" process and then, subsequently, writing the bid that secured funding of some £3m for a three-year period from Equality were, if anything, the easiest parts of the project. Quite another was finding a local commercial partner who could not only provide the required levels of private investment but also be capable of designing and developing a dynamic interactive resource that would deliver the goods for a youthful audience who might be otherwise suspicious of a site which carries local authority branding.

Step forward Clevercherry.com, a Birmingham-based web design company headed up by Ian Allen, a former musician, songwriter and band manager with major label marketing connections.

While he believes that it was precisely Clevercherry's music industry acumen that won it the contract when it was put out to tender in 2004, Allen is also a man on a mission. He, Birminghammusic.com as more than just a means to reinvestigate the Birmingham scene. He also believes that it will serve to rejuvenate what experience tells him is the tired and tawdry image the city and its musicians

have among the all-important London-based A&R fraternity.

"We want Birminghammusic.com to be a portal into everything that's happening in the city," he says. "So, if an A&R person gets the word on a band from Birmingham, they only have to access the site and listen to them. In a couple of months time, they'll be able to see video too. And if they like what they hear they can find out when and where the band is playing next."

Allen concedes that the underlying rationale of Birminghammusic.com is not to find tomorrow's hit bands today.

"The idea is very much to educate and empower the more disadvantaged sectors of society and to improve their employment perspectives. But that obviously includes those kids making music at home, who previously never had access to the media at large nor any kind of understanding of how to go about getting it. We are there for them, whether they're into rock or urban or bhanga or jazz or classical music."

We are under no illusion that all of them will either deserve or get record deals. But if they only get gigs that they might not have got before or have their tracks heard by people other than their immediate friends, then those are good news stories in themselves. Eighteen months ago you would have found The Twang up there on the site and there are plenty of great new acts there now who are bound to get somewhere."

Roy Davis, director of Madhouse, one of

The whole scene has changed over the last couple of years. Kids are playing instruments again...we're getting bands who are as young as boys you'd see on 11 and 12  
Roy Davis, Madhouse Studios

Birmingham's leading rehearsal and demo studios, and another of Birminghammusic.com's early consultants, estimates that at least 2,000 active rock bands are probably operating within the city's boundaries.

"The whole scene has changed over the last couple of years. Kids are playing instruments again and we're getting bands coming through the studio who are as young as 11 and 12," he enthuses.

At the other end of the age spectrum, Davis reports on a competition run in 2006 by local musical instrument store Sound Control to find the best jamming band made up of the 40- and 50-year-old fathers of their younger customers. On a more serious note, he also believes that the impact of Birminghammusic.com has also reverberated around the city's wider business community.

"Banks and breweries are much more confident about backing music ventures like the 400-capacity club that we're building next door," he says. "That would have been impossible a few years ago."

Davis, who used to play bass in New Wave Of British Heavy Metal band Shy in the Eighties, led a 20-strong contingent of West Midlands independent label owners to Midem last year and has not been slow to recognise the synergies between music's educational and more commercial sectors. As such, Madhouse has forged valuable links with a range of local schools and further education colleges to provide facilities for training sessions and RockSchool examinations. Among these is MAS Records, Kidderminster College's Robert Plant-sponsored label.

"Not only does that mean we're busy during weekdays, but the same kids come back in the evenings or weekends with their own bands. That creates the sort of steady cashflow you need to maintain a quality service. So everybody wins."

Surprisingly though, it appears that the city's Asian music community is the one which has benefited the most from Birminghammusic.com. Sylvia Rowley asserts that the site's bhanga radio channel not only attracts more listeners than any of the others, but has helped identify a demand for a new recording studio, specifically geared to recording the big (eight- and nine-piece) live bands that the genre demands. Tentatively called the Vox Box, this is currently under construction.

According to Resce Nagra, director of leading Birmingham promotion and production company The R33ce Group, there will be no shortage of Asian musicians ready to use it.



## Clevercherry.com: a design for life

Situated in a former fountain pen factory in Birmingham's old Jewelry quarter, Clevercherry.com knows a thing or two about signing on the dotted line. This state-of-the-art web design company was formed in 1999 by Ian Allen, who had spent the best part of the previous 20 years in the music business, first as a musician and songwriter before branching into artist management to represent acts such as Eastenders' singing star Sean Maguire and, in partnership with Simon Fuller, pop acts Next Of Kin and 21st Century Girls.

On jumping the musical ship, Allen was quick to parlay his existing relationships with execs at EMI and Warner Music to secure an initial series of valuable site-building contracts. Fast forward eight years and the ever-increasing clevercherry client portfolio still includes Warner Jazz.co.uk and Warnernmusic.com alongside half a dozen other music-focused web projects for clients ranging from Eric Clapton and Brian Eno to online indie label Deep Blue Records, the Frequency Media PR group, DJ Scott Bond's Wildchild, trance events and top session musicians such as Jamie Little and Karl Brazil.

It is clear, however, that Birminghammusic.com is one of the closest to Allen's heart. "We weren't just commissioned to build the site, which was exciting enough, but we were charged with managing and developing the services too," says Allen. "There were scores of technical, logistical and legal issues which needed to be sorted before we could go online. Since we launched officially in September 2005, we have been continually

refining and improving functionality to the point where it's really easy to use; whether you want to upload your own music, listen to somebody else's or just access the huge amount of information

we've got up there. We average something like 1.5m hits a month, so we reckon we must be doing something right."

To maintain the highest possible public profile in Birmingham and the surrounding area, Clevercherry promotion teams have been regularly out in force at local music and arts festivals over the last 18 months. June 2007 will also see the initiation of a series of fortnightly Birmingham.com-branded events at The Barfly, which will give valuable showcases to new bands from right across the style spectrum - from rock, folk, jazz and beyond.

Under the terms of Clevercherry's partnership with the European Social Fund's Equalising Programme, the company must contribute financially to the day-to-day running costs of the site. These, says Allen, are minimal given the skills of his 14-strong team of web wizards.



"Now that it's all properly set up, it really only takes one person to maintain it on a daily basis," he continues.

This partly explains why Allen has resisted any temptation to recruit advertisers or sponsors.

However, while committed to the ethos of education and empowerment and as convinced as ever that the site should be free to users, Allen is still very much a businessman with an eye to the future.

"The intellectual property right in the design of the site is ours," he explains. "So we can roll it out into other cities in the UK and Europe if we want. I'm already talking to a couple of possible customers."

In a world where major IT projects are too often fraught with danger, Birminghammusic.com would seem to be a real success story.



**We average something like 1.5m hits a month, so we must be doing something right**

Ian Allen, Clevercherry

ally listen to Asian music."

City of Birmingham Symphony Orchestra CEO Stephen Maddock, an early champion of the Birminghammusic.com project, underlines the point.

"The same trends which you see in pop are happening in classical music," he says. "The internet means that orchestras and soloists alike are increasingly taking control of their own output and are less supplicant to big record companies."

"The downside for an organisation like the CBSO is the extra cost involved in achieving the profile we need in a crowded media market. You're only ever preaching to the converted with your own web presence. The beauty of a gateway like Birminghammusic.com is that it not only brings together a powerful set of artists who are much greater than the sum of their parts, but it encourages consumers to graze between genres and so raises awareness for everybody."

"It's getting to the point where Birmingham is to bhanga what Nashville is to country music," he says. "Not only do we have at least a dozen great live bands who can absolutely ram anywhere they play, but we also have big names like Sukhinder Shinda, Dr Zeus and Jazzy B, who either live here or base themselves here for most of the year. So, if you're a musician from India and you want to come to the UK to make an album, then Birmingham is absolutely the only place to be."

Even as the sounds of traditional bhanga instruments like tumbi, dabra and dhokli now regularly infuse modern British urban releases, so, says Nagra, interest and demand for all the musical styles derived from the Indian sub-continent is growing by leaps and bounds.

"The great thing about Birminghammusic.com isn't just the way that it gives people an opportunity to get their tracks heard, but it attracts a wide audience that wouldn't nor-

The Nashville of bhanga music: guitarists such as Sukhinder Shinda (left) can command full houses in Birmingham venues

Music Week highlights nine Birmingham buzz acts threatening to make the break from local heroes into the nation's consciousness, as featured on this issue's free CD

# Music coming from beyond the Bullring

## 1. Liner – Money

With their latest single Money, Liner have delivered a punchy rock song with strong first-listen appeal and one that should have no trouble ensuring the band a footing with specialist radio and media. The band has found early support from *NME*, who called them "charismatic", and Media Assistant, who said of the band's live show, "Watching Liner is something of a religious experience." LA publisher Second Spring Music recently signed the band to a worldwide publishing deal and they have enjoyed airplay from Radio One and Xfm.

[www.myspace.com/linerband](http://www.myspace.com/linerband)

## 2. Sunset Cinema Club – Bus Stop Girl

Championed by Radio One's Huw Stephens, Sunset Cinema Club possess the kind of urgency all too often missing in today's bands. Drawing references to Hot Club De Paris, theirs is a warts-and-all sound with a rich, clean guitar providing the backdrop to quirky lead vocal. A radio session with John Kennedy is on the schedule for this week (May 22) and they have

already found support from the *NME*'s James Jam. Fans can currently listen to 14 of the band's demos on their official website.

[www.sunsetcinemaclub.co.uk](http://www.sunsetcinemaclub.co.uk)

## 3. Johnny Foreigner – Sofacore

Local trio Johnny Foreigner write songs with a joyous, unbridled appeal that are as charming for their noisy, dirty sound as for their melody. Loved by *The Fly* and building a following in their home town, the band released their debut single toward the end of 2006 and are currently performing extensive national live dates through to the end of June.

[www.myspace.com/johnnyforeigner](http://www.myspace.com/johnnyforeigner)

## 4. 35 Seconds – Dinosaur

*NME* called 35 Seconds "the future of rock"; Xfm's John Kennedy called them "an extremely exciting new band" and Steve Lamacz said, "I'm gonna keep this because there's something here. So do me a favour: if you like it a little bit, listen to it again later." They are a hard-rocking five-piece, who write songs

that could reach decent-sized audiences.

[www.35seconds.co.uk](http://www.35seconds.co.uk)

## 5. Code Red Click – Get Them Knees Up

Code Red Click received their first airplay via Birmingham's pirate radio stations and worked their way forward from there, eventually promoting their own gigs that would draw up to 250 people at a time. Consisting of six members, their sound is a mishmash of funky horn sections, hip-hop beats and a distinctly mainstream sensibility. The band are currently signed to small independent record label Morphic Sounds.

## 6. Vijay Kishore – Hold Me Tight

Vijay Kishore is a singer/songwriter whose reputation is steadily building with every gig he plays. Signed to Zomba Music Publishing in March, his

music has been likened to everyone from Jeff Buckley and Thom Yorke to PJ Harvey and Freddie Mercury.

He has supported the likes of Ray Davies, Nizlopi, Sebastien Tellier, Blackout, Karine Polwart and Keshu White and made his Irish debut this month, performing at a Jeff Buckley tribute event.

[www.myspace.com/vijaykishore](http://www.myspace.com/vijaykishore)

## 7. Shimm1 – Up Your Game

In his relatively short musical career, Shimm1's talents have taken him on the road with the likes of Daniel Bedingfield and Romeo, while he has performed at Blackburn Rovers Football Club as part of the Feel The Noise tour. In 2003 he appeared on ITV as part of the *Xposure* TV show and in 2004, was profiled on Music Uncovered. Shimm1 is signed to independent label Zygo Battalion and plans to release a new album. [www.myspace.com/adaycalledesire](http://www.myspace.com/adaycalledesire)

Whatever, this year.

[www.myspace.com/shimm1](http://www.myspace.com/shimm1)

## 8. themillionstars – A Quiet Life

Themillionstars are Rose and Mal Moore, a husband-and-wife team who, drawing on their classical training, craft songs that haunt and uplift in equal measure. Currently unsigned, the band count Imogen Heap, Devendra Banhart and Joanna Newsom among their influences.

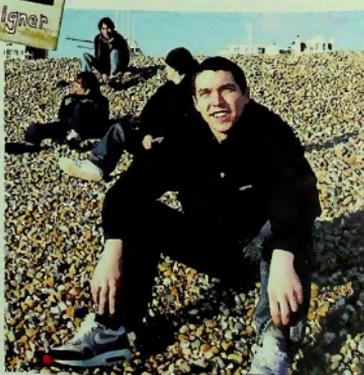
[www.myspace.com/themillionstars](http://www.myspace.com/themillionstars)

## 9. A Day Called Desire – City Of The Dead

A Day Called Desire have a strong local following and have enjoyed glowing reviews from *Kerrang!*, *Metal Hammer*, *Subba-Culture* and *Hard Rock House* to name but a few. Delivering their buzzsaw-flavoured punk songs with an unavoidable urgency, the band will be showcasing their talents across the country with live dates through June and July and are well worth checking out.

[www.myspace.com/adaycalledesire](http://www.myspace.com/adaycalledesire)

Birmingham united: (l-r) Day Called Desire, Johnny Foreigner and Liner



# Club Charts 26.05.07

## The Upfront Club Top 40

Rank	Artist	Track	Label
1	<b>RICHARD GREY</b>	<b>WARRIED BASS</b>	WARRIED BASS
2	<b>BUZZ JUNKIES FEAT. ELSA</b>	<b>DO NOT MESS WITH MY MAN</b>	WARRIED BASS
3	<b>YOUNG JINXES</b>	<b>FEEL GO! 100</b>	WARRIED BASS
4	<b>SUNBEACZ FEAT. ANDREA</b>	<b>BITTON COUNTING DOWN THE DAYS</b>	WARRIED BASS
5	<b>CORRELLI VS. LISA</b>	<b>MARIE EXPERIENCE KEEP ON JUMPIN'</b>	WARRIED BASS
6	<b>SIMPLY RED</b>	<b>SLAY</b>	WARRIED BASS
7	<b>DON DIABLO</b>	<b>BLOND</b>	WARRIED BASS
8	<b>THE EGG</b>	<b>NOTHING</b>	WARRIED BASS
9	<b>CHRIS LAKE FEAT. EMMA HEWITT</b>	<b>CARRY ME AWAY</b>	WARRIED BASS
10	<b>MIGHTY DUB KATZ</b>	<b>MAGIC CARPET RIDE 07</b>	WARRIED BASS
11	<b>ETHERBOX</b>	<b>SOMETHING DIFFERENT TO SAY</b>	WARRIED BASS
12	<b>TORSDÄNK</b>	<b>GO THE HOLE</b>	WARRIED BASS
13	<b>GAREN STEFANI</b>	<b>4 IN THE MORNING</b>	WARRIED BASS
14	<b>ARMAND VAN HELDEN</b>	<b>NVC BEAT</b>	WARRIED BASS
15	<b>SOPHIE ELIS</b>	<b>BEXTON ME &amp; MY IMAGINATION</b>	WARRIED BASS
16	<b>I AM FINN HARO</b>	<b>FEEL THE BEAT</b>	WARRIED BASS
17	<b>CALVIN HARRIS</b>	<b>THE GIRLS</b>	WARRIED BASS
18	<b>JUDO ANYTHING</b>	<b>WARRIED BASS</b>	WARRIED BASS
19	<b>SOULSERGER FEAT. KATE SMITH</b>	<b>PARTY FOR THE WEEKEND</b>	WARRIED BASS
20	<b>THE ASSOLUTE FEAT. SUZANNE PALMER</b>	<b>THERE WILL COME A DAY</b>	WARRIED BASS

Rank	Artist	Track	Label
21	<b>AVY CAY</b>	<b>THE ROCK STEADY CREW HEY YOU</b>	WARRIED BASS
22	<b>MULTA BIENA</b>	<b>REAL GIRL</b>	WARRIED BASS
23	<b>ALIBI VS. ROCKFELLER</b>	<b>SEXUAL HEALING</b>	WARRIED BASS
24	<b>DYVADO</b>	<b>SUGAR (SWEET THING)</b>	WARRIED BASS
25	<b>LEKIDU</b>	<b>MAMA ABE CALLED</b>	WARRIED BASS
26	<b>HOT 22 FEAT. ANJIE ZE</b>	<b>JUST FRIENDS</b>	WARRIED BASS
27	<b>TIGA YOU</b>	<b>GONNA WANT ME</b>	WARRIED BASS
28	<b>SPEKTRUM</b>	<b>KINDA NEW</b>	WARRIED BASS
29	<b>THE SUGARMAN VS. HARRY DEAN STANTON</b>	<b>THE RIDDLE</b>	WARRIED BASS
30	<b>MICHAEL GRAY FEAT. STEVE EDWARDS</b>	<b>SOMEWHERE BEYOND</b>	WARRIED BASS
31	<b>TIM DELUXE FEAT. SIMON FRANKS</b>	<b>LET THE BEATS ROLL</b>	WARRIED BASS
32	<b>D. RAMIREZ</b>	<b>LA DISCOTEK</b>	WARRIED BASS
33	<b>KIDRO FEAT. DOUBLE EXPOSURE</b>	<b>MIX OF THE LOVE</b>	WARRIED BASS
34	<b>THE SHAPESHIFTERS</b>	<b>IN FISHER</b>	WARRIED BASS
35	<b>BOB SIMOLA &amp; COTIE B</b>	<b>FEAT. CAROL PINE &amp; DOOLANNA</b>	<b>SOUND OF FREEDOM</b>
36	<b>FOURZEAL</b>	<b>LOVE MUSIC</b>	WARRIED BASS
37	<b>GONZALEZ</b>	<b>FEAT. STUSH GET DOWN</b>	WARRIED BASS
38	<b>HERSE</b>	<b>HELL IN ME</b>	WARRIED BASS
39	<b>JUST JACK</b>	<b>WITCHES BLACK</b>	WARRIED BASS
40	<b>THE ASSOLUTE FEAT. SUZANNE PALMER</b>	<b>THERE WILL COME A DAY</b>	WARRIED BASS

### TOP 10 UPFRONT CLUB BREAKERS

- FRUIT MACHINE** **COULD BE THE OSCO**
- FRISK & CHRIS** **COULDN'T GET ENOUGH**
- BASS INC. FEAT. CALVERTON** **CHAMPION FATHI**
- WAVAN VS. SAKA & GIGI** **FANT DILATY** **STRIBOZEN**

# THE PLAYLIST



Richard Grey: new Upfront Club number one  
Arniee: Bass control atop the Urban Chart

## Grey's bass hits the spot

Contributing elements of *Soft Cells*'s *Tainted Love* – including Marc Almond's vocals – and *Double 99's* *Ridgrove*, **Richard Grey's** *Warped Bass* is the new number one on the Upfront Club Chart.

