

# MUSICWEEK



Royalty row puts web radio in doubt

## Pandora grabs UK lifeline

### Digital

by Adam Bertzine

Leading internet radio streaming service Pandora has been thrown a lifeline by MCPS-PRS after its planned UK launch was axed because of new webcaster royalty rates.

Pandora, which has more than 7m users in the States, was due to roll out in the UK this summer, but has now pulled the plug in light of the Copyright Tribunal last week enforcing a royalty rate of 6.5% for interactive webcasting services and a minimum payment of 0.085p every time a user streams a track. Both Last.fm and Pandora say this rate is incompatible with their business models.

"Our business model works in terms of listener-hour revenue," says Pandora international managing director Paul Brown. "So, every hour of music we stream to our listeners is an economic unit where we say, 'how much can we earn per listener-hour from advertising revenues?'"

"In a nutshell, 0.085p per track absolutely doesn't support the ad-supported web radio model, which is predominantly what webcasters are. Very few webcasters are charging subscription fees for what is essentially radio."

"We're very sad about it, but we're not going to be able to launch Pandora in the UK on the basis of that publishing decision, when you couple that with all the other costs such as sound recording royalties

and bandwidth costs. It means that we'd lose money on every hour of music streamed."

However, MCPS-PRS chief executive Steve Porter says, rather than viewing the Copyright Tribunal ruling as a full stop on the matter, he will continue discussions with the webcasters. "It's never case closed," he says. "The full tribunal ruling has been released and includes a lot of information, and we're going through it, interpreting, disseminating and basically working out where we are compared with where we hoped to be. These are new services - they're good new services - and we have no interest in them not being there."

Brown's sentiments are echoed by Last.fm co-founder Martin Stiksel, who warns that should companies such as his and Pandora be forced to close, many users would turn to illegal P2P sites instead.

"The per-track minima makes it very difficult to operate an advertising-supported, non-subscription service for anybody," says Stiksel. "We've been in correspondence with MCPS-PRS for more than three years pointing out these facts and trying to make sure that they know what the industry actually requires to make business models work and build up businesses that can contribute to artist royalties."

"I'm not entirely sure what the next stage will be, but we'll continue to talk with the Alliance."

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● See news, p4.



## Double delight for Dizee

Dizee Rascal brought *Music Week's* second MusicMeetsBrands conference to a stunning climax last week.

The XL artist, whose third studio album *Maths + English* was released last month, headlined the event's evening showcase at London's Landmark Hotel, in a bill which also included Vertigo/Mercury's Amy

Macdonald and Ugly Truth/Brightside's Newton Faulkner.

Rascal's performance came the day after his latest album was named on the 12-strong shortlist for this year's Nationwide Mercury Prize, earning the artist his second opportunity to win the prestigious award. Rascal won in 2003 with his debut album *Boy In Da Corner*.

In a developing theme, last year's showcase featured performances from then Mercury nominee Richard Hawley and The

Young Knives, who were shortlisted this year.

MusicMeetsBrands brought together key names from leading global brands with the music industry for a day of panels, masterclasses and one-on-one interviews.

Names present at this year's event included Starbucks Entertainment CEO Ken Lombard, EMI chairman and CEO Tony Wadsworth and AEG Enterprises managing director Jessica Koravos.

## Terra Firma gets nearer to EMI

Warner's 11th-hour withdrawal from the EMI bidding process leaves the field clear for Terra Firma's takeover p3

## Eastern promise for Rough Trade

Legendary indie record store Rough Trade moves from London's West End to East End as it opens new, larger store p5



## Four-feature live special

Four live features including a look at combatting ticket touts (left) and a tribute to concert promoter Tony Denton p8

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## Warner's late withdrawal from the EMI bidding process leaves the field clear for Terra Firma Terra Firma gets clear run at EMI

### Companies

by Robert Ashton

Warner Music has reverted to its 'wait now, buy later' strategy, with Terra Firma odds-on favourite to capture EMI and then open discussions to sell off the group's recorded music division.

This scenario was set up last week after the long battle to acquire EMI ended in a damp squib, with Warner – the private equity company's only serious contender – dropping out at the 11th hour and a bid from former EMI executive Jim Field failing to materialise.

A spokesman for Terra Firma, which made its 26p-per-share bid in May, concedes it is 'relieved' to now have a clear run at EMI. "We want to own the company," he says. If it does, it will take it private – although a timetable for that depends on shareholder acceptances.

Analysts and others now believe financier Guy Hands will want to head down EMI's music publishing business, which provides the consistent revenue streams that attracted Terra's acquisition vehicle Malby,

but will seek to offload the recorded music division. This is not the official view from Terra Firma and, although both sides deny they have been in discussions, sources suggest there have been informal talks between third parties connected to Warner and the UK private equity firm in the last few weeks. However, it remains to be seen if the two parties will be able to agree a price because their valuations of EMI at present are way apart.

After weeks of number crunching and seemingly edging towards a competitive bid in early July, Warner was finally unable to make the figures stack up. It withdrew from the acquisition process last Tuesday night. Field left the field clear the previous day with EMI pouring doubts on the credibility of his bid. One insider says Warner Music chief executive Edgar Bronfman could not justify beating the Terra Firma offer, even though the US group was confident the EC regulatory authorities would not give the merger a tough ride. "Finally, it felt like the deal was being a reckless move. Bronfman would have wanted to demonstrate buying EMI was



Moving in? Has Terra Firma finally ended the long-running EMI sale saga?

a strategic play, but more and more it came down to price and just a financial play," says an insider. "It would have been a huge bet on a declining industry." EMI shares fall below the Terra bid level to 261.75p last week following the non-appearance of a competitive bid.

Another source suggests Warner had hoped to tie in some "talented executives" in regional markets, but ultimately stumbled over these key points: "They saw something in due diligence – possibly, the financial

shape of EMI is not good. Secondly, the way the market is going with the cost of debt increasing and, thirdly, how it could make a bid work at such an inflated price."

Warner will be interested in buying recorded music assets, but one analyst questions whether the two sides will be able to reach agreement on price, judging by their current valuations of EMI. "Warner thinks Terra paid too much for EMI they are bordering on the irrational. The issue is how can

Terra sell to Warner and not lose a shroud of money," he adds.

Terra Firma publicly remains committed to EMI's recorded music and publishing businesses and says it is in no hurry to sell anything. But Malby is also giving away some details of his plans, apart from suggesting it will participate up to a dozen executives into EMI. It is also thought that no decision has been made about the future of EMI CEO Eric Nicoli or other high-ranking executives when the company is taken private.