Frenchman Grey's unique bassline house track is due for release on June 4 – the very same day as Marc Almond's releases his new album *Stardom Road*, his first since his near-fatal car accident in 2004.

*Warped Bass* topped our very own *Club Chart* in March and has been getting support from Pete Tong, Jo Wiley, Zane Lowe, David Guetta, Herd & Fitz, The Hoxton Whores and Mark Moore to name but a few.

**The Buzz Junkies**: Dort Mess With My Man finished as runner-up to *Warped Bass* on the Upfront Chart, where it trailed by 78%, but the two records finish up the other way round on the Commercial Pop Chart, where *The Buzz Junkies'* margin of victory is a slightly more convincing 96%.

*Dort Mess With My Man* is a cover of the *Lung Pain* song which was a major club hit, and also reached number 20 on the OCC sales chart in 2000, selling more than 32,000 copies.

**The Buzz Junkies'** funky house cover features vocals by Elisha and comes in many guises: *The All Around The World* label. It is the second version of the song to chart in a month – a slightly harder version by *Lo-Vee* was mailed in limited numbers in April and managed a number 71 peak on the extended version of the Upfront Club Chart, a triumph before the *Buzz Junkies* cover charted.

Finally, after achieving the longest residency atop the Urban Club Chart for two years, Give It To Me by *Yimbanda* is dethroned. Number one for ten weeks in a row, it falls to number three, while *Amerie's* *Love Control* does just that, moving 11% ahead at the top. The track, which samples *Davy D* and *John Oates* – You Make My Dreams, is a rare success for *R&B* on the Urban Chart, which is increasingly dominated by hip-hop.

*Love Control* has already peaked at number 10 on the OCC sales chart but was a more modest hit in America, reaching number 66 on the *R&B/Hip-Hop* chart in Billboard last December, while falling short of the Hot 100.

### COMMERCIAL POP TOP 30

- THE WIZARD** **SHAZAM!**
- BUZZ JUNKIES FEAT. ELSA** **DO NOT MESS WITH MY MAN**
- RICHARD GREY** **WARPED BASS**
- AMERIE** **LOVE CONTROL**



Produced in co-operation with the BPI  
and EMI, based on a sample of more  
than 100 radio stations.  
©The Official UK Charts Company 2007

THE OFFICIAL  
UK CHARTS

As used by Radio One

# MUSICWEEK

## The Official UK Charts 26.05.07

### SINGLES

1	RIRIHANNA FEAT JAY-Z UMBRELLA	Def Jam
2	19 MAROON 5 MAKES ME WONDER	Atlantic/Pop
3	2 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
4	17 SNOW PATROL SIGNAL FIRE	Polydor/Pop
5	13 HELLOGOODBYE HERE (IN YOUR ARMS)	One Two
6	4 GYM CLASS HEROES CUPIID'S CHOKEHOLD	Atlantic
7	3 AKON DON'T MATTER	Universal
8	5 SCOOCH FLYING THE FLAG (FOR YOU)	Warner Brothers
9	7 TIMBALAND/FURTTADO/TIMBERLAKE GIVE IT TO ME	Interscope
10	6 BOOTY LUV SHINE	RedOne
11	4 MOTYVA BUENA REAL GIRL	Forest & Buskwy
12	6 LINKIN PARK WHAT I'VE DONE	Warner Brothers
13	12 NE-YO BECAUSE OF YOU	Def Jam
14	9 AVRIL LAVIGNE GIRLFRIEND	Arista
15	10 AMERIE TAKE CONTROL	Columbia
16	8 IMANIC STREET PREACHERS YOUR LOVE ALONE...	Columbia
17	4 THE CRIBS MEN'S NEEDS	Wetika
18	13 MIKA LOVE TODAY	Casablanca/Island
19	72 BIFFY CYRO LIVING IS A PROBLEM BECAUSE...	Warner Brothers
20	1 MCFLY BABY'S COMING BACK/TRANSYLVANIA	Island/UK Island
21	15 JAMIE T SHEILA	Virgin

### ALBUMS

1	LINKIN PARK MINUTES TO MIDNIGHT	Warner Brothers
2	4 RUFUS WAINWRIGHT RELEASE THE STARS	Geffin
3	6 FUNERAL FOR A FRIEND TALES DON'T TELL THEMSELVES	Atlantic
4	1 ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Domino
5	3 MICHAEL BUBLE CALL ME IRRESPONSIBLE	Reprise
6	5 AMY WINEHOUSE BACK TO BLACK	Island
7	6 MIKA LIFE IN CARBOON MOTION	Casablanca/Island
8	4 TRAVIS THE BOY WITH NO NAME	Independent
9	7 JOE COCKER HYMN FOR MY SOUL	Epic
10	2 IMANIC STREET PREACHERS SEND AWAY THE TIGERS	Columbia
11	9 MARK RONSON VERSION	Columbia
12	11 CASCADO EVERY TIME WE TOUGH	All Around The World
13	15 KAISER CHIEFS YOURS TRULY ANGRY MOB	B Unique/Pop
14	6 MCFLY MOTION IN THE OCEAN	Island
15	14 NELLY FURTADO LOOSE	Geffin
16	12 NE-YO BECAUSE OF YOU	Def Jam
17	4 AMERIE BECAUSE I LOVE IT	Columbia
18	8 BEVERLY KNIGHT MUSIC CITY SOUL	Parlophone
19	13 AVRIL LAVIGNE THE BEST DAMN THING	BMG
20	17 AKON KONVICTED	Universal
21	16 THE FRAY HOW TO SAVE A LIFE	Epic



INVERNES  
SCOTLAND  
2 10 JUNE 2007  
SHOWCASE DATES  
7 & 8 JUNE 2007

WWW.GOEVENTS.INFO

20	1	MCFELY BABY'S COMING BACK/TREASURY	Island/Island
21	15	JAMIE T SHEILA	Virgin
22	14	MARK RONSON FEAT. D MERRIWEATHER STOP ME	Columbia
23	23	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	Reprise
24	21	JUJU ANYTHING	Mercury
25	18	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
26	23	THE FRAY HOW TO SAVE A LIFE	Epic
27	29	KAISER CHIEFS RUBY	818 Only/Def Jam
28	28	VERKA SERDUCHKA DANCING LASHA TUMBAI	Dun It
29	34	NELLY FURTADO SAY IT RIGHT	Capitol
30	20	GROOVE ARMADA FEAT. STUSH GET DOWN	Columbia
31	16	FUNERAL FOR A FRIEND INTO OBLIVION (REUNION)	Atlantic
32	31	THE ENERGY AWAY FROM HERE	Various Artists
33	27	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Jive
34	32	MIKA GRACE KELLY	Columbia/Universal
35	26	FALL OUT BOY THINKS FR TH MIMRS	Mercury
36	24	ALEX GAUDINO FEAT. C WATERS DESTINATION CALABRIA	Island
37	22	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES/PURGENT	Interscope
38	30	FERGIE GLAMOROUS	AMM
39	27	CSS LET'S MAKE LOVE AND LISTEN TO DEATH FROM	Sir
40	28	TRAVIS CLOSER	Independiente

20	17	AKON KONVICTED	Universal
21	16	THE FRAY HOW TO SAVE A LIFE	Epic
22	10	GROOVE ARMADA SOUNDBOY ROCK	Columbia
23	23	MEGADETH UNITED ABOMINATIONS	Reprise
24	24	THE MACCABEES COLOUR IT IN	Fox/Polygram
25	24	PINK 'T M NOT DEAD	LaFace
26	21	TAKE THAT BEAUTIFUL WORLD	Polygram
27	30	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jive
28	7	BJORK VOLTA	Oce/Universal
29	30	JAMIE T PANIC PREVENTION	Virgin
30	20	FALL OUT BOY INFINITY ON HIGH	Mercury
31	22	DOLLY PARTON THE VERY BEST OF	Sony BMG
32	31	SWAY PATROL EYES OPEN	Flores
33	18	KINGS OF LEON BECAUSE OF THE TIMES	Headline/Dune
34	26	BEYONCÉ D'DAY	Columbia
35	23	KATHERINE JENKINS SERENADE	U2
36	29	TIMBALAND SHOCK VALUE	Interscope
37	32	LILY ALLEN ALRIGHT, STILL	Asylum
38	23	SIMPLY RED STAY	Sonygram
39	24	WILCO SKY BLUE SKY	Mercury
40	28	BUCKS FIZZ THE VERY BEST OF	Sony BMG

COMPILATIONS

1	MASSIVE R&B - SPRING COLLECTION 2007	Universal/Epic
2	NOW THAT'S WHAT I CALL MUSIC 66	EMI/Virgin/Universal
3	JUST GREAT SONGS	EMI/SONY BMG
4	THE BEST DISCO IN TOWN	Universal TV
5	CLASSIC FM AT THE MOVIES - THE SEQUEL	Classical FM
6	FLOORFILLERS ANTHEMS	UMI/UMATV
7	POP HITS - CLASS OF 2007	EMI/Universal
8	DANCEMIX - SUMMER ANTHEMS	Mystery Of Sound
9	HIGH SCHOOL MUSICAL	Real Gone
10	5 BIG NIGHT OUT	Universal TV
11	FUNKY HOUSE SESSIONS 07	Mystery Of Sound
12	101 SIXTIES HITS	EMI/Virgin
13	HANNAH MONTANA	Walt Disney
14	GOODSKITCHEN - ELECTRIC	New Star
15	ESSENTIAL SONGS - SPRING COLLECTION	Universal TV
16	EUROVISION SONG CONTEST - HELSINKI 2007	ORF
17	12 PLAY IT LOUD	Universal TV
18	FLOORFILLERS - CLUB CLASSICS	UMI/UMATV
19	15 101.80S HITS	EMI/Virgin
20	11 PUT YOUR HANDS UP 2	Mystery Of Sound

FORTHCOMING

KEY SINGLES RELEASES	EDWARDS SMOKERS OUTSIDE THE HOSPITAL	JUNE 11
	DOORS/COLUMBIA	
	FRATELLI DIE BLACKN BLUE EYES	JUNE 11
	ISLAND	
	LET'S GO BASK HARD	JUNE 11
	THEA TRINIDAD	
	KELLY ROWLAND LUCY IN THE SKY	JUNE 11
	WHITE STRIPES ROCKY THUMP	JUNE 11
	ARCANE FIRE IN PENITENT MESSIAH	JUNE 4
	BOB SINCLAIR SOUND OF FREEDOM	JUNE 4
	DEFEATED	JUNE 4
	CHEMICAL BROTHERS 10 IT AGAIN/VEGAS	JUNE 4
	THE DAY (GUY) NY HEAD CASE/CRIS	JUNE 4
	THE LOU LORIS/SYSTEM ALL MY FRIENDS/DRAVON	JUNE 4
	MULTA BIENA REAL GIRL/UNIVERSAL/J&J	MAY 28
	SCISSOR SISTERS KISS YOU OFF/FAVOUR	MAY 28
	TO THE RADIO	MAY 28
KEY ALBUMS RELEASES	BEASTIE BOYS THE MIX-UP/PROPHOPIE	JUNE 25
	EDWARDS AN END HAS A START/COLUMBIA	JUNE 25
	ANDREA CORR TEN FEET HIGH/ATLANTIC	JUNE 18
	CHEMICAL BROTHERS WE ARE THE NIGHT	JUNE 18
	THE WHITE STRIPES ROCKY THUMP	JUNE 11
	BON JOVI LOST HIGHWAY/MERCURY	JUNE 11
	QUEENS OF THE STONE AGE ERA VOLGARIS	JUNE 11
	DITZEE RASCAL MATRIS AND ENGLISH/VAL	JUNE 4
	MULTA BIENA REAL GIRL/ISLAND	JUNE 4
	THE DAY (GUY) NY HEAD CASE/CRIS	JUNE 4
	CHRIS CORNELL CASHY ON POWDER	MAY 28
	R KELLY DOUBLE UP/RC	MAY 28
	THE PIGEON DETECTIVES WAIT FOR ME/DANCE	MAY 28



RIHANNA: STRAIGHT IN AT NUMBER ONE



LINKIN PARK: AT THE CHART'S SUMMIT

3. UNCLE TUCKER'S WAGON / JAY-Z, UR5000  
4. AMBER: LOVE CONTROL  
5. JAY-Z: DESTINY FUELED MY SOUL  
6. AMBER: PHOTO MIRROR, MIRROR, MIRROR  
7. JAY-Z: GATE TO HELL  
8. ALTY: GATE TO HELL  
9. LITTLE MISS BOOPAY: GATE TO HELL  
10. MORTAL KOMBAT: WASH YOUR MOUTH  
11. MORTAL KOMBAT: WASH YOUR MOUTH

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Track	Label
1	ALTY	WASH YOUR MOUTH	Mercury
2	JAY-Z	DESTINY FUELED MY SOUL	Roc-A-Fella
3	UNCLE TUCKER'S WAGON	JAY-Z, UR5000	Mercury
4	AMBER	LOVE CONTROL	Mercury
5	JAY-Z	GATE TO HELL	Roc-A-Fella
6	ALTY	GATE TO HELL	Mercury
7	LITTLE MISS BOOPAY	GATE TO HELL	Mercury
8	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
9	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
10	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
11	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
12	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
13	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
14	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
15	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
16	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
17	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
18	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
19	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
20	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury

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

**EUROSOLUTION - THE #1 COMMERCIAL CLUB PROMOTIONS COMPANY**

WORKING ON THE LINES OF - BERONCE & SHAWDRA, TIMBALAND, GWEN STEFANI, NILEY FURUNDO, MARCOON 5, JUSTIN TIMBERLAKE, TAKE THAT, RHIANNA, SCOOBY AMBER, KELLY ROWLAND AND CARLA PINK. SCORPIE ELLIS, BERTON BOSSNICK, AN CASCAIDA, MARYA BURMAN, NEWJO, SEVENS, HALLI STONERBORG, BUZZY JUNGLES, BEYONCÉ, HILD COOPER, BRYE, JODAN AND MANY MORE HUGE HITS!

WHY GO WITH ANYONE ELSE?  
SO FOR ALL YOUR COMMERCIAL CLUB PROMOTION CONTACT OUR FRIENDLY STAFF -  
[CRAIG@MUSIC-HOUSE.CO.UK](mailto:CRAIG@MUSIC-HOUSE.CO.UK)  
OR 020 8563 3923

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	Label
1	SMURFAC	DOWN TOWN THE DANKS	Mercury
2	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury
3	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury
4	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury
5	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury
6	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury
7	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury
8	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury
9	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury
10	REBECCA AND THE KAWIGS	HEAVENLY GIFT (GAYLOR) OF THE WIND	Mercury

**URBAN TOP 30**

Rank	Artist	Track	Label
1	AMBER	LOVE CONTROL	Mercury
2	JAY-Z	DESTINY FUELED MY SOUL	Roc-A-Fella
3	UNCLE TUCKER'S WAGON	JAY-Z, UR5000	Mercury
4	AMBER	LOVE CONTROL	Mercury
5	JAY-Z	GATE TO HELL	Roc-A-Fella
6	ALTY	GATE TO HELL	Mercury
7	LITTLE MISS BOOPAY	GATE TO HELL	Mercury
8	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
9	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury
10	MORTAL KOMBAT	WASH YOUR MOUTH	Mercury

**VIDEO PROMOTION**

Want your visuals to be seen week in, week out in clubs & bars up and down the UK? If so **VIDEOPOPS** is the service for all needs. Exposure for all genres.

Seamus Halli, Booty Luv, Dadda, Groom Armada, Another Chance, Freestyle Five, Mauro Picotto, Fontzerelli, Kim Sozzi, Soulicast, Ocean Colour Scene & Dragonest are just a few projects which have featured on Videopops recently.

Please contact Tracy Webb for more information.  
[tracey@power.co.uk](mailto:tracey@power.co.uk) or 020 8932 3030  
[www.power.co.uk](http://www.power.co.uk)

**RDIO**  
RDIO is a free service that lets you stream music from your computer to your mobile phone. It's available on the App Store and Google Play.

Latest speakers  
Tony Visconti...  
Squeeze's Difford  
and Tibbrook...



# show & tell

London Calling...

the missing link in the evolution of music business

London Calling is the fastest growing music industry event in the world; the only one exclusively focused on the impact and opportunities of the digital revolution which is turning the music industry on its head.

London Calling is your direct route to the new business models, new partners and new technologies which will ensure you stay ahead of the pack.

There are over 400 international exhibitors, a host of dynamic speakers and a stream of expert one-to-one advisors from literally dozens of countries. Plus a jam-packed line-up of new music and new ideas, as well as showcases, gigs, parties and more networking events than you can shake a stick at.

Latest speakers include legendary Bowie producer Tony Visconti and Squeeze's Difford and Tibbrook. Plus Warner Music International CEO, Patrick Vien, and IFPI Chairman and CEO, John Kennedy.

LONDON  
CALLING

The Future of Music Business  
28th - 29th June 2007  
Earls Court, London



Register before 31st May for the special Early Bird price. Just visit [www.londoncalling2007.com](http://www.londoncalling2007.com) or call +44 (0)20 8232 1680.

MUSICWEEK EVENTS PRESENTS

MUSIC  
BRANDS  
MEETS  
THE LANDMARK LONDON 18 07 07

Wednesday 18 July 2007

The Landmark Hotel, London, UK

Look out for the  
Early Bird discount  
rates - coming soon!

Last year's debut conference was a sell-out success,  
with speakers representing brands and artists alike,  
including T-Mobile, Sony BMG, Nokia, Coca-Cola,  
Vodafone, Channel 4, Robbie Williams,  
Michael Jackson and Linkin Park.

2007's event will be back at The Landmark and is shaping up to be bigger and even better. So **don't miss out** on your opportunity to meet the key players in this trail-blazing sector and learn from the best in the business.

**INTERESTED?** Email your full contact details  
to [lmelda@musicweek.com](mailto:lmelda@musicweek.com) and we will send the  
conference programme once it's published.



New Prime Minister may have key role in the final decision over copyright term extension

# Win must not spark complacency

## EDITORIAL MARTIN TALBOT



If the copyright campaign was a football match, with the match at 1-1 – as some have suggested – the scores are only level because of a last-minute penalty. And it was not awarded without some good fortune.