That is probably because the private equity firm still has some hurdles to jump. It now has until July 29 to collect 90% acceptances from EMI shareholders, having reached acceptances of 26.19% by last Thursday. This represents around 21m shares.

The deadline is tight and Terra Firma has already extended the offer several times. But it is feasible that, if the 90% mark is not reached by the end of the month, the private equity group may return to the banks and ask for another, final extension.

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## Robyn's UK revival gathers pace with Island Records deal

Swedish pop starlet Robyn, who looks poised to return to the UK singles chart for the first time in nine years, has newly inked a deal with Island Records.

The deal, which was concluded last week, will result in her latest, self-titled album re-streamed through the major next month as Island aims to capitalise on the artist's growing new popularity in the UK.

The album was initially soft released in the UK on April 2 through Konichiwa. A joint-venture label with DEF Management and Robyn, who scored a UK Top 10 single in 1998

with the RCA-released *Show Me Love*. The album's release followed the limited-edition EP *Konichiwa Bitches*, which was released last November and sold out of its 1,000 copies within a few weeks.

Island's head of A&R Darcus Beese is delighted to have secured the artist, who has been the subject of much A&R interest among the majors over recent months. "It's a very good result, we're very happy," he said. "The plan is really to market this album, and then we'll be more involved on an A&R level for the next album. Robyn is a great artist."

The album's lead-off single *With Every Heartbeat* is currently enjoying plenty of radio support, with champions including Radio One presenters Jo Whalley, Annie Mac and Pete Tong.

It is currently playlisted at Radio One, Capital and Galaxy. Following the single's commercial release on August 6, Robyn will play the Radio One Live Lounge with Jo Whalley before a headline show at London's Shepherd's Bush Hall on September 7 and a *Bestival* appearance on September 8.

Sitting pretty: Robyn is celebrating a deal with Island Records



### THE PLAYLIST

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

Supported by MUSIC



**JAMES BLUNT**  
All The Lost Souls (Atlantic)  
Blunt's Ten Retrofunk produced return possesses the songs to keep the artist on the airwaves for many years to come. (Album, Sept 27)



**HOW I BECAME THE BOMB**  
Robo (Smunged)  
Tennessee outfit HIBTB write jangly, indie pop songs packed with a nervous urgency. Very nice indeed. (MySpace stream)



**PLAIN WHITE T'S**  
Hey There Delilah (Hollywood/Angel)  
This single knocked Rihanna from the number one spot in the US last week and is already enjoying day spins on Radio One and Capital in the UK. (Single, Sept 3)



**SCOUTING FOR GIRLS**  
She's So Lovely (Epic)  
Boasting an infectious commercial edge, She's So Lovely will cement this band's place on daytime radio playlists. (Single, Sept 3)



**KANO**  
London Town (679)  
An energetic return from the London wordmith, London Town is an infectious, beat-driven song with a dark edge. (Single, August 27)



**SEAN KINGSTON**  
Beautiful Girls (RCA)  
Kingston's UK debut is a laid-back, reggae-infused ballad with an infectious hook. Record of the week on Scott Mill and Capital playlists. (Single, August 27)



**BABYSHAMBLES**  
Delivery (Parlophone)  
A strong highlight from the band's Stephen Street-produced second album, Dorothy and co have delivered a more coherent, fully realised set. (from album, tba)



**ONE NIGHT ONLY**  
You And Me (Mercury)  
They were one of the year's most sought-after signings and their debut release for Mercury promises good things to come. (Single, October 16c)



**DAVID JORDAN**  
Place In My Heart (Mercury)  
Trevor Horn-produced debut from this new British talent. Upbeat pop with a unique sound that will stand out on air. (Single, October 29)



**FOALS**  
MTLethetics (Transgressive)  
Methetics is everything that is great about Foals. Complicated syncretised rhythms and riffs and infectious vocals. A deep riot. (Single, August 20)

**AVERAGE WEEKLY SALES OF NUMBER ONE SINGLES**

|              |              |
|--------------|--------------|
| 1997 218,300 | 2002 144,300 |
| 1998 140,700 | 2003 70,175  |
| 1999 159,100 | 2004 71,400  |
| 2000 118,700 | 2005 82,450  |
| 2001 121,725 | 2006 55,975  |

Source: **MIWard Brown**

# Umbrella seeks to join elite with 10th week at the top Rihanna in three-way tussle to make history

## Retail

by Paul Williams  
Rihanna had history in her sights yesterday (Sunday), as Umbrella battled to fight off Kate Nash and Timbaland to become only the seventh hit in 55 years of the UK singles chart to spend a 10th week at number one.

The three-way fight for top spot came after Rihanna's single secured its place among the most-enduring chart-toppers of all time: a week ago it joined Garis Barkley's Crazy as the only hits in the past decade to mount nine-week runs in pole position.

But, while Umbrella's undoubtedly-impressive two-month run at the top has rightly won the single plenty of plaudits, its success also underlines the challenges facing the singles market.

Despite outselling every other challenger week after week since the latter part of May, Umbrella across its first nine weeks at number one attracted a total of 332,000 sales. That tally while making it the second biggest-selling single of the year to date behind Mika's Grace Kelly, is far lower than the other singles that have spent at least nine weeks at number one over the past 50 years.

Whitney Houston's I Will Always Love You had already been recognised as two-times platinum for 1.2m shipments by the time it

spent its 10th and final week at number one at the end of January 1992. More recently, Garis Barkley's Crazy had surpassed 660,000 cumulative sales in May last year, when it spent its ninth and final week at number one. Its sales are now around the \$55,000 mark.

Mercury group president Jason Flanagan is naturally overjoyed about the track's chart-topping run, but says its sales should be put in the context of the current market. "Is the volume there compared to what it was 10 years ago for a number one hit? No, but in a different industry now and people need to get to grips with that," he says.

HMV rock and pop buyer John Hirst points the finger at the rapidly-declining physical singles market to partly explain why Umbrella and the singles chart as a whole are registering such low sales. "It's pretty rare that something stays at number one that long and you can't deny the impact of the record, because it's a phenomenal pop record," he says. "You can only put it down to not selling many copies as simply the decline of the physical singles market."

By its ninth week at number one, Umbrella had sold around 92,000 units physically across one CD format and a 12-inch, combining just 27.6% of its total sales. Digital is, therefore, making up the bulk of its sales (72.4%).

But the track's average download sale across those nine weeks is only around 26,700. This figure appears to underline the fact that the download singles market - while continuing to grow overall - has sales spread more thinly across many more titles than the equivalent physical market. As a result of this and the shrinking physical singles market, the biggest titles are achieving high chart positions with far fewer sales than was previously the case.

Number one singles are now selling on average a quarter of what they needed to do each week a decade ago to lead the market. Back in 1997, the average weekly sale for a number one was 218,300 units. This dropped to 55,975 last year, 32.1% down on the year before. In the first six months of this year, the average fell to 44,565 and could well further reduce as the physical market continues to decline.

But, as they notes, achieving a number one single is still an important landmark, despite the lower sales base. "Everybody wants to be number one, whether it's us doing 80,000 in the first week or 22,000 in the 10th week. In a football game, if you're Chelsea and you win 1-0 in the last minute against Manchester United nobody will be remember eventually whether it was 1-0 or 5-0, as long as you won," he says.

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**DAVID GUETTA**  
CAST LIST  
Management:  
Caroline Puchner,  
Prohibition. A&R:  
Eris Oliviero,  
Angel Music Group.

Product manager:  
Al McPhee, Angel  
Music Group.  
National radio: Eden  
Blackman, 3H  
Media. National TV:  
Helen Jones & Jenni  
Page, Chill PR.

National press:  
Sandra Speranza,  
Supersonic PR.  
Regional/ILR:  
Gavin/Neil, Mike  
Downs, Angel  
Music Group.

## DAVID GUETTA

## SNAP SHOT

EMI's Angel Music Group is partnering with key mobile and digital operators as it looks to turn David Guetta from a dancefloor star into a credible albums artist. Guetta reached number three last summer with the Gut-Instinct single Love Don't Let Me Go (Walking Away) and will make his EMI albums debut on August 20 with Pop Life, which includes the 2006 hit and the new single Love Is Gone.

Angel will provide updates, news releases and a diary from Guetta for its mobile and digital partners as part of the campaign, with Angel Music Group director Mark Poston convinced there is massive audience awareness of the artist's music - but the connection has yet to be made with his name.

"We want to move it so people become more aware of him as an artist," says Poston. "I don't think people have placed together the various things he's involved with: the club, the songs, the DJ."

Love Is Gone - currently enjoying support from Radio One, Kiss and Capital - will be released commercially a week ahead of the album which will also include the forthcoming Cathy Dennis-penned single Baby When The Light. This has been tipped by Radio One as one of the summer's biggest Guetta releases.

"The dance market is really healthy at the moment and, if you can get it right, you can still sell a lot of albums," says Poston. "With David's music we have that opportunity."



# MCPS-PRS' costly legal fight nears end

MCPS-PRS Alliance chief executive Steve Porter is not expecting another expensive fight over his organisation's online royalty rate in the future, after the long-running issue was finally brought to a close.

A Copyright Tribunal ruling last Monday endorsed the out-of-court settlement on the first day of the year between the Alliance, the BPI and a handful of digital service providers and mobile operators, but rejected by AOL, Yahoo and Real Networks.

It means the three webcasters, which entered into a Copyright Tribunal with the Alliance last autumn, will be required to pay a 6.5% rate on interactive webcasting services. The webcasters had been arguing in the Tribunal, which ended in January, for a rate nearer 5% for interactive webcasting. The Tribunal also announced a 5.75% rate on non-interactive services, which represents a slight "mark down" on what the Alliance had wanted. The rate from online music providers for on-demand services, including downloads and subscription streaming services, was confirmed by the Tribunal as 8% of gross revenues.

Porter believes the ruling, which runs until June 2009, now sets a

benchmark for the industry, so the various parties are unlikely to get embroiled in expensive and time-consuming battles in the future.

"It provides a precedent in a rapidly-changing world. This is a new rate and a new scheme set down for a new generation," he says. Asked if he thought future negotiations would be referred to a Copyright Tribunal, Porter says, "I hope not. It has been a horrible experience on our side. But we can now put all that behind us because we have the framework for the future."

Some within the industry are privately unhappy that up to £20m has been spent on going into the Tribunal and that it took Judge Michael Fysh nearly eight months to come up with a decision that does not radically differ from the peace deal.

However, Porter believes the Tribunal fight was necessary. "The download and webcasting rates they were asking for were very much lower. If they had got them, it would clearly have been a disaster," he adds.

The Tribunal decision has been stated by Yahoo. It says the rates struck are too high and will hold back the development of some music services.

## Cumulative sales of nine-week-plus No 1s in the UK since 1957

CHART VETERANS: SINGLES FROM LEFT TO RIGHT

- Paul Anka: Diana 1.2m (1957)
- Queen: Bohemian Rhapsody 1.3m (1975-76\*)
- Wings: Mull of Kintyre 2.0m (1977-78)
- John Travolta/Olivia Newton John: You're the One That I Want 1.9m (1978)
- Frankie Goes To Hollywood: Two Tribes 1.5m (1984)
- Bryan Adams: (Everything I Do) I Do It For You 1.5m (1991)

- Whitney Houston: I Will Always Love You 1.4m (1992-93)
- Wet Wet Wet: Love Is All Around 1.8m (1994)
- Garis Barkley: Crazy 0.8m (2006)
- Rihanna: Umbrella 0.3m (2007)\*\*

\* original chart run  
\*\* sales to date



GRAPH: SOURCE: MCA/REDA

**ROUGH TRADE:**  
A BRIEF HISTORY  
1976 Rough Trade  
begins trading at  
202 Kensington Park  
Rd, Notting Hill, the  
shop originally  
specialises in US/  
Japanese imports.

1978 Rough Trade  
Records is launched  
The first release is  
Pina Morais by  
Mickel Urbani  
1982 Following  
rapid growth, the  
label and shop split.  
The shop moves

around the corner to  
130 Talbot Road  
1987 Rough Trade  
opens a second  
store together with  
Slem Oly Skates, in  
Covent Garden.  
2001 The company  
celebrates its 25th  
anniversary with a  
series of gigs and  
the release of a  
commemorative CD  
compilation *Music  
Week* gives Rough  
Trade Shop the Strat

Award in recognition  
of its contribution to  
British music.  
2004 Launch of the  
Album Club. The  
company also launches its  
download store.  
2006 Rough Trade  
celebrates its 30th  
anniversary with the  
release of *The*

*Record Shop - 30  
Years of Rough  
Trade Shop*, double-  
album. The company  
also launches its  
download store.