It has been said before, but the situation the industry had found itself in after the Gowers report was not entirely of Gowers' making. In some respects, the music business made it easier for Gowers to reach the conclusion he did. We must look at ourselves, too.

Since that report was published, the level of unanimity on this topic has been notable. It is particularly striking, partly because it is so much more comprehensive than the fractured alliance which existed before the report was published.

Since then, many of the industry forces have buried their differences and attempted to work in unison, as they should. But we must learn from that experience.

Our industry came close to throwing away any chance of term extension because of political power-broking and divisiveness.

The music business is at possibly the most crucial moment since the modern industry was formed out of rock'n'roll 50 years ago, on so many fronts. The term

extension issue is just one of the many we are facing – and will continue to face – as the shake-out continues over the coming years.

It is a time for rolling up our sleeves and working together, across the sectors. It is not about majors versus independents, labels versus publishers, anymore. It is about creating an environment in which those who make music – at whatever level – can earn from their creations.

Of course, there will be disputes, there will be negotiations. But when it comes to issues of broad industry benefit, there is no place for scoring political points.

On a brighter note, the pro-extension lobby is entitled to bask in the light of last week's key success. But we must guard against complacency at this time.

By the time the 60-day period is up, we will have a new Prime Minister – a man who, as Chancellor, commissioned the Gowers report in the first place.

He is also a man with a natural leaning towards the kind of economic arguments which Gowers is criticised for following.

There's a way to go before victory can be declared.

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

## DOOLEY'S DIARY



### A dirty weekend in Brighton

**Remember where you heard it: EMI Music Publishing's MD Guy Moot had a surprise visitor turn up at his Charing Cross Road office last Tuesday – one James Blunt, armed with recordings from his second album, which is due for release in the autumn. A curious Dooley caught a sly listen, too. All sounds in order from these ears... Over in Brighton, The Queens Hotel turned into a key focal point for this year's The Great Escape as it attracted the post-closing-time crowds and played head to its usual share of debauchery and bed-hopping. But which label name, in an act of inspired delusion, thought a swim was called for, stripped to his bare essentials and trotted into the sea – before seeing sense?... The Canada Blast showcase**

at the city's Sea Life Park wins hands down for most creative backdrop this year. Performing artists were staged between tanks of stingrays, while guests were served a variety of Canadian canapés. The only thing missing was a plunge tank for the acts that didn't swim. Fortunately, both artists were both rather good, so it wasn't necessary... The locals didn't know whether to help or run when Frank Carter from Gallows and Kiss Reid from The Scare bumped into each other on the high street. No time for polite handshakes here, the recent touring partners proceeded to politely boot the shit out of each other before dusting themselves off and continuing their conversation. The Scare later joined Gallows on stage at Komedia for their final song... Ivor Novello organiser the British Academy of Composers & Songwriters is expected to use in this Thursday ceremony as the platform

to unveil a big new initiative... Which Music Week interviewees last week started off the chat by talking about his 'soiled unitard' and ended up randomly discussing a poor bloke on his school bus who used to have his head forced out the window for hours at a time? Step forward Xfm presenter Alex Zane... Dooley attended the inaugural Infly Music awards at the Clifton Grand last Tuesday, an event which proved enjoyably charitable; at one point, representatives from Camden Underworld were unable to pick up their award for most popular venue as they were across the road in Sainsbury's buying sandwiches... Though's go out to friends and family of Long Dundee Geoff Hamington, who died a week ago last Friday, aged 73. In a long and varied career, Hamington discovered both David Bowie and The Eurythmics. A funeral will be held this Wednesday at the Croydon Crematorium at 1.30pm...

## HIGHLIGHTS FROM DOOLEY'S WEBLOG



**THURSDAY:** 'Xfm is boldly proclaiming it as 'ground-breaking' radio. So what steps is the GCap station taking to make even Marconi proud? Mixing tunes while walking a tightrope? Broadcasting from the moon perhaps? No, they are going to be playing back-to-back records.'  
**FRIDAY:** 'Dooley, often described somewhat unfairly as the Bez of Music Week, went to see the Happy Mondays play a secret gig on Brighton Pier last night. And it rocked. One thought it struck Dooley, though. At what point did Bez become more important than Shaun Ryder?'  
**FRIDAY:** 'Normally Dooley finds listening to albums in a sterile environment to be something akin to attending a lecture. This time that really wasn't the case at all. The cheerfully ransackable Beggars HQ is very similar to Dooley's own garret, and for once the stereo hadn't been fiddled with by some major label A&R man – you know the score, bass on plus 10, no treble and the speakers have blown long ago.'

To read the full entries on Dooley's weblog, go to [www.musicweek.com](http://www.musicweek.com)



**Love Today?** Mika is loving every day right now, after news that his album *Life In Cartoon Motion* has sold 500,000 copies in the UK and 1m-plus overseas, while single Grace Kelly has sold 400,000 units in the UK. Mika (centre) celebrates with Universal execs at his Shepherd's Bush Empire 91st last week. Pictured (l-r): Tom March (product manager), Mike Monney (TV), Andrea Edmondson (I.V), William Rice (Purple PR), Ian Watt (manager), Ted Cockle (marketing), Steve Piron (radio), Charley Byrnes (radio), Lucian Grainge (global boss), Phil Watts (regional radio), Carl Fysh (Purple PR), Charley Baker (radio) and Pascal Negre (French top cheese).

This week we ask if Xina will be one of the DJs from 10am to 5pm every weekday to play back-to-back music instead?

Last week, we asked: Should concert ticket touting be made illegal?

You said:   
 No 75%   
 Yes 25%

# The man who turns rock to gold

**Craig Jennings** left Sanctuary to set up his own management company, Raw Power, in January. Yesterday (Sunday), Funeral For A Friend, who he also manages, were on course for a top five album

## Quickfire

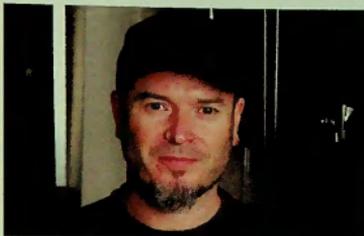
You must be pleased with how the **Funeral For A Friend** album has done in its opening week...

We've had a four-month build from when the band finished the record and the reward of having them at two in the midweeks is fantastic for everyone. With all of our bands, we're always looking to develop them to the next level. It's important to make sure acts don't grow too quickly too soon. **What made you want to leave Sanctuary and set up your own management company?**

Basically, I felt like it was time for a change. I had a really good time at Sanctuary and there was an amicably but it just felt like a good time for me to set up on my own. I'd had five great years with them, and after Rod [Smallwood] left Sanctuary I was weighing up my various options and it made sense to do something with him. Obviously, he's got major experience with Iron Maiden and they're still a very relevant band. It just seemed like a logical step to me.

**Were you nervous about going truly independent?**

No, not really. I've been independent before. I've managed a lot of bands in the Eighties and Nineties – Pop Will Eat Itself, Earnt Brutus, Bentley Rhythm Ace – and at one point my label, Chapter 22, had acts including Suicide, Ned's Atomic Dustbin and The Mission. I also managed Kevin Rowland for a time as well, after he was on Creation Records. I helped him to get out of that deal.



**Every year it seems as if there's one band that everyone comes back from South By Southwest talking about and this year it was Gallows...**

I wanted them to be the band that everyone was talking about, but as it happened we'd almost done our deal at that point. But it did hugely raise our awareness. What was interesting was the interest that we got from the US, without really pushing it over there. With all our bands we try and develop them internationally; we've built Bullet For My Valentine and Funeral For A Friend over there, and we want to grow Gallows in the same way. But there was a lot of attention from Epitaph and other labels without us really pushing it. The radio formats out there make it easier for Gallows to get played. Radio has gotten so safe over here at the moment, although saying that, Radio One are starting to spot-play the single, which is fantastic. **At what point did you become**

**involved with Gallows?**

They were signed to a small label called In All The Deep End who had released *Orchestra Of Wolves* in September. We bought the rights for the album from them in October and in six months it's developed quicker than we could ever have expected. But it's the right time for a band like Gallows to come along, I think. They brought the spirit of a lot of the bands that I grew up with, but I don't think that I'd do a major deal within five months of taking the band on. I didn't take them on with a view beyond thinking that they were great. It shows the hunger that there is for a band like that.

**With their addition, you now have five bands to look after. How do you make sure they each get the attention they need?**

I have four assistants now to help out: one for Bullet For My Valentine; one for Funeral For A Friend; one for Gallows and one for Yourcodenameis:milo, as well as a

production team for touring. All of our bands are on tour at the moment, which is a key thing for us because all of our bands are live bands, so it makes sense to have our own touring production team.

**In the end, Gallows signed with Warner Bros in what was reported as a £1m deal. Why them?**

Well, I signed Pop Will Eat Itself for RCA back in 1989 and knew [Warner Brothers managing director] Korts Marshall from back when he started Infectious. He also signed Funeral For A Friend to Atlantic and with Gallows I just thought that this would be a band that he'd go for – he's very artist-based. Epitaph was also interested at this point, but it wasn't an easy decision because a lot of other labels were interested. But in the end my relationship with him just swayed it. Not many people walk away from Korda and that's what appealed to me on this.

**How excited are you about the future?**

I've got a son, so I couldn't ask for a better roster of acts. In a way, I feel like Gallows have come along at the right exciting time. With all the other bands, everything feels like it's going to the next level as well, and they all feel like they're going to be long-term career artists. It feels like everybody's on a real trajectory at the moment. Craig Jennings left Sanctuary in January to set up Raw Power/Phantom Management, a joint venture with Iron Maiden manager Rod Smallwood. Jennings currently manages Funeral For A Friend, Fightstar, Bullet For My Valentine, Yourcodenameis:milo and Gallows.

## Letters

### Government talk was pure rubbish

From Jon Webster, Aquarion Nation, *Elstree*

I read, with increasing incredulity, Simon Stanford's defence of governments in last week's *Music Week*. What he proposes is just another example of short-termism that this industry is famous for.

Governments, whether they are CDs or DVDs, exist for one reason and one only – to sell newspapers. In the meantime, and in the long term, they devalue music in the eyes of the public. I seem to remember Sir Alan Sugar in one of those froth pieces in a newspaper last year being asked what music he bought and listened to. "I don't buy music – it comes free with newspapers" was his succinct reply.

Yes, most parts of the industry took the press baron's shilling when governments became fashionable, but they soon realised that they'd been misled, especially in one (of many things that is leading to the devastation of music retail in this country) and, most of all, did not sell catalogue or anything else.

And that is the greatest fallacy put forward in the piece that covers the CD: the argument giving away the crown jewel, music, does not promote catalogue. Sure, there was an increase in sales of Tubular Bells while the promotion was being televised, but only in the order of hundreds of units – and on the back of a six-figure promotion campaign. The CD is a very sensible business sense, isn't it? Meaning, a generation stops buying music.

And to deal with the other myths in the article:

- Available for less than a day? What, do the CDs given away self-destruct like Cinderella at midnight?
- Promoted Dolly Parton's Greatest Hits set on Sony/BMG? Nothing to do with her first tour for umpteen years, then, and the resultant coverage?
- Reach? Yes we need the newspapers to reach us, yes, but we're talking for governments, but it is exposing new acts and music in music titles. And you know what? The newspapers don't want that. They want the crown jewels. As an industry, we tried new acts with newspapers – it didn't work, yes, but it was a waste.
- I understand why heritage acts would want to take the money for live recordings. Yes, artists can get the equivalent of many years of royalty payments in one hit. It's hard to resist, especially when their income from recording is diminishing. But the publishing income is far less than it should be due to the newspaper's shenanigans in reducing payments. And their children won't be earning anything as much as they should.
- The article was pure cant (and yes that is spelt correctly) from start to finish.

mwtellers@musicweek.com

## Sly gives seal of approval on South Coast venue revamp

### Crib Sheet

Solent Leisure, the owner of the Opera House in Bournemouth, has embarked on a multi-million-pound refurbishment to create what will be one of the country's largest independently-owned venues. It will also host Sly & The Family Stone's only UK date (July 28) – their first gig in this country for two decades.

**It's a bold move, but isn't Bournemouth one big retirement village?**

Nothing could be further from the truth, Bournemouth University has one of the largest intakes in Britain, boasting some 15,000 students. A further 1,000 attend the local college, while 5,000 students are enrolled at Bournemouth & Poole College.

**But students don't tend to be**



Refurbished: Bournemouth Opera House

**big spenders.**

The number of people visiting Bournemouth is set to soar in the near future, when work is completed on Europe's first artificial surf. Nobody goes surfing at night, so people will be looking for other forms of entertainment.

**Hmm, it's not exactly a town**

**that's renowned for its music scene, though.**

Once dubbed 'the new clubbing capital of Britain', Bournemouth did have a real dance culture, but now there's a growing underground scene that is attracting more and more people from out of town. Just before the refurb, acts including The Young and the Rubie Aes, Delays and Alabama 3 helped fill the Opera House.

**So what competition does the Opera House have locally?**

There's the BIC, which is a 6,000-capacity arena; the Concorium Bar holds about 350 and does the occasional indie band; and Bournemouth University has the 800-capacity Fire Station, but that's only open to its student body, so bands don't receive any exposure outside of the university campus.

**And what makes the Opera House different?**

"We're the only real touring venue in town," says Solent's James Brennan.

"We're booking and promoting in-house to begin with, but we're talking to the likes of SLM and Metropolis for future gigs."

Solent hopes to expand the Opera House capacity to 2,200 within the first six months, making it larger than Shepherd's Bush Empire. With VIP ticketing in mind, the Opera House also has 12 private booths – 10 that hold six private booths and two that hold 10, as well as two fully-restored royal boxes, which hold 20 people in each and have their own private bars.

**The last people to operate the Opera House went bankrupt. What makes you think Solent can do better?**

"For the last couple of decades the Opera House has been used as a nightclub, but as the clubbing scene started to become less fashionable, numbers dropped dramatically. We therefore decided to take the venue back to its roots and offer premium live entertainment," says Brennan.

# Classified

Contact: Maria Edwards, Music Week  
CMP Information,  
1st Floor, Lodge House,  
245 Blackfriers Road, London SE1 9UR  
T: 020 7921 8315  
F: 0207 921 8372  
E: maria@musicweek.com

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

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

## JOBS

### On-line Retail Marketing & Label Manager

Absolute is the UK's leading independent sales, marketing and distribution company. We are enjoying continued and increasing success within the current market. We have a wide range of clients that includes Colour Scene, Melanie C, Marillion, Darren Hayes, Bowling For Soup, Cascada and All Around The World Records to name just a few!

Due to company expansion we are looking for a multi skilled team-player to join us.

We are looking for someone to become part of our pro-active, vibrant and successful marketing division, dealing with record labels and new media. The right candidate will be someone who can continue to manage our on-line relationships with i-tunes, Napster, 20 and all the major on-line retailers / mobile operators, as well as expanding and developing this area of our business. The person in question would also be required to label/product managers several of our new and developing labels/acts.

To be part of the Absolute team you will need to be self-motivated, hard working, energetic, creative, organised, and flexible - joining a group of like-minded people.

Salary negotiable.  
Please send CV with covering letter including salary details and notice period to [slimon@absolutemarketing.co.uk](mailto:slimon@absolutemarketing.co.uk)



[www.handle.co.uk](http://www.handle.co.uk)  
020 7569 9999  
[finance@handle.co.uk](mailto:finance@handle.co.uk)

## FINANCE DIVISION

### handle

Ref: 10720

**SENIOR FINANCIAL ANALYST - MUSIC**  
Leading Record Label seeks a superb opportunity for a high calibre Senior Financial Analyst. The ideal candidate must have a top class academic background, preferably a very commercial qualified accountant but ideally someone from an investment bank with experience in conducting detailed financial and strategic analysis and modelling, develop and analyse acquisition and investment opportunities.  
Location: Central London

**FINANCIAL MANAGER**  
Working as the shareholder of the business providing dedicated financial support to a highly successful label, responsibilities will include annualised budgeting, forecasting and analysis as well as tracking and reporting marketing costs, advances and related financial activities. A relevant financial qualification and excellent people skills will be essential for this challenging role.  
Location: London

**RECEIVABLES / ACCOUNTS ASSISTANT**  
Ref: 10719  
Working in revenue posting, tracking and reporting from numerous routes and tours as well as general financial administration. The ideal candidate will have a proven Sales Ledger background, strong systems and people skills and be keen to progress into a more varied and challenging role. Excellent opportunities for career development.  
Location: London

**TRAINER ACCOUNTANT / CREDIT CONTROL**  
Ref: 10682  
This outstanding opportunity to join dynamic music company! Looking for strong Credit Control/Sales Ledger background. Study support on offer for this progressive role with great organisation.  
Location: London Central  
Salary: 18-20K

**FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY**

**Marketing Manager Music Co.** An exceptional opportunity currently exists within the Music Industry for a Marketing Manager to work within Commercial Marketing Department for challenge roles. This role will encompass all elements of Marketing, content to create and marketing with specific responsibilities to priority releases. Experience of marketing for a commercial is preferable. Email: [recruitment@musicweek.com](mailto:recruitment@musicweek.com)



London-based production company offers unique combined role of **Composer, performer, producer.**  
Developing a series of concept classical/rock music albums, from early design/composition to recording. Tasks = composition, performance, production, software development.  
Experience: Minimum 3yrs classical performing experience as lead violinist for a major orchestra.  
Demonstrate ability composing complex violin parts. Advanced Pro-Tools and studio software expertise. Salary £15,000-£30,000.  
Valley Music, PO BOX 61703, London SW1P  
[valryesmusic@aol.com](mailto:valryesmusic@aol.com)

**Business Development Director Music Co.** An extraordinary forward thinking individual with first class project management and analytical skills, is sought for a global company. You will be required to lead and manage the implementation of new business and consumer strategies for multiple products on a number of continents using all available technology and be able to communicate new business models effectively. Email: [recruitment@musicweek.com](mailto:recruitment@musicweek.com)

**Music Producer/Arranger Music Co.** Looking for a creative and strong self-starter to use product and PR management support to promote managers to create a multi-million copy. Excellent communication skills are a must, with strong interpersonal and presentation skills in an international marketing role. Good computer literacy is essential. CV: [recruitment@musicweek.com](mailto:recruitment@musicweek.com)

**Legal Director - Entertainment Co.** An excellent company currently looking for an individual with first class legal and business skills. The successful candidate will be an excellent communicator with experience of working in a PR and marketing capacity, ideally within the world of film and entertainment. CV: [recruitment@musicweek.com](mailto:recruitment@musicweek.com)

**Head of Entertainment and Licensing Music Co.** Are you an effective 'behind-the-scenes' person who is passionate with people at all levels from an executive level to artists in the music, film and advertising world, you are a naturally positive person and thrive on projects through which the company's reputation can be expanded. An extensive knowledge of all music genres is imperative. Email: [recruitment@musicweek.com](mailto:recruitment@musicweek.com)

**monto** Live Music Promoter's Assistant  
required for Monto Water Rats, London. Excellent organizational, interpersonal and communication skills are essential. Being able to meet deadlines is a must. Applicant must be bright, swift, conscientious and motivated. Must possess knowledge of Photoshop, Word, Excel and Outlook and at least one years experience in a similar role. Excellent learning potential as this is a small but rapidly expanding company. Salary and Duration dependent on experience. Please send your CV with covering letter via e-mail to: [info@themonto.com](mailto:info@themonto.com)

**991**

Small independent company with growing catalogue of record and publishing copyrights ranging from pure pop to hardcore rock looking for person to join team promoting music use in film, TV, commercials, games, covers etc.