## Rough Trade opens its East End "musicatessan"



Aladdin's cave for music fans: the new Rough Trade shop in London's Brick Lane

### Retail

by Ben Cardew

The management team behind legendary indie record store Rough Trade is predicting a revival in the fortunes of independent music retail, as the company opens its new East London store.

The new 5,000sq ft shop – of which 2,000 sq ft is office space – opened last Friday in a location just off London's Brick Lane. The new store effectively replaces the company's much smaller Covent Garden outlet, which closed concurrently with the new opening, with all staff and stock from Covent Garden transferring to East London.

Rough Trade East – as the new store is known – includes a permanent stage for live music, a coffee bar and a "snug" area with free internet wireless connection, which will host artist-led activity nights, such as fanzine making.

In keeping with the Rough Trade ethic, the shop will sell a fortunate range of new and catalogue music, wrapped in an "organic" way to encourage discovery of new acts and including a high percentage of vinyl, alongside books, merchandise, DVDs and musical accessories, such as headphones and turntable stylus.

The opening comes at a difficult time for independent retail: the UK's largest independent music retailer Topfest recently went into administration and OCC figures revealed that the artist album market was down 10.0% year-on-year in the second quarter of 2007.

However, Spencer Hickman, who will manage Rough Trade East, remains confident, boldly predicting that independent music retail is heading for a new era of expansion.

"In the next few years, I think we will find a lot of indie springing up," he says, to the agreement of Rough Trade co-owners Nigel

House, Stephen Godfrey and Pete Dornie. "Why? Because a lot of young kids are buying music."

"It is the personalisation of retail," Godfrey explains. "You have to compete with non-specialist retailers, which are impersonal. It is not something that can be rolled out in a chain."

And, Godfrey adds, the shop will not be trying to compete with the chains and supermarkets on price. "We are providing a music retail environment that is not just about price. It is about enjoying browsing," he says.

In this, the company's plans are similar to those of the music specialist chains – HMV and Virgin Retail – which are both experimenting with new store designs to incorporate more space for browsing, the former in its "new concept" stores, launching later this summer, the latter with its flagship Manchester branch.

However, House distinguishes Rough Trade by comparing it to that of a delicatessen, calling the phrase "musicatessan" to describe the unique Rough Trade appeal. "It's not going to be like HMV or Virgin," House adds. "We want people to come in, hang out and meet their friends. We want people to say, 'I'll meet you at Rough Trade.'"

Rough Trade East will open with a party of activity, including a launch party this Thursday that will lead into two months of live events, two exclusive seven-inch singles and special Rough Trade T-shirts.

In addition, the company is later this year re-launching its album club, whereby customers receive a selection of new albums every month by post.

"It will be more inclusive in terms of membership – a bit more affordable. It will appeal to a much wider audience," says Godfrey. "It will cater for a lot of people who can't visit our stores."

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## Artists look to take advantage of Mercury nominations Mercury rises for Bats

Parlophone will look to capitalise on Bat For Lashes' nomination in the Nationwide Mercury Prize shortlist to springboard the group's international assault.

Following the release of their debut album *Fur And Gold* on Chrysalis' Echo label last September, Bat For Lashes signed a global deal with the major in May, securing a release in key international territories such as the US, France and Australasia. Their manager Dick O'Dell says the Mercury nomination now provides a platform to push the album internationally.

"There is still life left in the record in the UK, but one of the key reasons we did the deal with Parlophone was to secure international distribution and we wanted that worldwide co-ordination that a major label can provide," he says. "The Mercury really means something internationally and Parlophone only took over distribution of the album this month so the timing is right."

In the US, the album will be released on EMI's Astralwerks/Caroline label and in Australia will come out on the EMI-affiliated Spunk label, both at the end of the month. In France, it has already been issued directly on EMI.

Bat For Lashes are part of a Mercury shortlist that is decidedly

### Shortlist and odds

- 10/4 Amy Winehouse *Back To Black* (Island)
- 15/2 Jamie T *Panic Prevention* (Virgin)
- 15/2 Arctic Monkeys *Favourite Worst Nightmare* (Domino)
- 8/1 Klaxons *Myths Of The Near Future* (Polydor)
- 9/1 The Young Knives *Voices Of Animals & Men* (Transgressive)
- 13/1 Dizzee Rascal *Mutha + English* (OXL)
- 13/1 The View *Maps Off To The Business* (Oxley)
- 13/1 Fionn Regan *The End Of History* (Bella Union)
- 13/1 Bat For Lashes *Fur And Gold* (Parlophone)
- 15/1 WPC *Fantastic Playroom* (Modular)
- 17/1 Basement Strings *Basement Strings* with Bob Redford (Fire)
- 17/1 Mays *We Can Create* (Mute)

SOURCE: JIM BEITH, PALLADIUM

mainstream this year, but not without its lesser-known choices. Alongside Bat For Lashes, Basement Strings and Mays, independent label Bella Union claims one of this year's less-obvious nominations with Fionn Regan's debut. It is the label's first Mercury nomination in what is its 10th anniversary year.

Founder and managing director Simon Raymonde says it is great to have the release recognised. "It's no secret that Fionn's album has been received very well

critically, but it hasn't sold huge amounts, so I'm sure the extra exposure that the Mercury attracts is going to help retail and the media show more confidence in the record. I think it will be very good for him," he says.

Domino's Arctic Monkeys are the first act to be nominated the year after winning the prize with *Favourite Worst Nightmare* up for the award, while fellow former winner Dizzee Rascal has another shot at the prize with the XL-issued *Mutha + English*. They are among six independent releases on the list, while the major-handed contingent includes Universal acts Klaxons and Amy Whitehouse, EMI's Jamie T and Maps, and Sony BMG's The View.

Chrysalis Music Group CEO Jeremy Lasecques, whose company publishes Bat For Lashes front-woman Natasha Khan, says the prize remains a useful vehicle. "It stimulates debate and, commercially, just being nominated can make a small difference, perhaps doubling or tripling sales depending on where you are at that particular time," he says. "We have won with Forthead before and we have won with Tabitha Singh. With Tabitha, the win made an enormous difference because he was a relatively unknown artist at that stage."



There were delegate passes aplenty (1, centre) and delegates in abundance too (2) as MusicMeetsBrands (3) attracted 250 executives from across the brands and

music sectors to the Landmark Hotel last Wednesday. The keynote was delivered by Starbucks' Ken Lombard (4), while a case study was presented by O2's Amanda

Jennings and A&E's Jessica Koravos (5), which gave delegates plenty to talk about in the breaks (6). Other speakers included Ignition's Harvey Goldsmith (7), EMI and

EPI chairman Tony Wadsworth (8) and T-Mobile's Theo Gupta (10), who each joined the Who Owns The Gold session. The audience were certainly enthralled (9), also

MusicMeetsBrands delegates discuss how brands can pay big dividends for the music industry

# Key players seek brands of gold

## Events

by Ben Cardew and Adam Benzine  
Paul McCartney's Starbucks deal and newly-opened The O2 were just two of the topics up for debate as more than 200 delegates turned out last Wednesday for *Music Week's MusicMeetsBrands* event.

Key players from both the music industry and brands took part in the day-long conference at London's Landmark Hotel, among them Starbucks Entertainment CEO Ken Lombard, EMI chairman and CEO Tony Wadsworth and Ignition International's Harvey Goldsmith. Executives from the likes of Bebo, Diesel, H&M, Live Nation, Microsoft, O2 and Sony Computer also appeared as speakers.

Immediately after the day's sessions, live performances came from Amy Macdonald, whose *Vergo*/Mercury single *Mr Rook & Roll* was due to enter the *Top 20* yesterday (Sunday), Ugly Truth/Brightside's Newton Faulkner and XLS Dizze Rasca, who played just a day after winning a Mercury nomination.

## More than just a cup of coffee

Starbucks CEO in his music vision  
Starbucks Entertainment CEO Ken Lombard kicked off the conference with his first UK speaking engagement, telling delegates that his company really was "much more than a premium cup of coffee". "We like to think of ourselves as an inventive brand experience", he said, adding that Starbucks had created "a powerful new distribution channel" that had made a "significant commitment" to music.

Interviewed on stage by MW's Martin Talbot, Lombard used his appearance to explain why Paul McCartney had signed with Starbucks. "Paul was attracted to our commitment to bring back a sense of event around the release of an album, from using street teams and YouTube videos, to having posters in stores", he said, adding that the singer had been impressed by the work the company had done with Ray Charles and, in particular, with Herbie Hancock.

"At the end of this project, we will sit down with Paul and discuss expanding this partnership," he

added, "but with an artist like Paul, who has been with a label for 43 years, you understand his desire to take things a step at a time."

The Starbucks chief also revealed that Hear Music had had "discussions" with Prince about the possibility of bringing him to the company's Hear Music imprint, prior to the singer's controversial *Mail On Sunday* deal. Lombard said Prince was just the sort of artist the label would look to sign in future, adding that the company expected to name its next major signing "within the next few weeks".

## Ownership, affiliation

Starbucks' strategy questioned and Goldsmith tackles publishers

Tony Wadsworth questioned the logic of Starbucks' music strategy, as he spoke on the Who Owns The Gold? panel at last week's conference. The EMI UK chairman and CEO joined seasoned promoter Harvey Goldsmith, T-Mobile International's music manager Theo Gupta, Primary Wave Music Publishing general manager Justin Shukat and DEF Management manager Eric Harle, and spoke on a forum - chaired by MW's Paul

Williams - which tackled the contentious issues of ownership and affiliation.

During the panel, Wadsworth spoke for the first time since former Parlophone artist Paul McCartney signed to Starbucks, telling delegates it would be "churlish" to be too critical of the deal. However, he questioned the long-term value the coffee giant would be able to offer musicians. Traditional labels can strike deals with a range of high street chains, including Starbucks' competitors, he said.

Elsewhere on the panel, Harvey Goldsmith launched a tirade against publishers who, he said, were the ones who often prevented brand deals from going through. "The biggest problem we have today is with the publishers," said Goldsmith. "The record companies are trying to understand, but the publishers have a different interest." Shukat, however, was unapologetic. "I'm not in the business of just giving music away for free," he argued.

Towards the end of the panel, one delegate asked Wadsworth why, given that his company generally resisted doing coverments, they had made Mike Oldfield's *Tubular Bells* available as a newspaper give-

away earlier this year.

In a statement which is likely to draw a line under EMI's involvement in the sector, the executive was quick to hold his hands up.

"We shouldn't have done it," he said. "There were quite good reasons for doing it at the time, but with very quick hindsight we realised we shouldn't have. Having said that, it was a very lucrative deal for [Mike Oldfield]. Sometimes the music involved is equivalent to 10 years' worth of royalties."

## Prizes and pitfalls

Getting the most from a brand association

Brands can pay handsome dividends for small music companies, as music content becomes an increasingly valuable commodity.

That was the message emerging from one panel in which Brands-Amp CEO Giulio Brunini, Live Nation senior vice president of marketing partnerships Jim Culling, Ninja Tune owner Matt Black, Int MediaWorks president Les Ottolenghi and Sony BMG Europe brand entertainment vice president Marcel Eng, discussed the prizes and pitfalls artists



enjoying a session featuring BrandAmb's Giulio Brunini and Ninja Tune/Coldcut's Matt Black (11). In turn, Diesel's Andy Edwards and Boss Fragrance's Chris Chisnaly told

moderators why brands are so interested in new talent (12) along with Peacefrog's Pete Hutchinson and Sparkstreet Management's Gary McLarnan (13). At the end of the day, it

was all about a few drinks (14) and the sterling turns, the powerful Amy Macdonald (15), Dizzee Rascal (here being interviewed by 6Music's Julie Cullen) (16) and

charismatic newcomer Newton Faulkner (17), who brought the curtain down on a day of networking, discussion and learning.

and labels can face from associating themselves with brands.

Black was keen to discuss the success his label had working with Nokia, on a promotion in which the phone company sponsored a tour featuring a 10-strong band. "Costs were very high, but we managed to get four or five times our normal fee and turn a profit," he said. He added that the deal was also a good fit technologically, since his crew could actually use Nokia equipment to film elements of the tour.

When the topic turned to festivals, Campbell warned of the pitfalls of inappropriate branding, adding that the aim for all festivals was to build their reputations to the point where they could go on sale and sell out without announcing their line-ups, simply because the consumer trusted the festival's name. "If a sponsor is going to affect that, they're not worth having," he added.

## A breath of fresh air

O2 determines to place itself at the heart of the music-loving public. O2 head of sponsorship Amanda Jennings told the MusicMeetsBrands audience of her company's desire to become the most-loved brand in the UK in the next five years. Central to this is the sponsorship deal with AEG for the landmark formerly known as the Millennium Dome.

Jennings contributed to a case study on The O2, alongside AEG Live managing director Jessica Koravos, during which the pair

revealed the particular challenges that the venue deal presented.