Applicant will be diligent and self-motivated. Salary dependent on previous experience. Marketing and/or PR experience an advantage.

CV to [peter@cacophonymusic.com](mailto:peter@cacophonymusic.com)

## BUSINESS TO BUSINESS

**UseYourEars.com**

Musicians - Managers - Music PR - Promoters - Venues  
Pluggers - Merchandising - Agents - Producers - Awards  
Studios - Rehearsal Rooms - Distributors - Music Schools  
Record Companies - Publishers - Festivals - Instruments  
Recruitment - Software - Sound Engineers - Manufacturing  
Booking Agents - Lawyers - Journalists - Duplication  
Television - Radio - Lighting - Labels - Contracts - Mastering  
Live Music - Music Hire - Conferences - Photographers  
**Musician & Music Industry Networking**

**Jobs on-line from musicweek.com**  
Subscribers: Log-on to [musicweek.com](http://musicweek.com) and get to the latest music industry jobs...first.

**your one becomes our one**

If you plug, promote, publicize, play, collect, review, distribute or sell, 991.com is calling you. If you're clearing a bar, shelf, table or barstool, a shop, office, library or warehouse, we're the one to do it for you. We're digging out your vinyl and unearthing your acetates, because we travel the planet in search of records, eds and music memorabilia, and yours could be just the one we want. call julian or mark

T: +44 (0) 1845 85399  
F: +44 (0) 7552 226 054  
email [mail@991.com](mailto:mail@991.com)  
991.com [www.991.com](http://www.991.com)

## WANTED

**JUKE BOX SERVICES**  
SALES, REPAIRS AND RENTALS.  
020 8288 1700  
15 LION ROAD, TWICKENHAM MIDDLESEX TW1 4JH  
SHOWROOM OPEN

**We are Buying Record Labels and Catalog.**

Referral and Spotters fees also paid.  
For more details

[www.musicgain.com](http://www.musicgain.com)  
or call 0845 282 0000

Contact: Maria Edwards, Music Week  
 CMP Information,  
 1st Floor, Ludgate House,  
 245 Blackfriars Road, London SE1 9UR  
 T: 020 7921 8315  
 F: 0207 921 8372  
 E: maria@musicweek.com

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

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

## BUSINESS TO BUSINESS LEGAL NOTICE

### UNITED STATES DISTRICT COURT CENTRAL DISTRICT OF CALIFORNIA WESTERN DIVISION

THE MUSIC FORCE LLC, doing business as FULL FORCE MUSIC, and also doing  
 business as THE MUSIC FORCE, THE MUSIC FORCE MEDIA GROUP, LLC,  
 BIG LEGAL MESS, LLC, FAT POSSUM, LLC (A NEVADA JOINT VENTURE); and on  
 behalf of all those similarly situated,

Plaintiffs,

v.

VIACOM INC.; MTV NETWORKS, a division of VIACOM INTERNATIONAL INC.;  
 and DOES ONE through TEN, inclusive,  
 Defendants.

Case No. CV-04-8239-ER (MANX)

CLASS ACTION

SUMMARY NOTICE FOR PUBLICATION

Complaint Filed: October 4, 2004  
 Hon. Edward Rafeedee

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF  
 ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN  
 A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS  
 COPIED, REPRODUCED, SYNCHRONIZED, DISPLAYED, PERFORMED,  
 BROADCAST, TELECAST, CABLECAST, SYNDICATED, EXHIBITED,  
 TRANSMITTED, DISSEMINATED, DISTRIBUTED OR OTHERWISE  
 USED IN CONNECTION WITH OR AS PART OF ANY TELEVISION  
 SERIES, EPISODE, PROGRAM, MUSIC VIDEO, PERFORMANCE,  
 ADVERTISEMENT, PROMOTION, COMMERCIAL, OR OTHER  
 EXPLOITATION IN ANY MANNER IN ANY MEDIUM ANYWHERE WHETHER  
 NOW KNOWN OR HEREAFTER DEvised BY OR UNDER THE AUTHORITY OF  
 MTV NETWORKS, A DIVISION OF VIACOM INTERNATIONAL INC.

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR  
 ROYALTY INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH  
 MUSICAL COMPOSITION THAT IS LEGALLY OWNED BY A DEFENDANT IN  
 THIS ACTION, AN ENTITY OR COMPANY AFFILIATED OR RELATED TO A  
 DEFENDANT, AN ENTITY IN WHICH A DEFENDANT OR ANY RELATED OR  
 AFFILIATED ENTITY HAS A CONTROLLING INTEREST, OR A MUSIC  
 PUBLISHING COMPANY PRESENTLY AFFILIATED WITH ANY OF SONY BMG  
 MUSIC ENTERTAINMENT, UNIVERSAL MUSIC GROUP, EMI MUSIC, OR  
 WARNER MUSIC GROUP.

YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has  
 been reached. The settlement is subject to approval by the Court.

A hearing will be held before the Honorable Edward Rafeedee at the United States District  
 Court for the Central District of California, Western Division, 255 East Temple Street,  
 Los Angeles, CA 90012 on Monday, August 6, 2007 at 10:00 a.m. The purpose of the hearing  
 is to determine: (1) whether the proposed settlement of the claims in this class action litigation  
 (the "Action") as contained in the Stipulation of Settlement on file with the Court  
 ("Stipulation") should be approved as fair, just, reasonable and adequate; and (2) whether the  
 Judgment dismissing the Action with prejudice should be entered.

If you are (a) a current legal owner of a musical composition or sound recording that was  
 copied, reproduced, synchronized, displayed, performed, broadcast, telecast, cablecast,  
 syndicated, exhibited, transmitted, disseminated, distributed or otherwise used in connection  
 with or as part of any television series, episode, program, music video, performance,  
 advertisement, promotion, commercial, or other exploitation in any manner in any medium  
 anywhere whether now known or hereafter devised by or under the authority of MTV Networks,  
 a division of Viacom International Inc. or (b) a current holder of any monetary or royalty  
 interest arising from the copyright in any such musical composition that is legally owned by a  
 Defendant in this action, an entity or company affiliated or related to a Defendant, an entity in  
 which a Defendant or any related or affiliated entity has a controlling interest, or a music  
 publishing company presently affiliated with any of Sony BMG Music Entertainment, Universal  
 Music Group, EMI Music, or Warner Music Group, your rights may be affected by the  
 settlement of the litigation.

If you have not received a detailed Notice of Proposed Settlement of Class Action (the  
 "Notice"), you may obtain copies by writing to the Settlement Administrator at Music Force  
 Class Settlement, Settlement Administrator, c/o The Garden City Group, Inc., P.O. Box 91163,  
 Seattle, WA 98111-9263. An Internet website has been created to give you additional  
 information regarding the settlement and assist you in determining whether you are a class  
 member. The website describes the musical compositions and sound recordings to which this  
 settlement applies. To access that website, go to: [www.MusicForceClassAction.com](http://www.MusicForceClassAction.com).

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the  
 settlement, objecting to the settlement, or opting out of the Classes.

PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S  
 OFFICE REGARDING THIS NOTICE.

DATED: April 25, 2007

BY ORDER OF THE UNITED STATES  
 DISTRICT COURT FOR THE  
 CENTRAL DISTRICT OF CALIFORNIA,  
 WESTERN DIVISION

## DUPLICATION

147 Wandoo Street,  
 London W9F 8WD  
 Tel: 020 7439 0311  
 Fax: 020 7437 2126

**STANLEY PRODUCTIONS**  
 Good old fashioned Service

DVD AUTHORITY • CD + DVD DESIGN AND PRINT • AUDIO BAKING  
 BLANK MEDIA • HI-SPEED DUPLICATION • FILMING • EDITING

Professional Content Conversions  
 You can convert footage (Audio or Video) for use on VHS,  
 CD-Rom, DVD, Mobile phone or hard drive for editing.

Specialist Audio Conversions  
 DADR tracks to separate WAV or AIFF files

We are Sole distributors in Europe for MAMA Gold  
 Archive discs - the professional choice for long term storage.  
 Ideal for audio mastering, video or data. (100+ Years longevity)  
 Visit their website at [www.mamagold.com](http://www.mamagold.com) for technical specs.

sales@stanleyproductions.co.uk  
[www.stanleyonline.com](http://www.stanleyonline.com)

to place an advertisement  
 call maria 020 7921 8315  
[maria@musicweek.com](mailto:maria@musicweek.com)

## STORAGE

**red storage**  
 the choice of professionals

a range of storage solutions designed for  
 studios, radio stations, record companies,  
 retailers • collectors alike.

for further information call: 01793 339001 or visit our website:  
[www.redstorage.com](http://www.redstorage.com)

## FRAMING

**FRAMOUS**  
 limited

Silver, Gold and Platinum awards for the Music Industry  
 BPI authorised Established for over 25 years  
 Custom awards and frames Quantity discounts  
 Friendly, efficient and reliable service  
[www.framous.co.uk](http://www.framous.co.uk) or speak to Lucy on 020 8723 0047

## STUDIOS

Legendary studio (Old BARR East Studio) in the  
 heart of the East End of London. Digital and  
 analogue recording with large live room. Loads of  
 great vintage gear and great microphones.  
 Prices start at £350 a day including an engineer.  
 For all information please visit the website:  
[www.thelondonrecordingstudios.com](http://www.thelondonrecordingstudios.com) or call the  
 studio manager Jasmin Lee on 020 7247 5862.



## REPLICATION

CD / DVD / VINYL REPLICATION  
 INSTANT ONLINE LIVE QUOTES & PRICE MATCH GUARANTEE

Let down by your supplier this peak season?  
 Our customers agree that we offer the most reliable, cost  
 effective, replication service in the business.

DISTRIBUTORS, BROKERS, LABELS... all of us  
 NOW for the lowest prices and best service

[mediasourcing.com](http://mediasourcing.com) 0845 686 0001



# GO NORTH

INVERNESS  
SCOTLAND  
2 - 10 JUNE 2007  
SHOWCASE DATES  
7 & 8 JUNE 2007

**60 ACTS**  
**7 VENUES**  
**2 DAYS**  
**1 CITY**  
**...AND A MONSTER!**

WWW.GOEVENTS.INFO



# GO BRUNCH @

STREET GIGS presents

THE GREAT ESCAPE FESTIVAL  
WWW.ESCAPEFEST.COM

ABOVE AUDIO - BRIGHTON  
SATURDAY 19TH MAY  
11AM - 1PM

FEATURING

**THE BOY WHO TRAPPED THE SUN**

DELEGATES / INVITE ONLY

SKIP BREAKFAST, MISS LUNCH, GO BRUNCH

WWW.GOEVENTS.INFO



GO NORTH  
STAGE

@ ROCKNESS

DORES,  
INVERNESS  
9 & 10 JUNE

# Datafile

Britain's most comprehensive charts service

Week 20

Upfront p28 TV & radio airplay p31 New releases p34 Singles & albums p36

## FAST CHART

### SINGLES

**NUMBER ONE**  
RHIANNA FEAT. JAY-Z UMBRELLA (Def Jam)  
A song called Barbados topped the chart for 'Typically Tropical in 1975', but the Caribbean island had to wait until 2001 for one of its homegrown acts (**Rayon**) to have a number one, helping out Staggy on Angel. Rihanna doubles the tally this week.

### ARTIST ALBUMS

**NUMBER ONE**  
LINKIN PARK MINUTES TO MIDNIGHT (Warner Bros)  
Linkin Park's second number one album sparks big increases in sales of their back catalogue, with the main beneficiary being their 2000 debut *Hybrid Theory*, which climbs to number 65 – its highest position for five years.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS MASSIVE R&B – SPRING COLLECTION 2007 (UMTV)  
Debating at number one on sales of 21,955 copies, this is the fifth Massive R&B release and the second number one, emulating the first (May 2005) in the series, and halting a downwards sales spiral.

### AIRPLAY

**NUMBER ONE**  
MAROON 5 MAKES ME WONDER (RCA)  
Topping the sales chart on midweek flushes, but ultimately well beaten by Rihanna & Jay-Z's *Umbrella*, Maroon 5's latest makes no such mistake on the airplay chart, where it remains at number one with a hefty 33.3% lead over new runner-up Matya Bueia.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Candice Payne I Wish I Could Have Loved You More (Deltasonic); Sophie Ellis-Bextor Trip The Light Fantastic (Polydor); The Used Lies For The Liars (Warner Bros); Ross Coppeerman Welcome To Reality (RCA); Maroon 5 It Won't Be Soon Before Long (Polydor); Ross Coppeerman Welcome To Reality (RCA); The O'Jays Meris Needs, Women's Needs... (Wichita); Ozzy Osbourne Black Rain (Epic)

**MAY 28**  
Mumma-Ra The Things Move In Three (Columbia); Kelly Rowland Up (RCA); Velvet Revolver Liberated (Columbia); Chris Cornell Carry On (Polydor); The Pigeon Detectives Wait For Me (Dance To The Rhythms);

**JUNE 4**  
Ghost The World Is Outside (Atlantic);

## The Market

### Rock rules album chart

By Alan Jones  
Although sales of albums and singles slipped a little overall last week, new entries provide the highest number one tally on both charts for three weeks.

On the artist albums chart, the Arctic Monkeys' three-week reign with favourite *Worst Nightmare* comes to an end, with a 39.3% slip in its sales, to 23,950, forcing it to dip to number four behind a trio of new entries.

Third placed Funeral For A Friend and runner-up Rufus Wainwright are simply bit-part players to Linkin Park, whose *Minutes To Midnight* registers their best weekly sales tally of 94,501. It is the first hard rock album to top the chart since last July, when both *Lostprophets* and Muse reached number one. Muse opened with an even higher first week sale of 113,744.

Meanwhile, Rihanna's *Umbrella* collaboration with Jay-Z becomes only the second single to top the chart on downloads alone this year, emulating Mika, whose Grace Kelly did so in January.

*Umbrella* started slowly, and ranked eighth on the first midweek sales flash, issued on Tuesday, but gradually ate away at main rival *Makes Me Wonder* (Maroon 5), turning an initial deficit of nearly 6,000 into a victory by a margin of more than 7,000 by the end of the week.



Linkin Park: first hard rock act to top albums chart since *Lostprophets* last July

One of the more interesting side-shows played out in the chart is among Eurovision entries. Many made quick impressions on midweek sales flashes but, while Scooch's dismal performance only sent *Flying The Flag (For You)* down 508 on sales of 13,442, only one of the 11 singles sold enough downloads to claim a Top 75 place – the Ukrainian entry *Dancing Lasha Tumbai* by Verka Serduchka, the drag identity of Andriy Danylo.

Runner-up in the competition, it was the third most popular track among UK phone voters, behind the Greek and Turkish entries, but far outperformed them, and all others, on downloads with sales of 4,843 earning it a number 28 singles chart debut. Russia's *Screebro* was

the only other entry to track more than 1,000 downloads, earning a number 97 debut with Song 1 on sales of 1,077. Competition winger Mariza from Serbia came close, with *Molitva* selling 941 copies to debut at number 112.

Many Eurovision fans opted instead to buy the comprehensive Eurovision Song Contest: Helsinki 2007 compilation, which moves 38-16 on the compilations chart with sales of 3,681. It's the seventh year an album of all entries has been released here and, with one exception, it has improved on its chart performance every year. Previous years and peaks: 2001 (number 40), 2002 (number 33), 2003 (number 32), 2004 (number 30), 2005 (number 30) and 2006 (number 17).

## KEY INDICATORS

### SINGLES

Sales versus last week: -1.9%  
Year to date versus last year: -5.7%  
**MARKET SHARES**  
Universal 43.3%  
Sony 24.2%  
Warner 15.6%  
EMI 2.0%  
Others 14.5%

### ARTIST ALBUMS

Sales versus last week: -1.5%  
Year to date versus last year: -11.5%  
**MARKET SHARES**  
Universal 35.3%  
Warner 24.9%  
EMI 17.6%  
Sony 17.5%  
Others 4.7%

### COMPILATIONS

Sales versus last week: +5.1%  
Year to date versus last year: +8.2%  
**MARKET SHARES**  
Universal 49.2%  
EMI 23.5%  
Sony 10.3%  
Ministry Of Sound 9.8%  
Others 17.0%

### RADIO AIRPLAY

**MARKET SHARES**  
Universal 45.1%  
Sony BMG 24.2%  
Warner 9.0%  
EMI 7.6%  
Others 14.1%

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 51.4% US: 37.8% Other: 10.8%  
Origin of albums sales (Top 75):  
UK: 56.0% US: 40.0% Other: 4.0%

For fuller listings, see [musicweek.com](http://musicweek.com)

## NEW ADDITION



Smashing Pumpkins' sixth studio album *Zeitgeist* will be released through Warner Bros on July 10. Produced by Roy Thomas Baker, the album features artwork by Shepard Fairey, who designed the poster art for the Walk The Line feature film. The band will perform at Reading and Leeds festivals in August.