These included delivering a meaningful experience without turning the venue into "Coca-Cola world", offering advantages to O2 customers without alienating other customers or becoming gimmicky; and the problems posed by O2's thwarted desire for a 10-acre "2" to sit alongside the venue.

However, Jennings explained that the opportunities of the £6m-a-year deal – spanning 15 years, with a six-year break point – far outweighed the potential risks.

"From our experience it is a bit difficult to get closer to customers. Our mission for the next five years is to become the most-loved brand in the UK. How do we do that? When we met AEG we realised we share the vision of putting customers at the heart of all we do," Jennings said. "We both wanted to bring a breath of fresh air to the world of entertainment."

From AEG's perspective, Koravos explained that O2's sponsorship delivered more than just money. "What O2 have done in terms of marketing support and access to its 15m customers is great," she said. "It has pushed us in places that we wouldn't have thought of ourselves."

## Mutual exposure

Music and brands stand up in a competitive environment. The sponsorship of live music

events continues to deliver a positive impact for brands by improving consumer disposition towards the sponsor, despite the difficulty of standing out in an increasingly cluttered field.

Sync deals can be a route to creative freedom for artists, as well as a way of prolonging their careers, according to the CEO of one artist management company.

Sparkstreet HQ CEO Gary McLarnan made this bold claim as part of a MusicMeetsBrands panel, entitled Breaking The 360 (and Grass Roots Marketing, which examined non-traditional ways of gaining exposure for new acts. "Adverts can give artists money, it can give artists a five-year career and with the money they can put out the record that they want," McLarnan said.

However, fellow panelist Pete Hutchinson, the founder of Peace-Frog Records, home to artists such as Jose Gonzalez and Nouvelle Vague, explained that sync deals alone did not break acts. "There's a lot more to do than that," he explained. "There is a big established music industry that brands can work with to make it happen."

During the same session, Angel Gambino, who is vice president of music at popular social networking site Bebo, explained that her company could help to facilitate relationships between brands and consumers, thanks to its massive reach and popular appeal.

## Computer club

Music and games connect with music industry

The growing importance of the music industry for the manufacturers of computer games – and vice versa – was examined in the panel Computer Love.

The panel, comprising Habbo UK managing director Phil Guest, Sony Computer Entertainment Europe music licensing and A&R manager Sergio Pimintel, EA Games music marketing manager Susie Armstrong and Ubisoft Music worldwide executive director Didier Lorb and chaired by MW's Adam Webb, concentrated largely on the karaoke-style games, which Armstrong considered to be a new way of consuming music.

"We can re-activate catalogue, for example the Jackson 5," she said. "We are promoting tracks that we have around for a while. It is another platform."

As a result, the computer games business is entering into what Lorb described as a "real conversation with the music industry", despite some reluctance among publishers to license their music to such games.

"Music and technology have never really held hands," said Pimintel. "There can be a bit of reluctance occasionally, particularly when we are trying to push the brand to do a game and we have to explain things carefully."

Licensing music has also proved problematic for Habbo – Guest said

that this reluctance could prove detrimental for the music industry in the long run. "It holds back the music industry more than it holds back Habbo", Guest explained.

## We have Ignition...

Chemical Brothers best to benefit from Microsoft's initiative

The Chemical Brothers are to become the latest artists to benefit from Microsoft's On The Road programme of tour support, according to their "inturist".

Errol Kolosine – who took the role of "inturist" to the UK duo after leaving Astralwerks – told the MusicMeetsBrand event of the deal, as part of a case study into Microsoft's Ignition programme.

Kolosine did not reveal details of the agreement, but he explained that it would allow the Chemical Brothers to ramp up their live show on their forthcoming US tour, without overt branding.

Earlier, Zune manager of artist development Richard Winn explained the roots of Microsoft's Ignition programme for new artists, which started with support for rapper Mims, who changed his name to Microsoft Mims for the occasion. Ignition is now backing Maximo Park and Ryan Adams and extends across Zune Marketplace, Xbox Live and MSN Instant Messenger.

Winn also outlined details of Zune's organic, soft launch, focusing on long-term impact in the US. [boyadam@musicweek.com](http://boyadam@musicweek.com)

Live VODAFONE LIVE MUSIC AWARDS '07

**THE PANEL**  
 Bob Angus, Angus founded Metropolis Music in 1985, one of the country's leading independent concert promotion companies, and sits

on the executive committee of the Concert Promoters Association. He is also co-owner of the V Festival and an a director of Academy Music Group.

**Mark Bowen**, Bowen is the managing director of Irving East London-based independent label Wichita Recordings, the home to Bloc

Party, The Clefts, City Year Hands Say Yeah, Peter Bjorn & John, Sessia Noble Disco and many more.

**Rob Hallett**, Having joined Mean Fiddler in early 2001 and subsequently managed the live music firm's international touring and

promoting arm, Hallett was poached by AEG to run its European live entertainment division. Hallett is senior vice president of AEG Live and

responsible for groundbreaking shows such as Prince's residency at AEG's new O2 venue.

# Facing the music

With many of the most influential figures in the music industry brought together to judge a selection of categories for the second Vodafone Live Music Awards this September, *Music Week* asked key members of the panel to discuss the challenges facing their burgeoning business, with at times controversial results

There's never been a better time to be associated with live music, whether it be as a fan enjoying the diversity of the many festivals on offer and marvelling at the impressive facilities available at any one of the country's new or revamped venues, or as an executive enjoying the remarkable period of profitability.

Around 45% of the music industry's workforce is now employed by the live industry, but while the fastest growing sector of the music business is booming, a number of testing hurdles loom ahead.

With the sound of Live Earth still ringing in their ears, a number of organisations are taking steps to help address global warming, including Live Nation and Mean Fiddler's recent appointment of environment specialists. But, while the industry pulls together behind the Julie's Bicycle initiative, what else can be done?

From grim-looking groups of men lurking around the doors of venues hissing at fans to "buy or sell" tickets to a new highly organised army of internet touts, the World Wide Web's effect on the live industry has not been an entirely positive one. Is the answer a range of monitored secondary ticket operations, controlled auctioning of premium seats or legislation to counter re-selling tickets?

While the moves being taken by record labels to profit more effectively from the live market by actively investing in the sector would seem a shrewd step, where does that leave existing operators?

To discuss these questions and the challenges ahead, Vodafone Live Music established a panel of experts, representing different elements of the industry, for a round table.

**Music Week: How green is the live music industry and what effect do you think Live Earth is likely to have?**

**Rob Hallett, AEG:** The whole music industry ignored the green issue until last week with Live Earth and I think that was a debacle; flying people around the world to come and play two songs for worldwide TV. What Live Earth should have done is adopt all the gigs that were happening on July 7, and there was a lot, and put cameras on all of them, turn it into a TV show and broadcast it via satellite. You would have had a multi-artist event, a lot of the biggest acts were playing somewhere in the world, and no-one would have had to get on a plane, no one would have had to drive anywhere that they were not going anyway. Then it would have made a real point.

**Steve Strange, X-Ray:** The irony is that a lot of bands were flying all over the world. The newspapers were talking about Razorlight, as an example of a band that played early on in the day and was whisked off to somewhere like the North Pole. It's a shame that that is what the papers picked up on, the sense of irony.



**Bob Angus, Metropolis:** The most important thing that came out of Live Earth is that at least musicians are making a stand, but it really is going to take the politicians to make inroads to the problem. China is one of the biggest polluters and it's a matter of making the world more aware.

**RH:** If I was Chinese I would say "you fuckers have been polluting the planet for the last 100 years, we didn't have a chance, now because you have fucked it up, why shouldn't we build a country?"

**Paul Morrison, Global Cool:** I'm not sure what one day like Live Earth can achieve. Touring is a campaign around the world. If artists have the right messaging in their tour communication, I think that would reach a lot more people when they're a lot more receptive to messages.

**MW:** What more can the live industry do to reduce carbon emissions?

**RH:** There is a lot more we can do, we don't do enough, but artists want greater and greater production values, so tours are reaching 23 trucks.

**Question time:** (clockwise, from top left) Mark Bowen, Bob Hallett, Bob Angus, Steve Strange, Iain Watt and Paul Morrison

**I'm not sure what one day like Live Earth can achieve. Touring is a campaign around the world**

Paul Morrison, Global Cool

It's really hard to deal with the green issues because the nature of touring means bands need to drag their arses around the world so people can see them. That takes trucks and planes.

But there is a lot we can do; we can stop using polystyrene cups and paper, use recyclable plates, make sure that we recycle all the rubbish from the venue at the end of the night. But how much more can we do? Plant a few trees? Is that really going to change the world? I don't think so.

**PM:** If you look at live events, about 80% of the emissions come from the audience travelling to and from the event. Bands have to travel, that's their job. I think the punters themselves can take it on board to carpool, use public transport or to offset their travel. Recycling at the event and incentivising the punters is a such a brilliant and simple idea.

**RH:** At Conchella that's been happening since its inception. If you pick things up you get a free bottle of water. It means a really clean site and all the paper cups that are collected are recycled.

**Paul Morrison.** Morrison is co-founder of Concrete and former managing director of Dove and Dusted, responsible for broadcasting The

**Brils and Robbie Williams** at Knebworth, Global Cool is aiming to achieve a significant slowdown in global warming by getting a billion people to

reduce their CO<sub>2</sub> emissions by an average of one tonne by 2017

**Steve Strange.** A touring and booking expert with X-Box management, Strange has worked with numerous major artists, recently working on

**Snob Patrol's** push in to the Australian market.

**Jain Watt.** Having moved on from heading up the Epic press department, Watt founded successful artist management company Machine

**Management** in 2001. Since then he has worked with numerous artists including Tom Middleton, Paul Tipler, Tal Lightfoot

**Champion, Alberta Cross** and has been key to Mika's remarkable recent success.

**VODAFONE LIVE MUSIC AWARDS '07**

Features are edited by Christopher Barrett

**MW:** Does secondary ticketing have a place in the live music industry?

**RH:** Yes I do think secondary ticketing has a part to play in the future, I know a lot of my colleagues in the industry don't necessarily see it like that. What we do need to get rid of is the third-party touts.

**Mark Bowen, Wichita:** Where do you draw the line between the two?

**RH:** I think the promoter and the artists should be able to get involved in the secondary ticketing market. I don't want to end up like the record industry, the internet has revolutionised the whole business. Any business, whether it be the music business, selling cars or clothes pegs on eBay... It's not going to go away, there is going to be a secondary market. What we need to do is not be like the record companies - stick our heads in the sand and pretend it's not happening and complain about people being evil and stealing our stuff and not let the general public have what they essentially want.

There is a market for people that want a front-row seat and will pay the money for it. What I want to do is stop outfits that are not legal at the moment and re-grasp that market for ourselves. If someone wants to pay £500 for a front-row seat, who am I to stop them? I will give them a programme, I'll give them a bar, I'll give them a boat trip up and down the Thames; I'll give them something extra.

**Jain Watt, Machine Management:** If you give someone a £500 ticket for a front-row seat at a gig, how does that then stop it being sold on for double that by a tout?

**RH:** There's always going to be a top end to the market.

**IW:** There is no top end to the market, if someone wants to pay something for it they will. It's an in-demand show, whether it's Madonna or whoever, there's bound to be someone who will pay above whatever we set the front-row seat price at. The question is - whatever you set the ticket price at, there is going to be someone willing to pay more for that ticket, so how do we stop that?

**RH:** That's the free market and you can't stop it.

**MW:** Do you believe mobile ticketing, such as the system used by Vodafone for its TBA events, has a part to play in the battle against touts?

**PM:** One thing that struck me about the environmental issue is that we are printing millions of tickets, unnecessarily, and these tickets are then able to be sold on. Without the physical ticket, secondary ticketing becomes a non-issue.

**BA:** I'm totally against the secondary ticketing market. The logical conclusion from the auctioning proposal is that every ticket gets auctioned. The trouble with that is it prevents the whole of the general public from enjoying live music. It takes it out of the price range of many fans. If we go down that route, live music becomes the property of those that can afford it.

**RH:** If you went down the route of auctioning every ticket in the house, and you had 20,000 tickets, someone is going to get a ticket for 10p.

**MB:** Why would you do a show for 20,000 if you don't think every ticket is worth a damn site more than 10p?

**RH:** It's supply and demand, like any industry.

**BA:** I understand you do some auctions and if that's what your artists want to do then that's fine, but that's not the secondary market. The secondary market is people that then buy your ticket and sell it on at profit; the question is where do you draw the line? I think we are in agreement that when it goes beyond the control of what we do that is when we are not happy.

**RH:** As promoters we are putting up the money and the tickets are our currency, with the artists' consent we should be able to what the fuck we want with them. We shouldn't have third parties taking over our business, which is in effect what the secondary ticketing business is doing now.