## SINGLES

**THIS WEEK**  
The Fray Over My Head Cable Car (RCA); Good Charlotte The River (Columbia); Kaiser Chiefs Everything Is Average Nowadays (B Unice); Dizzee Rascal Sirens (XL); Matya Buena Real Girl (Island); Tim Deluxe Let The Beasts Roll (Domino)

**MAY 28**  
LCD Soundsystem All My Friends (DFA); Scissor Sisters Kiss You Off (Polydor); Rogue Traders Way To Go (RCA); Omron Entrance (RCA); Little Ones Loves Who Uncover (EMI); Modest Mouse Dashboard (Columbia); Marilyn Manson Heart Shaped Glass (Interscope); Matya Buena Real Girl (Universal/Island); The Twang Either Way (B-Unice); The World Is Outside (Atlantic); R Kelly In A Flirt (RCA); Slimy Red Stay (sampldred.com)

## JUNE 4

Chemical Brothers Do It Again (Virgin); Arcade Fire Intervention (Mercury); Air Mer Du Japon (Virgin); Gossip Listen Up! (Bark Yard); Kelly Clarkson Never Again (RCA); Queens Of The Stone Age 3s And 7s (Polydor); The Fray Over My Head Cable Car (Epic); Evanesence Sweet Sacrifice (Columbia); Bob Sinclar Sound Of Freedom (Delicious)

## JUNE 11

Calvin Harris I Created Disco (Columbia); Tiny Dancers Free School Milk (Parlophone); Static-X Carnibal (Warner Bros); Bon Jovi Lost Highway (Mercury); QOTSA Eat Vulgar's Polydor); Bob Sinclar Sound Of Freedom (Delicious)

**JUNE 18**  
Chemical Brothers We Are The Night (Virgin); Clinic Fly (Dorland); White Stripes Jack Triump (XL); New Young Pony Club Fantastic (Mushroom)





ALSO OUT  
THIS WEEK  
Singles  
The Ataris (EMI),  
Future Of The Left  
(Clio Pent), The  
Islands (V2)

Albums  
Amp Fiddler  
(Globe/Wall Of  
Sound), Rhianna  
(Mercury), James  
Yorkston (Domino)

Records released 28.05.07

**SINGLE OF THE WEEK**

**Kelly Clarkson  
Never Again**

RCA 88697110252  
In the wake of selling 10m albums worldwide, the former American Idol winner delivers a track which shows her moving into a much more rock-oriented arena, having established a muscular side with *Since You've Been Gone* two years ago. This blistering, shouty pop stormer, produced by David Kahne and mixed by rock god Andy Wallace, is currently A-listed at Capital with further ILR support growing. A new album is to follow in the summer.



**ALBUM OF THE WEEK**

**Dizee Rascal  
Maths & English**

XL XLCD223  
From the expansive, stripped down and brilliant opener *World Outside* through to new single *Sirens* with its apocalyptic vision, the listener is pinned back by the force and lyrical dexterity of a young artist in his prime. Tracks such as *Temptation* feature a sample from Arctic Monkeys, while Lily Allen gives the Hard Luck Life chorus effect on future hit *Wanna Be*. This is the sound of urban Britain, clearly defined, proud and articulate.

**Singles**

**Animals**

**Brother (Virgin VSCDX1940)**  
This six-piece, originally from Raleigh, North Carolina, make music that will last. Brother is the debut single from their forthcoming album *Be He Me and carrying on beautifully* from where their debut EP, *Big Zeus*, left off. There is a shared landscape in their music with Radiohead, although musically they are poles apart. Step into this world, the sun always shines.

**Au Revoir Simone**

**Sad Song (Moshi MOSH151)**  
This second single from the Brooklyn trio's kooky debut album *The Bird of Music*, carries all the trademark vintage drum machines, keyboard noodles and deliciously simple melodies associated with these innocent pop pioneers. Hot Chip's Alexis Taylor lends his distinctive style to a reworking of the track for the *B-side*, with lots of whirring noises and pedantic beats.

**Black Lips**

**Cold Hands (Vice VICE002)**  
Black Lips pack the kind of rock 'n' roll swagger that suggests if they turned up at your bar on motorbikes you'd watch your step. Such menace is always welcome and almost - but not quite - makes you for their lack of killer tunes. Nevertheless, their visceral neo-rockabilly twang is still a tasty racket.

**Bob Sinclear feat. Gary Pine & Dollaman**

**Sound of Freedom (Defected DFD15/CDS)**  
Following a brace of chart smashes, the Evardance king comes back with a funky, tropically flavoured floor-filler that is actually part-cover of Rozalla's Nineties hit *Everybody's Free (To Feel Good)* and is commercial enough to give Sinclear another Top 10 hit, helped by the Radio One A-listing.

**The Chemical Brothers**

**It Ain't Over (Freestyle Dust/Virgin Records XDUST06)**  
"Oh my god what I have done, all I

wanted was a little fun," sings Ali Lora during the chorus - a not unreasonable reaction to playing this for the first time. Despite being a somewhat formulaic dose of looping acid-trinced electro, Do It Again is managing to mesmerise radio folk such as Zane Lowe and Jo Whiley, which bodes well for their forthcoming album *We Are The Night*.

**Corenell Vs The**

**Lisa Marie Experience  
Keep On Jumpin' (Gusto CDGUS46)**  
Gusto Records' dance imprint have a track record for releasing catchy dance-pop that weekenders seem to lap up. This latest offering is no exception; a revamped version of the classic Nineties club anthem, and Seventies hit. Keeping a strong disco flavour, and funkier than the one from Fonzerelli, the track is coming from the Commercial Pop Top 30 chart and has considerable Radio One support too.

**Gossip**

**Listen Up! (Backyard BACK18CSX)**  
The follow-up to the Top 10 hit *Standing In The Way of Control*, this hopelessly addictive punk/rock track looks set to achieve similar success thanks to Beth Ditto's current high cultural stock. With a killer bassline and funky disco vocals to match, the track is receiving strong airplay support across all the major stations.

**its a buffalo**

**Divorce Song/Somewhere In Range (Arista/Arachy AA028)**  
Their second single sees this band in fine melodic form, with *Divorce Song* in particular being scuffed-up guitar-driven pop of the highest order. The band have been recording their debut album at Jabloneski Astak's studio of late, which should be worth waiting for on the strength of the tracks here.

**Los Campesinos**

**YOU! Me! Dancing! (Wichita WEBB135)**  
This is a personality-packed songwriting, Welsh seven-piece Los Campesinos just might have the legs to outlast the current crop of jangly indie pop in favour with the nation's hipsters. There is a summary, apt blend of strings,

guitar and schoolyard-like singalongs.

**Of Montreal**

**Polivry, Abstract The (Polyvinyl PRC126Z)**  
Recorded during the Hissing Punks sessions, this five-track EP was previously only available by mail order, but it would have been criminal to hide joyous lead track *Do Oo! Me's* light under a bushel. Kevin Barnes certainly knows how to pen a tune and carry it off into the part of your brain reserved for catchy, singalong corks.

**Queens Of The Stone Age**

**3s And 7s (Interscope 1735379)**  
A taster from QOTSA's fourth album *Era Vulgaris*, released June 11, finds the rockers in guitar heaven. This riff-tastic growler boasts a clever time signature change midway and shows a pop edge that will surely make gains at radio before release - it is already playlisted at Xfm.

**Stereotyp**

**Keepin' Me (G Stone GSMX2028)**  
There are echoes of Dennis Edwards or Soul II Soul here, which makes it special in anyone's book. Released on the Austrian dance kings Kruder & Dorfmeister's label, the package comes with some exceptional mixes, in particular the Fauna Flash remix with its deep Detroit bass stabs. The radio edit has enough power to give this some real crossover potential.

**Albums**

**Marc Almond  
Stardom Road (Sanctuary SEQ001)**

This is Almond's first album for new label Sanctuary and is a musical journey of covers. Gloriously melodramatic, it is bound to please his huge fanbase. It is also the first new recording since his near-fatal motorcycle crash in 2004. Key cuts are the dramatic opener *I Need*, the heartily orchestrated cover of Dusty Springfield's evergreen *I Close My Eyes And Count To Ten* (a duet with Sarah Cracknell) and a gorgeous dark version of Bob Dylan's *Darwin's Dream*. Excellent.

**Bonnie Do Role**

**Bonnie Do Role With Lasers (Domino W10G0193)**  
Following in the footsteps of fellow countrymen CSS, Brazilian party starters Bonnie Do Role are currently bringing their fierce blend of sample-driven metal, funk and electro to the UK live circuit to promote this infectious genre swamp, otherwise known as baile funk or funk carioca. It is music that demands to be heard and the like of the single *Off Boy* could open doors at specialist stations.

**The Concrete**

**Hy Trouble (Jacking Fingers LF024)**  
Just occasionally, drummers can make a better living as vocalists. Just ask Dave Grohl. And, indeed, The Concrete's Lisa Millberg has breathed a new life into the Scandinavian seven-piece. At times winsome like Camera Obscura, or laid back in a hazy Drustorg-esque ambience, this third album is an ambitious soundscape, though the band are at their best on brasher, popper numbers such as *Keep Yours* and the single *Kids*.

**Digitalism**

**1000000 (Gisun/Virgin ODV1R223)**  
After emerging from the same German talent pool that first spawned hits from the likes of Klaxons, Hadouken!, Simian Mobile Disco and Phoenix, Digitalism's debut longplayer sounds, unsurprisingly, like a hit. It's a deep-looping German duet. Punk is obvious, but that's no bad thing on an album which sounds about as 2007 as you can get. Singles *Zdarlight* and *Just Higher*.

**Dragons**

**Here Are The Roses (Ohm OHM001C1)**  
Dragons, aka Bristol electronic rockers Anthony Tombling and David Francolini, deliver an Eighties-influenced debut album which is very Human League, while showing a considerably dark side. Very passionate, the best cuts are the synth epic title track, the OMD-ish *Trust* and the catchy *Epiphany*.

**Keren Ann**

**Keren Ann (EMI 5004222)**  
This the music bulges with a glut of singer-songwriters, New York/Paris based Keren Ann's dulcet vocal delivery and beguiling melancholy continue to set her apart on this, her fifth album and second sung in English. From the wistful delights of the Icelandic choir on *Liberty* to the raw guitar chug of *Lay Your Head Down*, is enchanting stuff that is begging for evening airplay.

**Shady Bard**

**From the Ground Up (Static Caravan VAN134)**  
This debut album from Birmingham's folkie five-piece has seen the band combine a year of tentative demos and festival appearances into a strong and satisfying introduction. Lawrence Beck's music and thoughtful songwriting is complimented by layered strings and harmonies, underpinned by piano loops and gentry building drums. Standouts include *This Single* and *Quiet Times* and first single *Penguins*.

**Wiley**

**Playin's Over (Big Data D104)**  
London informs every note on this album, an offering which showcases Wiley's fresh perspective. Having proved he can pop and street, he has crafted an album that is neither, but both. From his evocative take on grime's problems with internal strife in *Getalong Gang* to the reach-out to Dizze on *Letter 2*, Wiley shows why he holds the respect and position he does.

This week's reviewers: Anita Aebi, Christopher Barnett, Adam Burrell, Jimmy Brown, Ben Cardew, Stuart Clark, Owen Lawrence, Ed Miller and Nick Tiscov

26.05.07

## TV Airplay Chart

Rank	Weeks on Chart	Artist Title	Label	Plays
1	1	RIHANNA FEAT. JAY-Z UMBRELLA	ATLANTIC	450
2	2	MUTYA BUENA REAL GIRL	FORTH & BRADSHAW	364
3	8	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC	344
4	1	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA	341
5	6	SCISSOR SISTERS KISS YOU OFF	REPUBLIC	305
6	7	LINKIN PARK WHAT I'VE DONE	WARNER BROS.	297
7	4	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	REPUBLIC	285
8	11	AKON DON'T MATTER	UNIVERSAL	260
9	13	KELLY CLARKSON NEVER AGAIN	RCA	259
10	5	BOOTY LUV SHINE	HEARST/MENTHORS OF SOUND	259
11	15	HELLOGOODBYE HERE (IN YOUR ARMS)	ARABIA/SONY	256
12	12	MAROON 5 MAKES ME WONDER	DMG	248
13	13	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	DECA	245
14	28	AMERIE TAKE CONTROL	COLUMBIA	233
15	19	BOB SINCLAIR & CUTEB B SOUND OF FREEDOM	DEF JETZ	230
16	9	AVRIL LAVIGNE GIRLFRIEND	RCA	223
17	17	NELLY FURTADO SAY IT RIGHT	GFFEN	222
18	11	KIKI LOVE TODAY	CASHMONEY/SONY	220
19	26	NE-YO BECAUSE OF YOU	REP. JAY	207
20	24	CHRISTINA AGUILERA CANDYMAN	RCA	195
21	22	THE FRAY OVER MY HEAD (CABLE CAR)	EPIC	195
22	13	RED HOT CHILI PEPPERS HUMP DE BUMP	VIRADEM	186
23	26	GROOVE ARMADA FEAT. STUSH GET DOWN	COLUMBIA	184
24	23	FALL OUT BOY THINKS FR TH MIMRS	MERCURY	184
25	13	SNOW PATROL SIGNAL FIRE	REPUBLIC	184
26	19	R KELLY I'M A FLIRT	JIVE	183
27	12	OMARION ENTOURAGE	EPIC	180
28	16	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	4AD/REPROTOR	179
29	16	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA	175
29	16	MCFLY BABY'S COMING BACK	ISLAND	175
29	21	DIZEE RASCAL SIRENS	JR	175
32	67	CALVIN HARRIS THE GIRLS	COLUMBIA	172
33	58	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	COLUMBIA	170
33	11	INFERNAL I WON'T BE CRYING	DISNEY	170
35	45	BIFFY CLYRO LIVING IS A PROBLEM CAUSE EVERYTHING DIES	ATLANTIC	168
36	65	MIMS THIS IS WHY I'M HOT	AVICEL	167
37	13	KELLY ROWLAND FEAT. EVE LIKE THIS	RCA	164
38	17	FUNERAL FOR A FRIEND INTO OBLIVION	ATLANTIC	163
39	27	UNKLEJAM WHAT AM I FIGHTING FOR?	WIRNEN	162
40	41	CAMILLE JONES VS FEDDE LE GRAND THE CREEPS	DECA	159

Weeks on Chart  
#1 on TV  
#1 on Radio

© Nielsen Music Control. Compiled from data gathered from 93.00 on Sat 13 May 2007 to 24.00 on Sat 19 May 2007. The TV airplay chart is currently based on air on the following stations: The Arts, BBC, Capital, Classic FM, Classic Rock, Classic 20, Classic 90, Classic 100, Classic 101, Classic 102, Classic 103, Classic 104, Classic 105, Classic 106, Classic 107, Classic 108, Classic 109, Classic 110, Classic 111, Classic 112, Classic 113, Classic 114, Classic 115, Classic 116, Classic 117, Classic 118, Classic 119, Classic 120, Classic 121, Classic 122, Classic 123, Classic 124, Classic 125, Classic 126, Classic 127, Classic 128, Classic 129, Classic 130, Classic 131, Classic 132, Classic 133, Classic 134, Classic 135, Classic 136, Classic 137, Classic 138, Classic 139, Classic 140, Classic 141, Classic 142, Classic 143, Classic 144, Classic 145, Classic 146, Classic 147, Classic 148, Classic 149, Classic 150, Classic 151, Classic 152, Classic 153, Classic 154, Classic 155, Classic 156, Classic 157, Classic 158, Classic 159, Classic 160, Classic 161, Classic 162, Classic 163, Classic 164, Classic 165, Classic 166, Classic 167, Classic 168, Classic 169, Classic 170, Classic 171, Classic 172, Classic 173, Classic 174, Classic 175, Classic 176, Classic 177, Classic 178, Classic 179, Classic 180, Classic 181, Classic 182, Classic 183, Classic 184, Classic 185, Classic 186, Classic 187, Classic 188, Classic 189, Classic 190, Classic 191, Classic 192, Classic 193, Classic 194, Classic 195, Classic 196, Classic 197, Classic 198, Classic 199, Classic 200, Classic 201, Classic 202, Classic 203, Classic 204, Classic 205, Classic 206, Classic 207, Classic 208, Classic 209, Classic 210, Classic 211, Classic 212, Classic 213, Classic 214, Classic 215, Classic 216, Classic 217, Classic 218, Classic 219, Classic 220, Classic 221, Classic 222, Classic 223, Classic 224, Classic 225, Classic 226, Classic 227, Classic 228, Classic 229, Classic 230, Classic 231, Classic 232, Classic 233, Classic 234, Classic 235, Classic 236, Classic 237, Classic 238, Classic 239, Classic 240, Classic 241, Classic 242, Classic 243, Classic 244, Classic 245, Classic 246, Classic 247, Classic 248, Classic 249, Classic 250, Classic 251, Classic 252, Classic 253, Classic 254, Classic 255, Classic 256, Classic 257, Classic 258, Classic 259, Classic 260, Classic 261, Classic 262, Classic 263, Classic 264, Classic 265, Classic 266, Classic 267, Classic 268, Classic 269, Classic 270, Classic 271, Classic 272, Classic 273, Classic 274, Classic 275, Classic 276, Classic 277, Classic 278, Classic 279, Classic 280, Classic 281, Classic 282, Classic 283, Classic 284, Classic 285, Classic 286, Classic 287, Classic 288, Classic 289, Classic 290, Classic 291, Classic 292, Classic 293, Classic 294, Classic 295, Classic 296, Classic 297, Classic 298, Classic 299, Classic 300, Classic 301, Classic 302, Classic 303, Classic 304, Classic 305, Classic 306, Classic 307, Classic 308, Classic 309, Classic 310, Classic 311, Classic 312, Classic 313, Classic 314, Classic 315, Classic 316, Classic 317, Classic 318, Classic 319, Classic 320, Classic 321, Classic 322, Classic 323, Classic 324, Classic 325, Classic 326, Classic 327, Classic 328, Classic 329, Classic 330, Classic 331, Classic 332, Classic 333, Classic 334, Classic 335, Classic 336, Classic 337, Classic 338, Classic 339, Classic 340, Classic 341, Classic 342, Classic 343, Classic 344, Classic 345, Classic 346, Classic 347, Classic 348, Classic 349, Classic 350, Classic 351, Classic 352, Classic 353, Classic 354, Classic 355, Classic 356, Classic 357, Classic 358, Classic 359, Classic 360, Classic 361, Classic 362, Classic 363, Classic 364, Classic 365, Classic 366, Classic 367, Classic 368, Classic 369, Classic 370, Classic 371, Classic 372, Classic 373, Classic 374, Classic 375, Classic 376, Classic 377, Classic 378, Classic 379, Classic 380, Classic 381, Classic 382, Classic 383, Classic 384, Classic 385, Classic 386, Classic 387, Classic 388, Classic 389, Classic 390, Classic 391, Classic 392, Classic 393, Classic 394, Classic 395, Classic 396, Classic 397, Classic 398, Classic 399, Classic 400, Classic 401, Classic 402, Classic 403, Classic 404, Classic 405, Classic 406, Classic 407, Classic 408, Classic 409, Classic 410, Classic 411, Classic 412, Classic 413, Classic 414, Classic 415, Classic 416, Classic 417, Classic 418, Classic 419, Classic 420, Classic 421, Classic 422, Classic 423, Classic 424, Classic 425, Classic 426, Classic 427, Classic 428, Classic 429, Classic 430, Classic 431, Classic 432, Classic 433, Classic 434, Classic 435, Classic 436, Classic 437, Classic 438, Classic 439, Classic 440, Classic 441, Classic 442, Classic 443, Classic 444, Classic 445, Classic 446, Classic 447, Classic 448, Classic 449, Classic 450, Classic 451, Classic 452, Classic 453, Classic 454, Classic 455, Classic 456, Classic 457, Classic 458, Classic 459, Classic 460, Classic 461, Classic 462, Classic 463, Classic 464, Classic 465, Classic 466, Classic 467, Classic 468, Classic 469, Classic 470, Classic 471, Classic 472, Classic 473, Classic 474, Classic 475, Classic 476, Classic 477, Classic 478, Classic 479, Classic 480, Classic 481, Classic 482, Classic 483, Classic 484, Classic 485, Classic 486, Classic 487, Classic 488, Classic 489, Classic 490, Classic 491, Classic 492, Classic 493, Classic 494, Classic 495, Classic 496, Classic 497, Classic 498, Classic 499, Classic 500, Classic 501, Classic 502, Classic 503, Classic 504, Classic 505, Classic 506, Classic 507, Classic 508, Classic 509, Classic 510, Classic 511, Classic 512, Classic 513, Classic 514, Classic 515, Classic 516, Classic 517, Classic 518, Classic 519, Classic 520, Classic 521, Classic 522, Classic 523, Classic 524, Classic 525, Classic 526, Classic 527, Classic 528, Classic 529, Classic 530, Classic 531, Classic 532, Classic 533, Classic 534, Classic 535, Classic 536, Classic 537, Classic 538, Classic 539, Classic 540, Classic 541, Classic 542, Classic 543, Classic 544, Classic 545, Classic 546, Classic 547, Classic 548, Classic 549, Classic 550, Classic 551, Classic 552, Classic 553, Classic 554, Classic 555, Classic 556, Classic 557, Classic 558, Classic 559, Classic 560, Classic 561, Classic 562, Classic 563, Classic 564, Classic 565, Classic 566, Classic 567, Classic 568, Classic 569, Classic 570, Classic 571, Classic 572, Classic 573, Classic 574, Classic 575, Classic 576, Classic 577, Classic 578, Classic 579, Classic 580, Classic 581, Classic 582, Classic 583, Classic 584, Classic 585, Classic 586, Classic 587, Classic 588, Classic 589, Classic 590, Classic 591, Classic 592, Classic 593, Classic 594, Classic 595, Classic 596, Classic 597, Classic 598, Classic 599, Classic 600, Classic 601, Classic 602, Classic 603, Classic 604, Classic 605, Classic 606, Classic 607, Classic 608, Classic 609, Classic 610, Classic 611, Classic 612, Classic 613, Classic 614, Classic 615, Classic 616, Classic 617, Classic 618, Classic 619, Classic 620, Classic 621, Classic 622, Classic 623, Classic 624, Classic 625, Classic 626, Classic 627, Classic 628, Classic 629, Classic 630, Classic 631, Classic 632, Classic 633, Classic 634, Classic 635, Classic 636, Classic 637, Classic 638, Classic 639, Classic 640, Classic 641, Classic 642, Classic 643, Classic 644, Classic 645, Classic 646, Classic 647, Classic 648, Classic 649, Classic 650, Classic 651, Classic 652, Classic 653, Classic 654, Classic 655, Classic 656, Classic 657, Classic 658, Classic 659, Classic 660, Classic 661, Classic 662, Classic 663, Classic 664, Classic 665, Classic 666, Classic 667, Classic 668, Classic 669, Classic 670, Classic 671, Classic 672, Classic 673, Classic 674, Classic 675, Classic 676, Classic 677, Classic 678, Classic 679, Classic 680, Classic 681, Classic 682, Classic 683, Classic 684, Classic 685, Classic 686, Classic 687, Classic 688, Classic 689, Classic 690, Classic 691, Classic 692, Classic 693, Classic 694, Classic 695, Classic 696, Classic 697, Classic 698, Classic 699, Classic 700, Classic 701, Classic 702, Classic 703, Classic 704, Classic 705, Classic 706, Classic 707, Classic 708, Classic 709, Classic 710, Classic 711, Classic 712, Classic 713, Classic 714, Classic 715, Classic 716, Classic 717, Classic 718, Classic 719, Classic 720, Classic 721, Classic 722, Classic 723, Classic 724, Classic 725, Classic 726, Classic 727, Classic 728, Classic 729, Classic 730, Classic 731, Classic 732, Classic 733, Classic 734, Classic 735, Classic 736, Classic 737, Classic 738, Classic 739, Classic 740, Classic 741, Classic 742, Classic 743, Classic 744, Classic 745, Classic 746, Classic 747, Classic 748, Classic 749, Classic 750, Classic 751, Classic 752, Classic 753, Classic 754, Classic 755, Classic 756, Classic 757, Classic 758, Classic 759, Classic 760, Classic 761, Classic 762, Classic 763, Classic 764, Classic 765, Classic 766, Classic 767, Classic 768, Classic 769, Classic 770, Classic 771, Classic 772, Classic 773, Classic 774, Classic 775, Classic 776, Classic 777, Classic 778, Classic 779, Classic 780, Classic 781, Classic 782, Classic 783, Classic 784, Classic 785, Classic 786, Classic 787, Classic 788, Classic 789, Classic 790, Classic 791, Classic 792, Classic 793, Classic 794, Classic 795, Classic 796, Classic 797, Classic 798, Classic 799, Classic 800, Classic 801, Classic 802, Classic 803, Classic 804, Classic 805, Classic 806, Classic 807, Classic 808, Classic 809, Classic 810, Classic 811, Classic 812, Classic 813, Classic 814, Classic 815, Classic 816, Classic 817, Classic 818, Classic 819, Classic 820, Classic 821, Classic 822, Classic 823, Classic 824, Classic 825, Classic 826, Classic 827, Classic 828, Classic 829, Classic 830, Classic 831, Classic 832, Classic 833, Classic 834, Classic 835, Classic 836, Classic 837, Classic 838, Classic 839, Classic 840, Classic 841, Classic 842, Classic 843, Classic 844, Classic 845, Classic 846, Classic 847, Classic 848, Classic 849, Classic 850, Classic 851, Classic 852, Classic 853, Classic 854, Classic 855, Classic 856, Classic 857, Classic 858, Classic 859, Classic 860, Classic 861, Classic 862, Classic 863, Classic 864, Classic 865, Classic 866, Classic 867, Classic 868, Classic 869, Classic 870, Classic 871, Classic 872, Classic 873, Classic 874, Classic 875, Classic 876, Classic 877, Classic 878, Classic 879, Classic 880, Classic 881, Classic 882, Classic 883, Classic 884, Classic 885, Classic 886, Classic 887, Classic 888, Classic 889, Classic 890, Classic 891, Classic 892, Classic 893, Classic 894, Classic 895, Classic 896, Classic 897, Classic 898, Classic 899, Classic 900, Classic 901, Classic 902, Classic 903, Classic 904, Classic 905, Classic 906, Classic 907, Classic 908, Classic 909, Classic 910, Classic 911, Classic 912, Classic 913, Classic 914, Classic 915, Classic 916, Classic 917, Classic 918, Classic 919, Classic 920, Classic 921, Classic 922, Classic 923, Classic 924, Classic 925, Classic 926, Classic 927, Classic 928, Classic 929, Classic 930, Classic 931, Classic 932, Classic 933, Classic 934, Classic 935, Classic 936, Classic 937, Classic 938, Classic 939, Classic 940, Classic 941, Classic 942, Classic 943, Classic 944, Classic 945, Classic 946, Classic 947, Classic 948, Classic 949, Classic 950, Classic 951, Classic 952, Classic 953, Classic 954, Classic 955, Classic 956, Classic 957, Classic 958, Classic 959, Classic 960, Classic 961, Classic 962, Classic 963, Classic 964, Classic 965, Classic 966, Classic 967, Classic 968, Classic 969, Classic 970, Classic 971, Classic 972, Classic 973, Classic 974, Classic 975, Classic 976, Classic 977, Classic 978, Classic 979, Classic 980, Classic 981, Classic 982, Classic 983, Classic 984, Classic 985, Classic 986, Classic 987, Classic 988, Classic 989, Classic 990, Classic 991, Classic 992, Classic 993, Classic 994, Classic 995, Classic 996, Classic 997, Classic 998, Classic 999, Classic 1000.



www.promotions.co.uk/cad07

Kelly Clarkson is the highest entry in a chart which is again led by Rihanna and Jay-Z's number one single



1. Rihanna Feat. Jay-Z  
The Rihanna and Jay-Z duet Umbrella's number 1 placing on the radio airplay chart pales in significance compared to its TV airplay ranking, where it is number one for the second week in a row. The fact Rihanna appears to be (but isn't) naked in the video probably has not hurt her exposure and it ran away with the title this week, with 150 airings on 13 stations.



9. Kelly Clarkson  
Never Again is to be the first single from American Idol graduate Kelly Clarkson's third album, My December. It debuts this week at number 946 on the radio airplay chart and at number nine on the TV airplay chart, where the video clip of the song, which features Clarkson being drowned by a former lover, secured 259 plays from 11 supporters. Topping that list, B4 played it 66 times, while The Box and MTV Flux clipped in with 46 and 45 plays, respectively.

## MTV MOST PLAYED

Rank	Artist Title	Label
1	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC
2	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	DISNEY
3	HELLOGOODBYE HERE (IN YOUR ARMS)	ARABIA
4	SNOW PATROL SIGNAL FIRE	REPUBLIC
4	RIHANNA FEAT. JAY-Z UMBRELLA	MERCURY
6	MUTYA BUENA REAL GIRL	FORTH & BRADSHAW
6	MAROON 5 MAKES ME WONDER	DMG
9	LINKIN PARK WHAT I'VE DONE	WARNER BROS.
9	GROOVE ARMADA FEAT. STUSH GET DOWN	COLUMBIA
10	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	4AD/REPROTOR

## THE BOX MOST PLAYED

Rank	Artist Title	Label
1	RIHANNA FEAT. JAY-Z UMBRELLA	MERCURY
2	HELLOGOODBYE HERE (IN YOUR ARMS)	ARABIA
3	HELLOGOODBYE HERE (IN YOUR ARMS)	ARABIA
4	AKON DON'T MATTER	UNIVERSAL
5	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	REPUBLIC
5	AMERIE TAKE CONTROL	COLUMBIA
7	MANIC STREET PREACHERS YOUR LOVE ALONE...	COLUMBIA
8	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA
9	MIXA LOVE TODAY	CASHMONEY/SONY
10	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	COLUMBIA

## KERRANG! MOST PLAYED

Rank	Artist Title	Label
6	RED HOT CHILI PEPPERS HUMP DE BUMP	WARNER BROS.
6	GOOD CHARLOTTE THE RIVER	COLUMBIA
3	MY CHEMICAL ROMANCE... THE BLACK PARADE	REPTIDE
1	FALL OUT BOY THINKS FR TH MIMRS	MERCURY
3	LINKIN PARK WHAT I'VE DONE	WARNER BROS.
4	FUNERAL FOR A FRIEND INTO OBLIVION	ATLANTIC
7	ELLIOT MINOR PARALLEL WORLDS	ROULETTE
7	HELLOGOODBYE HERE (IN YOUR ARMS)	ARABIA
12	TRIVIUM THE RESING	REPUBLIC
14	MY CHEMICAL ROMANCE FAMOUS LAST WORDS	REPTIDE

## MTV2 MOST PLAYED

Rank	Artist Title	Label
1	BIFFY CLYRO LIVING IS A PROBLEM CAUSE...	ATLANTIC
2	LINKIN PARK WHAT I'VE DONE	WARNER BROS.
2	FALL OUT BOY THINKS FR TH MIMRS	MERCURY
5	CALLOWAY ABANDON SHIP	WARNER BROS.
5	MIMS THIS IS WHY I'M HOT	WARNER BROS.
6	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	4AD/REPROTOR
6	FUNERAL FOR A FRIEND INTO OBLIVION	ATLANTIC
7	GOOD CHARLOTTE THE RIVER	COLUMBIA
8	SSS LET'S MAKE LOVE AND LISTEN TO DEATH FROM ABOVE	REP. JAY
10	ARCTIC MONKEYS BRANSTORM	SONY

## MTV BASE MOST PLAYED

Rank	Artist Title	Label
1	TIMBALAND/FURTAO/TIMBERLAKE GIVE IT TO ME	REPUBLIC
2	GYM CLASS HEROES CUPID'S CHOKEHOLD	ATLANTIC
3	RIHANNA FEAT. JAY-Z UMBRELLA	MERCURY
2	BOBBY VALENTINO ANONYMOUS	MERCURY
5	NE-YO BECAUSE OF YOU	REP. JAY
7	R. KELLY I'M A FLIRT	JIVE
7	BONE THUGS-N-HARMONY I TRIED	REPUBLIC
8	LLOYD YOU	ISLAND
8	NELLY FURTADO SAY IT RIGHT	GFFEN
10	CIARA LIKE A BOY	RCA

## ON THE BOX THIS WEEK

**BBC1**  
Jonathan Ross:  
Ozzy Osbourne (FR)

**BBC2**  
Later...With Jools  
Holburn: Richard  
Swift, Julie Fowlie,  
LCD Soundsystem,  
Rock Party, Yoko  
Shimizu, Amelina  
(FR)

**ITV**  
This Morning:  
Jason Donovan  
(W)

**GMTV**  
UK Today: Rihanna  
Disc, Emily Day  
(W)

**Entertainment**  
Today: Stars,  
Brother (F)

**CHANNEL 4**  
Freshly Squeezed:  
Ten Dishes (M),  
Good Charlotte and  
Miguel Blando (FR),  
Queens Of The  
Stone Age and The  
View (Thurs), Calvin  
Harris (Fr)

**TRANS-**  
**MISSION**  
**WITH**  
**T-MOBILE**  
**(FR)**  
Nile Oni, The  
Scissor Sisters,  
Gorillaz, Bad For  
Ladies, Clavin  
Keld, Nappy  
Monkeys

**POPWORLD**  
**(SAT)**  
Martin Garrix,  
Clavin Harris,  
Sofar, Queens Of  
The Stone Age,  
The View, Nile Oni  
And The Moxies,  
Erasme,  
Rascal

**THE HITS**  
**ADD**  
Take That - I'd Wait  
For You, The Enemy  
- Hot Enough, Curva  
Feat. Chantel Moore  
- Get Up, The Killers  
- For Reasons  
Unknown, Chantel  
Moore - On My  
Acoustic, The Group  
Larkin Jay, Enique -  
Do You Know

**THE BOX**  
Clara Guit  
Enrique Guit  
New Group Listen  
Up, Take That  
Walk For Life, The  
Chemical Brothers  
Do It Again, The  
Enemy And Enique  
Black V Blue Eyes

**THE BOX**  
Clara Guit  
Enrique Guit  
New Group Listen  
Up, Take That  
Walk For Life, The  
Chemical Brothers  
Do It Again, The  
Enemy And Enique  
Black V Blue Eyes

**THE BOX**  
Clara Guit  
Enrique Guit  
New Group Listen  
Up, Take That  
Walk For Life, The  
Chemical Brothers  
Do It Again, The  
Enemy And Enique  
Black V Blue Eyes









# Singles

26.05.07

Top 75 *Real 75*

Rihanna comes straight in at number one, as *Booty Luv*, *Mutya Buena*, *The Crips* and *Sophie Ellis-Bextor* provide the chart's other highest new entries

# The Official UK

## TOP 20 DOWNLOADS

Pos	Artist	Title	Label
1	CYRIL CLASS HERMES CUPID'S CHOKEHOLD	Atlantic	
2	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia	
3	MICKEY BABY'S COMING BACK	Interscope	
4	HELLOGOODBYE HERE (IN YOUR ARMS)	Mercury	
5	AKON DON'T MATTER	Universal	
6	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME	Interscope	
7	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Columbia	
8	AMERIE TAKE CONTROL	Columbia	
9	NE-YO BECAUSE OF YOU	Def Jam	
10	MIKA LOVE TODAY	Columbia/Sony	
11	SNOW PATROL SIGNAL FIRE	Virgin	
12	MARON 5 MAKES ME WONDER	Private	
13	MARK RONSON FEAT. D MERRIWEATHER STOP ME	Columbia	
14	LINXIN PARK WHAT I'VE DONE	Warner Bros	
15	AVRIL LAVIGNE GIRLFRIEND	Arista	
16	BOOTY LUV SHINE	Real Kev	
17	SCOOCH FLYING THE FLAG (FOR YOU)	Warner Brothers	
18	GROOVE ARMADA FEAT. STUSH GET DOWN	Mercury	
19	JAMIE T SHEILA	Interscope	
20	CHEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope	

## TOP 20 REALTONES

Pos	Artist	Title	Label
1	MIKA LOVE TODAY	Island	
2	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia	
3	AKON DON'T MATTER	Universal	
4	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME	Interscope	
5	AVRIL LAVIGNE GIRLFRIEND	RCA	
6	CYRIL CLASS HERMES CUPID'S CHOKEHOLD	Atlantic	
7	SCOOCH FLYING THE FLAG (FOR YOU)	Warner Bros	
8	NE-YO BECAUSE OF YOU	Def Jam	
9	KAISER CHIEFS RUBY	Big Top Records	
10	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	RCA	
11	CHRISTINA AGUILERA CANDIDMAN	ARM	
12	FERGIE FEAT. LUDAKIS GLAMOROUS	ARM	
13	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	Phonogram	
14	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	A&M	
15	THE FRAY HOW TO SAVE A LIFE	Fairport	
16	CASCADA MIRACLE	Elek	
17	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	Columbia	
18	PROCLAIMERS FEAT. B POTTER AND A PUPKIN I'M GONNA BE GOOD MILK	DJES	
19	MIKA GRACE KELLY	Columbia/Sony	
20	GROOVE ARMADA FEAT. STUSH GET DOWN	Columbia	

© The VMI Official Charts Company. Compiled by The Official UK Charts Company 2007. Covers period from May to May 12, 2007

## TOP 20 EUROPEAN DOWNLOADS

Pos	Artist	Title	Company
1	MARON 5 MAKES ME WONDER	Private	
2	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Sony BMG	
3	LINXIN PARK WHAT I'VE DONE (ALBUM VERSION)	Warner	
4	MIKA GRACE KELLY	Universal	
5	HELLOGOODBYE HERE (IN YOUR ARMS)	Sony BMG	
6	SNOW PATROL SIGNAL FIRE	Warner	
7	CYRIL CLASS HERMES FACES IN THE HALL (ALBUM VERSION)	Interscope	
8	NELLY FURTOAD SAY IT RIGHT	Interscope	
9	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Columbia	
10	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME	Interscope	
11	CHEN STEFANI THE SWEET ESCAPE	Universal	
12	KAISER CHIEFS RUBY	Universal	
13	AMERIE TAKE CONTROL (MAIN VERSION)	Sony BMG	
14	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Sony BMG	
15	THE FRAY HOW TO SAVE A LIFE	Sony BMG	
16	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME (RADIO EDIT)	Interscope	
17	MIKA LOVE TODAY	Universal	
18	CHRISTINA AGUILERA CANDIDMAN	Sony BMG	
19	MICHAEL BUBLE EVERYTHING (ALBUM VERSION)	Warner	

© The VMI Official Charts Company



**1. Rihanna Feat. Jay-Z**  
After three number two hits behind *Only Deep*, *Good Girl Gone Bad* and *Ms. Kelly*, the Barbadian singer Rihanna finally has her first UK number one, debuting at pole position with *Unleash the sales of 34,104 downloads*.

*Unleash* is the first single from her third album *Good Girl Gone Bad* and her lucky charm is Jay-Z, who caps on the song. At 19, Rihanna has six her credit. While Jay-Z has 29 since his March 2007 debut and previously topped the chart with girlfriend Beyoncé and *Dile* by last August.



**2. Maroon 5**  
After making a record 94-1 top on America's Hot 100, Miles Me Wonder by Maroon 5 was on track for a 19-1 jump here but was eventually overtaken by Rihanna and Jay-Z's *Unleash*. The introductory single from Maroon 5's new album *It Won't Be Soon Before Long* has their first for five years, it's their highest charting single to date, besting *This Love* (number three) and *She Will Be Loved* (number four). It sales of 27,120 last week were slightly higher than their previous best of 26,750 achieved by *She Will Be Loved* at its peak.

1	NEW	RIHANNA FEAT. JAY-Z UNLEASH THE FLAG (FOR YOU)	Interscope
2	19	MARON 5 MAKES ME WONDER	Private
3	2	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
4	17	SNOW PATROL SIGNAL FIRE	Virgin
5	11	HELLOGOODBYE HERE (IN YOUR ARMS)	Mercury
6	4	GYM CLASS HERMES CUPID'S CHOKEHOLD	Atlantic
7	3	AKON DON'T MATTER	Universal
8	5	SCOOCH FLYING THE FLAG (FOR YOU)	Warner Brothers
9	7	TIMBALAND/FURTOAD/TIMBERLAKE GIVE IT TO ME	Interscope
10	NEW	BOOTY LUV SHINE	Real Kev
11	NEW	MUTYA BUENA REAL GIRL	Fontana
12	6	LINXIN PARK WHAT I'VE DONE	Warner Brothers
13	12	NE-YO BECAUSE OF YOU	Def Jam
14	9	AVRIL LAVIGNE GIRLFRIEND	Arista
15	4	AMERIE TAKE CONTROL	Columbia
16	8	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT ENOUGH	Columbia
17	NEW	THE CRIPS MEN'S NEEDS	Wichita
18	13	MIKA LOVE TODAY	Columbia/Sony
19	7	BIFFY CLYRO LIVING IS A PROBLEM BECAUSE EVERYTHING D	Home
20	NEW	MICKEY BABY'S COMING BACK/TRANSYLVANIA	Mercury
21	15	JAMIE T SHEILA	Interscope
22	14	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	Columbia
23	NEW	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	Excelsior
24	11	JUD ANYTHING	Excelsior
25	13	CHEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
26	18	THE FRAY HOW TO SAVE A LIFE	Fairport
27	15	KAISER CHIEFS RUBY	Big Top Records
28	NEW	VERKA SERDUCHKA DANCING LASHA TUMBAT (UKRAINE)	Elek
29	14	NELLY FURTOAD SAY IT RIGHT	Interscope
30	4	GROOVE ARMADA FEAT. STUSH GET DOWN	Columbia
31	16	FUNERAL FOR A FRIEND (UNION BLONDE)	Atlantic
32	16	THE ENEMY AWAY FROM HERE	Warner Brothers
33	17	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	A&M
34	12	MIKA GRACE KELLY	Columbia/Sony
35	17	FALL OUT BOY THINKS FR TH MMRS	Columbia
36	10	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	RCA
37	22	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	Phonogram
38	14	FERGIE GLAMOROUS	ARM

39	11	CHRISTINA AGUILERA CANDIDMAN	ARM
40	19	MICHAEL BUBLE EVERYTHING (ALBUM VERSION)	Warner
41	12	THE CRIPS MEN'S NEEDS	Wichita
42	13	MIKA LOVE TODAY	Columbia/Sony
43	14	MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME	Columbia
44	15	JAMIE T SHEILA	Interscope
45	16	FUNERAL FOR A FRIEND (UNION BLONDE)	Atlantic
46	17	THE ENEMY AWAY FROM HERE	Warner Brothers
47	18	MIKA GRACE KELLY	Columbia/Sony
48	19	MICHAEL BUBLE EVERYTHING (ALBUM VERSION)	Warner
49	20	THE CRIPS MEN'S NEEDS	Wichita
50	21	JAMIE T SHEILA	Interscope
51	22	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	Phonogram
52	23	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	Excelsior
53	24	JUD ANYTHING	Excelsior
54	25	CHEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
55	26	THE FRAY HOW TO SAVE A LIFE	Fairport
56	27	KAISER CHIEFS RUBY	Big Top Records
57	28	VERKA SERDUCHKA DANCING LASHA TUMBAT (UKRAINE)	Elek
58	29	NELLY FURTOAD SAY IT RIGHT	Interscope
59	30	GROOVE ARMADA FEAT. STUSH GET DOWN	Columbia
60	31	FUNERAL FOR A FRIEND (UNION BLONDE)	Atlantic
61	32	THE ENEMY AWAY FROM HERE	Warner Brothers
62	33	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	A&M
63	34	MIKA GRACE KELLY	Columbia/Sony
64	35	FALL OUT BOY THINKS FR TH MMRS	Columbia
65	36	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	RCA
66	37	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	Phonogram
67	38	FERGIE GLAMOROUS	ARM

# Singles Chart

Rank	Weeks on Chart	Artist	Title	Label
39	67	SSS LET'S MAKE LOVE AND LISTEN TO DEATH FROM	THE PEACEMAKERS FCIM	Mercury
40	28	TRAVIS CLOSER	Indep/epic	Mercury
41	NEW	MUMMA-R SHE'S GOT YOU HIGH	Columbia	Mercury
42	37	CHRISTINA AGUILERA CANDYMAN	BMG	Mercury
43	40	MICHAEL BUBLE EVERYTHING	Mercury	Mercury
44	30	TAKE THAT SHINE	Mercury	Mercury
45	35	AMY WINEHOUSE BACK TO BLACK	Mercury	Mercury
46	33	ARCTIC MONKEYS BRIANSTORM	Mercury	Mercury
47	44	R KELLY FEAT. TI & T-PAIN I'M A FLIRT	Mercury	Mercury
48	57	SNOW PATROL CHASING CARS	Mercury	Mercury
49	48	REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD	Mercury	Mercury
50	43	P DIDDY LAST NIGHT	Mercury	Mercury
51	NEW	MIMS THIS IS WHY I'M HOT	Mercury	Mercury
52	NEW	WILLY MASON WE CAN BE STRONG	Mercury	Mercury
53	52	ARMAND VAN HELDEN NYC BEAT	Mercury	Mercury
54	68	RUFUS WAINWRIGHT GOING TO A TOWN	Mercury	Mercury
55	NEW	PIGEON DETECTIVES I'M NOT SORRY	Mercury	Mercury
56	63	CIARA LIKE A BOY	Mercury	Mercury
57	NEW	N-DUBZ FEVA LAS VEGAS	Mercury	Mercury
58	17	THE FRAY OVER MY HEAD (CABLE CAR)	Mercury	Mercury
59	46	CALVIN HARRIS ACCEPTABLE IN THE BOS	Mercury	Mercury
60	39	ROSS COPPERMAN ALL SHE WROTE	Mercury	Mercury
61	NEW	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	Mercury	Mercury
62	50	PAOLO NUTINI NEW SHOES	Mercury	Mercury
63	36	DADO FEAT. SANDY RIVERA & TRIX LOLLIPOP	Mercury	Mercury
64	58	PINK LEAVE ME ALONE (I'M LONELY)	Mercury	Mercury
65	63	TAKE THAT PATIENCE	Mercury	Mercury
66	45	SNOWBLONK FEAT. SANDY BABY BABY	Mercury	Mercury
67	65	GOSSIP STANDING IN THE WAY OF CONTROL	Mercury	Mercury
68	62	AMY WINEHOUSE REHAB	Mercury	Mercury
69	56	CAMILLE JONES/FEDE LE GRANDE THE CREEPS	Mercury	Mercury
70	17	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	Mercury	Mercury
71	6	TWANG WIDE AWAKE	Mercury	Mercury
72	35	PROCLAIMERS/B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES	Mercury	Mercury
73	20	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Mercury	Mercury
74	41	RED HOT CHILI PEPPERS HUMPTY DE BUMP	Mercury	Mercury
75	64	JUST JACK STARR IN THEIR EYES	Mercury	Mercury

**As used by Radio One**  
 Chart compiled from actual sales in London by SoundScan, a sample of more than 400 UK radio stations.  
 © Official UK Charts Company 2007. Reproduced with permission.



**4. Snow Patrol Spider-Man 3** is a box office triumph and exposure for Snow Patrol's latest recording, *Signal Fire* - which is bound over the closing credits - help to make the song the group's highest-charting hit to date, exploring 17-4 following physical release on sales of 18,493. The highest charting of the band's eight previous Top 40 hits was their first, *Rumie*, which reached number five, but their biggest seller and longest running hit is *Chasing Cars*, which peaked at number six and ended past 300,000 sales last week.



**20. McFly** When One Night's Not Enough, a top eight Friday blunder 1-20 in February 2005 (the biggest retreat from number one to date) it was already delisted. There's no such excuse for McFly's new CD, *Baby's Coming Back*, Transylvania equals that record give this week end sales of 12,200. The newly released 'four edition' of McFly's latest album, *Meton In The Gear*, which adds a DVD of a Wembley gig, sold 11,250 copies last week, to return the former number one album to the chart at number 34.

The Official UK Singles Chart is published in cooperation with the BPI and EMI, based on a sample of more than 4000 record stores. Includes a BPI, 12 inch, cassette and CD vinyl sales.

## HIT 40 UK

Rank	Artist	Title	Label
1	Rihanna feat. Jay-Z	Umbrella	Mercury
2	Maroon 5	Wakes Me Up	Mercury
3	Beyoncé & Shakira	Beautiful Liar	Mercury
4	Snow Patrol	Signal Fire	Mercury
5	Hellogoodbye	Here (In Your Arms)	Driv Thru
6	Cym Ciss	Heroes Cupids Chokehold	Atlantic
7	Akon	Don't Matter	Universal
8	Scotch Flying	The Flag For You	Warner Bros
9	Timbaland & Furtado	Timberlake Give It To Me	Mercury
10	Booby Lov	Shine	Mercury
11	Gwen Stefani	Feat. Akon The Sweet Escape	Mercury
12	Mutya Buena	Real Girl	Mercury
13	Helly Furtado	Say It Right	Mercury
14	Kaiser Chiefs	Ruby	Mercury
15	NEO Because Of You		Mercury
16	Manic Street Preachers	Your Love Alone Is Not Enough	Mercury
17	Justin Timberlake	What Goes Around Comes Around	Mercury
18	Mika	Love Today	Mercury
19	Take That	Shine	Mercury
20	Linkin Park	What I've Done	Mercury
21	Mark Ronson feat. Daniel Merriweather	Stop Me	Mercury
22	America	Tags Control	Mercury
23	Avril Lavigne	Girlfriend	Mercury
24	The Fray	How To Save A Life	Mercury
25	Pink	Leave Me Alone (I'm Lonely)	Mercury
26	Mika	Kesko	Mercury
27	Sophie Ellis-Bextor	Me And My Imagination	Mercury
28	Crisis Men's Needs		Mercury
29	Buff	Cylo Livin Is A Problem	Mercury
30	Ramie	Thella	Mercury
31	McFly	Baby's Coming Back/Transylvania	Mercury
32	Snow Patrol	Chasing Cars	Mercury
33	Michael Buble	Everything	Mercury
34	Amy Winehouse	Back To Black	Mercury
35	Travis	Closer	Mercury
36	Fergie	Feat. Ludacris Glamorous	Mercury
37	Take That	Patience	Mercury
38	Alex Gaudino	Feat. Crystal Waters Destination Calabria	Mercury
39	Goodie	Armanda Feat. Stush Get Down	Mercury

## TOP 30 PHYSICAL SINGLES

Rank	Artist	Title	Label
1	Scotch Flying	The Flag For You	Mercury
2	Beyoncé & Shakira	Beautiful Liar	Mercury
3	Akon	Don't Matter	Universal
4	Hellogoodbye	Here (In Your Arms)	Driv Thru
5	Booby Lov	Shine	Mercury
6	Snow Patrol	Signal Fire	Mercury
7	Maroon 5	Wakes Me Up	Mercury
8	Buff	Cylo Livin Is A Problem Because Everything	Mercury
9	Mika	Love Today	Mercury
10	Cym Ciss	Heroes Cupids Chokehold	Atlantic
11	Avril Lavigne	Girlfriend	Mercury
12	Crisis Men's Needs		Mercury
13	Timbaland & Furtado	Timberlake Give It To Me	Mercury
14	Linkin Park	What I've Done	Mercury
15	Sophie Ellis-Bextor	Me And My Imagination	Mercury
16	NEO Because Of You		Mercury
17	America	Tags Control	Mercury
18	Mumma-R	She's Got You High	Mercury
19	SSS Let's Make Love and Listen to Death From		Mercury
20	Manic Street Preachers	Your Love Alone Is Not Enough	Mercury
21	Mika	Love Today	Mercury
22	Buff	Cylo Livin	Mercury
23	Funeral For A Friend	Into Oblivion (London)	Mercury
24	Mark Ronson	Feat. D. Merriweather Stop Me	Mercury
25	Natasha Bedingfield	I Wanna Have Your Babies	Mercury
26	N-Dubz	Feva Las Vegas	Mercury
27	Ramie	Thella	Mercury
28	Willy Mason	We Can Be Strong	Mercury
29	Gwen Stefani	Feat. Akon The Sweet Escape	Mercury
30	Goodie	Armanda Feat. Stush Get Down	Mercury

■ New Release  
■ Highest Entry  
■ Highest Chart  
■ Re-Entry  
■ New Entry  
■ New Entry based on download only

Chart	Week	Artist	Title	Label
CLASSIC SINGLES	1	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	2	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	3	THE BEATLES	THE BEATLES	Capitol
CLASSIC SINGLES	4	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	5	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	6	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	7	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	8	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	9	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	10	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	11	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	12	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	13	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	14	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	15	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	16	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	17	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	18	THE BEATLES	LET IT BE	Capitol
CLASSIC SINGLES	19	THE BEATLES	YOU ARE SO BEAUTIFUL	Capitol
CLASSIC SINGLES	20	THE BEATLES	LET IT BE	Capitol

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)

Linkin Park win the battle for number one, ahead of fellow entires by Rufus Wainwright and Funeral For A Friend – and with as many sales as the rest of the Top Five combined

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist / Title	Label/Available
1	BOB DYLAN DON'T LOOK BACK	Columbia (439)
2	ORIGINAL CAST RECORDING JOSEPH & THE AMAZING TECHNOLOGER	Universal (439)
3	PINK LIVE FROM WEMBLEY ARENA	Warner (440)
4	ELVIS PRESLEY LEGENDS IN CONCERT	UMG (440)
5	UB40 LIVE AT MONTREUX 2002	East West (4)
6	JEFF WAINWRIGHT ARENA TOUR 06 THE WAR OF THE WORLDS - LIVE ON STAGE	Universal (440)
7	LIVE CAST RECORDING LES MISÉRABLES IN CONCERT	Warner (440)
8	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	UMG (440)
9	IL DIVO LIVE AT THE GREAT THEATRE	Sony Music (440)
10	ERIC CLAPTON & FRIENDS LIVE 1999	RY Music (4)
11	JAMES BLUNT GHOSTING TIME - THE BEDLAM SESSIONS	Atlantic/Capitol (440)
12	BOBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1999-2006	Chrysalis (4)
13	ELVIS PRESLEY ELVIS LIVES	EMI (4)
14	MOTLY THE WONDERLAND TOUR 2005	Head (4)
15	VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ 2	EMI/Northern (440)
16	PINK FLOYD PULSE - 2010-94	HMV (4)
17	STEREOPIONICS REWIND	Universal (440)
18	TAKE THAT THE ULTIMATE TOUR	Polygram (4)
19	CHER EXTRADIMENSION - LIVE AT THE MURAGE	EMI/Capitol (440)
20	DUSTY SPRINGFIELD PEOPLE GET READY	Capitol (4)

## TOP 20 COMPILATIONS

Pos	Artist / Title	Label/Available
1	VARIOUS MASSIVE FAB - SPRING COLLECTION 2007	Universal (440)
2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 66	EMI/Northern (440)
3	VARIOUS JUST GREAT SONGS	EMI/Tony (440)
4	VARIOUS THE BEST DISCO IN TOWN	Universal (440)
5	VARIOUS CLASSIC FM AT THE MOVIES - THE SEQUEL	Classix (440)
6	VARIOUS FLOORFILLERS ANTHEMS	CAPITOL (440)
7	VARIOUS POP HITS - CLASS OF 2007	EMI/Northern (440)
8	VARIOUS DANCEMIX - SUMMER ANTHEMS	Ministry of Sound (4)
9	OST HIGH SCHOOL MUSICAL	Warner (440)
10	VARIOUS BIG NIGHT OUT	Universal (440)
11	VARIOUS FUNNY HOUSE SESSIONS 07	Ministry of Sound (4)
12	VARIOUS 101 SMOOTH HITS	EMI (440)
13	ORIGINAL TV SOUNDTRACK HANNAH MONTANA	Warner (440)
14	VARIOUS DISCO THEATRE - ELECTRIC	Universal (440)
15	VARIOUS ESSENTIAL SONGS - SPRING COLLECTION	Universal (440)
16	VARIOUS EUROVISION SONG CONTEST - HELSINKI 2007	CMG (4)
17	VARIOUS PLAY IT LOUD	Universal (440)
18	VARIOUS FLOORFILLERS - CLUB CLASSICS	Universal (440)
19	VARIOUS 101 80S HITS	EMI (440)
20	VARIOUS PUT YOUR HANDS UP 2	Ministry of Sound (4)

## THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist / Title	Label/Available
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 66	EMI/Northern (440)
2	VARIOUS RADIO 1'S LIVE LOUNGE	Sony (440)
3	ORIGINAL TV SOUNDTRACK HIGH SCHOOL MUSICAL	Warner (440)
4	VARIOUS FLOORFILLERS ANTHEMS	ATLANTIC (440)
5	VARIOUS BRITS HITS - THE ALBUM OF THE YEAR	UMG (4)
6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 66	EMI/Northern (440)
7	VARIOUS 101 LOVESOUNDS 2007	Sony (440)
8	VARIOUS ONE LOVE	UMG (4)
9	VARIOUS 101 80S HITS	EMI (440)
10	ORIGINAL TV SOUNDTRACK HANNAH MONTANA	Warner (440)
11	VARIOUS HIP HOP CLASSICS	UMG (4)
12	VARIOUS THE MASH UP MIX 2007	Ministry of Sound (4)
13	VARIOUS PLAY IT LOUD	Universal (440)
14	VARIOUS ELECTRO HOUSE SESSIONS	Ministry of Sound (4)
15	VARIOUS VERY BEST OF EUROVIC DANCE BREAKDOWN	Ministry of Sound (4)
16	VARIOUS PUT YOUR HANDS UP 2	Ministry of Sound (4)
17	VARIOUS CLUBBERS GUIDE 2007	Ministry of Sound (4)
18	VARIOUS TIME PIES THE ESSENTIAL BANDS	UMG (4)
19	VARIOUS 101 LOVESOUNDS	Sony (440)
20	VARIOUS 101 HUGO HITS OF THE 60S & 70S	Warner (440)



**1** **LINKIN PARK** **MINUTES TO MIDNIGHT**  
Linkin Park's third studio album Minutes To Midnight is the debut of 14 months in the studio, the writing of 101 songs and the recording of 17 tracks with 12 endings up to the final product. The band's second studio album, Meteora, made a similar start in 2003, debuting at number one on sales of 94,501. The band's second studio album, Meteora, made a similar start in 2003, debuting at number one on sales of 94,501. Despite its rapid start, Meteora's sales of 545,795 are dwarfed by the band's 2000 debut, Hybrid Theory, whose first-week sales of 1.28 copies have since swollen to 2,235,000.



**2** **RUFUS WAINWRIGHT** **ARENA TOUR 06 THE WAR OF THE WORLDS - LIVE ON STAGE**  
Wainwright's fifth album Release The Stars debuts in number two on sales of 28,653, maintaining the Canadian's habit of peaking higher his self-titled 1999 debut reached number 17. 2005's Poves got to number 13; Wait One peaked at number 68 in 2003; and Wait Two made number 21 in 2004. Wainwright sold 240,000 albums before Release The Stars, although his only hit was 'I Don't Know What It Is' (number 74 in 2004). Going To A Town, from Release The Stars, jumps 68-51. With this week, on sales of 2,406 downloads.

Pos	Artist / Title	Label/Available
1	LINKIN PARK MINUTES TO MIDNIGHT	Universal (440)
2	RUFUS WAINWRIGHT RELEASE THE STARS	Capitol (440)
3	FUNERAL FOR A FRIEND TALES DON'T TELL THEMSELVES	Atlantic (440)
4	ARCTIC MONKEYS FAVOURITE WON'T NIGHTMARE	Capitol (440)
5	MICHAEL BUBLE CALL ME IRRESPONSIBLE	Capitol (440)
6	AMY WINEHOUSE BACK TO BLACK	Capitol (440)
7	MIXA LIFE IN CARTOON MOTION	Capitol (440)
8	TRAVIS THE BOY WITH NO NAME	Capitol (440)
9	JOE COCKER HYMN FOR MY SOUL	Capitol (440)
10	MANIC STREET PREACHERS SEND AWAY THE TIGERS	Columbia (440)
11	MARK RONSON VERSION	Columbia (440)
12	CASCADA EVERY TIME WE TOUCH	Capitol (440)
13	KAISER CHIEFS YOURS TRULY ANGRY MOB	Capitol (440)
14	MOTLY MOTION IN THE OCEAN	Capitol (440)
15	NELLY FURTADO LOOSE	Capitol (440)
16	NE-YO BECAUSE OF YOU	Capitol (440)
17	AMERIE BECAUSE I LOVE IT	Capitol (440)
18	BEVERLY KNIGHT MUSIC CITY SOUL	Capitol (440)
19	AVRIL LAVIGNE THE BEST DAMN THING	Capitol (440)
20	AKON CONVICTED	Capitol (440)
21	THE FRAY HOW TO SAVE A LIFE	Capitol (440)
22	GROOVE ARMADA SOUNDBOY ROCK	Capitol (440)
23	MEGADETH UNITED ABOMINATIONS	Capitol (440)
24	THE MACCABEES COLOUR IT IN	Capitol (440)
25	PINK I'M NOT DEAD	Capitol (440)
26	TAKE THAT BEAUTIFUL WORLD	Capitol (440)
27	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Capitol (440)
28	BJORK VOLTA	Capitol (440)
29	JAMIE T PANIC PREVENTION	Capitol (440)
30	FALL OUT BOY INFINITY ON HIGH	Capitol (440)
31	DOLLY PARTON THE VERY BEST OF	Capitol (440)
32	SNOW PATROL EYES OPEN	Capitol (440)
33	KINGS OF LEON BECAUSE OF THE TIMES	Capitol (440)
34	BEYONCÉ B'DAY	Capitol (440)
35	KATHERINE JENKINS SERENADE	Capitol (440)
36	TIMBALAND SHOCK VALUE	Capitol (440)
37	LILY ALLEN ALRIGHT, STILL	Capitol (440)
38	SIMPLY RED STAY	Capitol (440)

# Albums Chart

WEEKS ON CHART	LAST WEEK	NEW	ALBUM TITLE	ARTIST	WEEKS ON CHART	LAST WEEK
39		NEW	WILCO SKY BLUE SKY	Wilco	39	
40		NEW	BUCKS FIZZ THE VERY BEST OF	Bucks Fizz	40	
41	36		THE FRATELLI COSTELLO MUSIC	The Fratelli	41	36
42	27		SQUEEZE ESSENTIAL	Squeeze	42	27
43	34		PAOLO NUTINI THESE STREETS	Paolo Nutini	43	34
44	25		JAMES FRESH AS A DAISY - THE SINGLES	James	44	25
45	32		GYM CLASS HEROES AS CRUEL AS SCHOOL CHILDREN	Gym Class Heroes	45	32
46	40		AMY WINEHOUSE FRANK	Amy Winehouse	46	40
47		NEW	PINK MARTINI HEY EUGENE	Pink Martini	47	
48	28		DOLORES O'RIORDAN ARE YOU LISTENING	Dolores O'Riordan	48	28
49	43		GWEN STEFANI THE SWEET ESCAPE	Gwen Stefani	49	43
50	34		ELLA FITZGERALD FOREVER ELLA	Ella Fitzgerald	50	34
51	49		THE KILLERS SAM'S TOWN	The Killers	51	49
52	33		NATASHA BEDINGFIELD NB	Natasha Bedingfield	52	33
53	46		THE VIEW HATS OFF TO THE BUSKERS	The View	53	46
54	38		THE PROCLAIMERS THE BEST OF	The Proclaimers	54	38
55	56		ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR	Andrew Lloyd Webber	55	56
56	53		JOJO THE HIGH ROAD	JoJo	56	53
57			ORIGINAL CAST RECORDING HIGH SCHOOL MUSICAL - THE CONCERT	High School Musical	57	
58	41		ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS	Elton John	58	41
59	47		CHRISTINA AGUILERA BACK TO BASICS	Christina Aguilera	59	47
60	53		MAXIMO PARK OUR EARTHLY PLEASURES	Maximo Park	60	53
61		NEW	RUNRIG EVERYTHING YOU SEE	Runrig	61	
62	48		JAMES MORRISON UNDISCOVERED	James Morrison	62	48
63	66		SCISSOR SISTERS TA-DAH	Scissor Sisters	63	66
64	36		TIESTO ELEMENTS OF LIFE	Tiesto	64	36
65	68		LINKIN PARK HYBRID THEORY	Linkin Park	65	68
66	50		ARCADE FIRE NEON BIBLE	Arcade Fire	66	50
67		NEW	JAMI ROUQUAI HIGH TIMES SINGLES 1992-2006	Jami Rouqui	67	
68		NEW	BOBBY SPECIAL OCCASION	Bobby Special	68	
69	53		MY CHEMICAL ROMANCE THE BLACK PARADE	My Chemical Romance	69	53
70		NEW	BATTLES MIRRORED	Battles	70	
71	50		THE KINKS THE ULTIMATE COLLECTION	The Kinks	71	50
72		NEW	TOM MCGRAE KING OF CARDS	Tom McGrae	72	
73	64		THE KOOKS INSIDE IN/INSIDE OUT	The Kooks	73	64
74	63		RAZORLIGHT RAZORLIGHT	Razorlight	74	63
75	54		BLAC PARTY A WEEKEND IN THE CITY	Blac Party	75	54

■ Sales increase ■ Sales increase +50%  
■ Sales increase +100%  
■ Sales increase +200%  
■ Sales increase +300%  
■ Sales increase +400%  
■ Sales increase +500%  
■ Sales increase +600%  
■ Sales increase +700%  
■ Sales increase +800%  
■ Sales increase +900%  
■ Sales increase +1000%

Chart compiled from actual sales data for the week ending 12th January 2007. Sales figures are based on a sample of 1,000 UK stores.

© The Official UK Charts Company 2007. Produced with DSP and EMI cooperation.



**3. Funeral For A Friend**  
 After consecutive number 12 albums with their first two albums, Casually Dressed And Deep In Conversation (2003) and Hours (2005), Welsh post-hardcore favourites Funeral For A Friend secure a best-yet number three debut for their new album Tales Don't Tell Themselves on sales of 25,038. The album, from which first single Into Oblivion peaked at number 16, is a concept album about a fisherman, hence titles such as All Hands On Deck, The Sweetest Wave and Rise And Fall. It achieved 11% of its sales in Wales, where it is number two.



**2. Linkin Park Minutes To Midnight**  
 The album, from which first single In My Arms peaked at number 16, is a concept album about a fisherman, hence titles such as All Hands On Deck, The Sweetest Wave and Rise And Fall. It achieved 11% of its sales in Wales, where it is number two.



**9. Joe Cocker Yesterday**  
 Yesterday (Sunday) was Joe Cocker's 53rd anniversary of releasing and he received a welcome present in the form of confirmation that new album, Hymns For My Soul, sold 37,100 copies on its first week in the shops to debut at number five. Tomorrow is also the 39th anniversary of Cocker's first album chart appearance, Hymns For My Soul, which is his 11th charted album and most successful since Havin' A Little Faith (number nine, 1994). It was produced by Cocker's TV performance on Parkinson and Later With Jools Holland, as well as Radio Two plays.

## TOP 10 INDIE SINGLES

WEEKS ON CHART	LAST WEEK	NEW	SINGLE TITLE	ARTIST
1		NEW	THE KINKS WATERLOO SUNSET	The Kinks
2		NEW	ARCTIC MONKEYS BRIAN'S TORM	Arctic Monkeys
3		NEW	MR V FEAT MISS PATTY DA BUMP	Mr V
4		NEW	JOANNA NEWSOM & THE YS ST BAND JOANNA NEWSOM & THE YS ST BAND EP	Joanna Newsom
5		NEW	HOLD STEADY STUCK BETWEEN STATIONS	Hold Steady
6		NEW	DARTZ FANTASTIC APPRATUS/COLD HOLIDAYS	Dartz
7		NEW	MICK FY DINO FEELS LIKE HOME	Mick Fy
8		NEW	TIESTO FEAT. CHRISTIAN BURNS IN THE DARK	Tiesto
9		NEW	ZOMBIES TIME OF THE SEASON	Zombies
10		NEW	RIGHT SAID FRED I'M TOO SEXY 2007	Right Said Fred

## TOP 10 INDIE ALBUMS

WEEKS ON CHART	LAST WEEK	NEW	ALBUM TITLE	ARTIST
1		NEW	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Arctic Monkeys
2		NEW	BJORK VOLTA	Bjork
3		NEW	BATTLES MIRRORED	Battles
4		NEW	TIESTO ELEMENTS OF LIFE	Tiesto
5		NEW	MAXIMO PARK OUR EARTHLY PLEASURES	Maximo Park
6		NEW	ZYPPES COOKIES	Zyppes
7		NEW	CINEMATIC ORCHESTRA MA FLEUR	Cinematic Orchestra
8		NEW	ELLOTT SMITH NEW MOON	Elliott Smith
9		NEW	DOLORES O'RIORDAN ARE YOU LISTENING	Dolores O'Riordan
10		NEW	CARLA BRUNI NO PROMISES	Carla Bruni

## TOP 10 ROCK ALBUMS

WEEKS ON CHART	LAST WEEK	NEW	ALBUM TITLE	ARTIST
1		NEW	LINKIN PARK MINUTES TO MIDNIGHT	Linkin Park
2		NEW	FUNERAL FOR A FRIEND TALES DON'T TELL THEMSELVES	Funeral For A Friend
3		NEW	MICHAEL BUBLE CALL ME (RESPONSIBLE)	Michael Buble
4		NEW	BATTLES MIRRORED	Battles
5		NEW	LINKIN PARK MISCERA	Linkin Park
6		NEW	RUSH SNARES & ARCADES	Rush
7		NEW	LINKIN PARK HYBRID THEORY	Linkin Park
8		NEW	LOST PROPHETS LIBERATION TRANSMISSION	Lost Prophets
9		NEW	MY CHEMICAL ROMANCE THE BLACK PARADE	My Chemical Romance
10		NEW	EVANESCENCE THE OPEN DOOR	Evanescence

## TOP 10 JAZZ ALBUMS

WEEKS ON CHART	LAST WEEK	NEW	ALBUM TITLE	ARTIST
1		NEW	MICHAEL BUBLE CALL ME (RESPONSIBLE)	Michael Buble
2		NEW	AMY WINEHOUSE FRANK	Amy Winehouse
3		NEW	ELLA FITZGERALD FOREVER ELLA	Ella Fitzgerald
4		NEW	MICHAEL BUBLE IT'S TIME	Michael Buble
5		NEW	MICHAEL BUBLE MICHAEL BUBLE	Michael Buble
6		NEW	MICHAEL BUBLE TOTALLY BUBLE	Michael Buble
7		NEW	NORAH JONES COULD HAVE BEEN WITH ME	Norah Jones
8		NEW	RAY CHARLES THE DEFINITIVE	Ray Charles
9		NEW	NORAH JONES FEELS LIKE HOME	Norah Jones
10		NEW	THE COMMITMENTS THE COMMITMENTS (OST)	The Commitments

## TOP 10 CLASSICAL ALBUMS

WEEKS ON CHART	LAST WEEK	NEW	ALBUM TITLE	ARTIST
1		NEW	KATHERINE JENKINS SERENADE	Katherine Jenkins
2		NEW	KATHERINE JENKINS SECOND NATURE	Katherine Jenkins
3		NEW	KATHERINE JENKINS PREMIERE	Katherine Jenkins
4		NEW	CARRERAS DOMINGO/PARAVOTTI WITH MEHTA THE ESSENTIAL COLLECTION	Placido Domingo
5		NEW	LUIGIANO PARAVOTTI NESSUN DORMA	Luigi Paravotti
6		NEW	STING SONGS FROM THE LABYRINTH	Sting
7		NEW	FROM MALE VOICE CHOIR VOICES OF THE VALLEY	Choir
8		NEW	GARDAR THOR CORTES CORTES	Gardar Thor Cortes
9		NEW	ALL ANGELS ALL ANGELS	All Angels
10		NEW	KATHERINE JENKINS LYING A DREAM	Katherine Jenkins

For full specialist chart listings, visit [www.musicweek.com](http://www.musicweek.com)

...with a small price to pay for beauty  
...a small price to pay for beauty "It's a small price to pay

# IN THE CITY OF NEW YORK

## In The City of New York

The UK's Premier New Music Event goes to New York City  
**2 DAYS** of debate at the **W Hotel, Union Square**  
**2 NIGHTS** of the **US and UK's Hottest Bands**

### THE INDUSTRY

Peter Mensch in conversation with Ed Bicknell, Andy Gershon,  
Matt Safer and Gabriel Andruzzi - The Rapture, Tom Silverman,  
Fred Davis in conversation with Richard Gottelher,  
Adam Shore - Vice, Josh Glazer - URB Magazine, Marc Geiger,  
Piotr Orlov - URGE/MTV, Ted Cohen, Ralph Simon,  
Bob Lefsetz... and companies Q Prime, The Orchard, Zync,  
Big Champagne, Flavorpill, Snocap, BPI, Ioda...

### THE TALENT

Happy Mondays, Enter Shikari, The Pigeon Detectives,  
The Rakes, Blood Red Shoes, Biffy Clyro...

**June 13th & 14th 2007**  
W Hotel - Union Square,  
Nokia Theatre - Times Square  
& Highline Ballroom



register online & book your hotel now  
[www.inthecityofnewyork.com](http://www.inthecityofnewyork.com)

20th - 22nd October, Manchester, England. [www.inthecity.co.uk](http://www.inthecity.co.uk) In The City. 20th - 22nd October, Manchester