Also, you are getting all these bands that are trying to beat the secondary ticketing market by having fanclub pre-sales. What they are not realising is probably half of their fanclub are actually touts. At least if we take back control of this and say the front row is never going to go on the market it will go on auction, the punter is guaranteed he will get what he pays for.

There are certain acts that this is meaningful for. Most of the shows that Bob does are standing floors so you don't have a front row anyway, it's an indie band and the audience have limited income. It comes in to play only when you are doing Barbra Streisand or Prince.

**BA:** What I am hoping is that we go toward the Adelaide ruling, where you can re-sell a ticket for no more than 10% of what you bought it for. Then everyone would be happy.

**SS:** Bring on the technology, because that's going to stop a hell of a lot of them.

**MW:** Jan, you manage Mika - how do you think he would feel about his tickets being put up for auction?

**IW:** I feel pretty uncomfortable about it and I think the artists I look after would feel uncomfortable about it. I think the concept is almost disrespectful to your fans; people who have supported you, bought tickets to your early shows, bought your record, your merch, whatever. To suddenly say "if you want to go to my gig you are going to have to bid for it"... I think that is pretty rude. I do agree with Rob, for certain artists, when it megastars like Barbra Streisand that tour once every 20 years, then maybe that is the only way to do it. But if you are an artist like Mika who eight months ago was unknown, to then suddenly say that fans have to bid for a ticket really puts them on very shaky ground.

**RH:** It is way too early for an artist like Mika.

**IW:** Even artists that have had two or three successful albums, I think even they would be on shaky ground. The only model it works for are people who haven't toured for a long time and it's their one shot at maximising revenues.

**MW:** When it comes to maximising income, how is the model changing? Rob, you are doing a very high-profile deal this summer where you buy a ticket for a Prince show and you get a free CD. Would that work for other artists?

**RH:** Personally I think it is a fantastic model. We live in a city of 8m people and we get excited when we live 60,000 tickets; that's bullshit. With Justin Timberlake in Copenhagen we had a 56,000 audience in a city of 1m people, in Amsterdam we had 45,000 people in a city of 1m; that is a per capita exciting market. In London we did 85,000 tickets and we all think it's exciting; percentage per capita it's shit, it's like a club show, 8m people live in this fucking town! What we are doing is pricing our



**Music World editor Martin Tipler** with **Bob Angus, Mark Bowen, Jain Watt** and **Rob Hallett** during one of the smaller breakfast round-table sessions

selves out of the business, because ticket prices are going up. We need to find a way to keep ticket prices level and affordable. Prince at £31.21 with a free CD - we sold 350,000 tickets - now that's getting more interesting.

**SS:** We are doing something similar with Snow Patrol in Australia; giving away Final Straw, the band's previous album which didn't break in Australia. We wanted the fans to have the benefit of being able to tap into the band's back catalogue. It means that everyone that buys a ticket will get a copy of that record so that when they go to the gig they will know all the songs.

**MB:** I'm fairly appalled by the idea. To me, when I can buy the new Prince album for 21.35 it's devaluing the market.

**RH:** Shouldn't artists have the right to distribute their intellectual property any way they like?

**MB:** An artist that labels have invested million of pounds in can probably do what he wants. But how could you possibly apply that to new artists?

**RH:** I understand that argument but why shouldn't an artist, if they want to, not have to go the traditional route that was invented in the 1920s. We are in a new world now, we have something called the internet; we've got MySpace, we've got Facebook, we have all these ways to distribute music.

**SS:** Do you see the day coming where labels go on a buying spree and look at taking over promoter businesses to do it that way around?

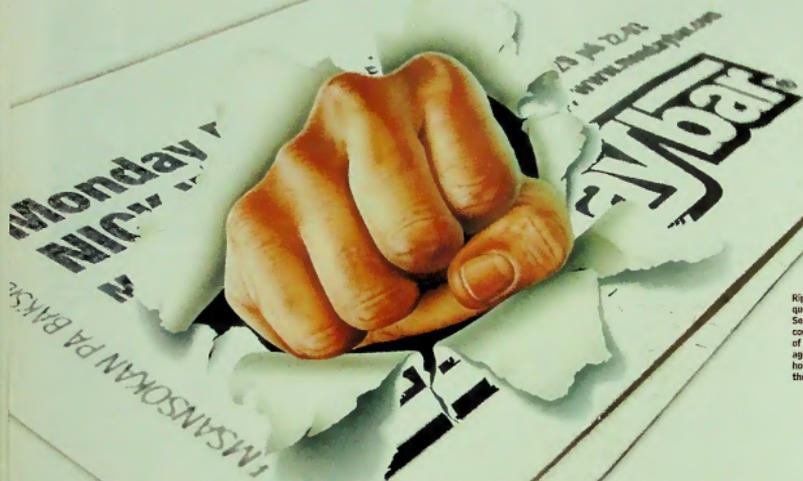
**RH:** Yeah, Sony BMG are starting up their own agency from scratch, Universal are buying Sanctuary with Heltzer Skelter, there's the EMI deal with Robbie Williams where they control the income and another with Korn where they have done a similar thing. I know Warner is doing a 360° model as well. So maybe we as promoters should do the same. So I'll start signing bands for records, publishing and touring as well. It's a brave new world.

**MB:** But that seems to completely ignore any specific skills that people might have, I wouldn't presume to be able to do what you guys do.

**RH:** As an indie label it's different, but Sony and Universal are presuming they can do what we do. It's slipping up the pie, I can't presume to be a record label but if labels are going to eat into my business I'm fucking sure I'm going to eat into theirs.

The Vodafone Live Music awards take place on Wednesday September 19 at Earls Court's Brompton Hall. To vote, go to [www.vodafone.co.uk/music](http://www.vodafone.co.uk/music)

**If record labels are going to eat into my business, I'm fucking sure I'm going to eat into theirs**  
Rob Hallett



Ripping up the status quo: will the Commons Select Committee come down on the side of the primary ticket agencies and punch a hole in the profits of the touts?

# Tackling the touts

With the results of MP John Whittingdale's Parliamentary select committee investigation into the secondary ticket market expected at the end of the summer, *Chas de Whalley* hears from the panel's chair and those on both sides of the debate

When SeatTickets managing director Nick Blackburn arrived at the House of Commons for the June 26 Select Committee hearing into ticket touting, he made sure he'd done his homework. Online that morning he found £31.21 Prince tickets at the new O2 Arena on offer for £120 and a £15 upper circle seat – "the worst in the house" – for Joseph And The Amazing Technicolor Dreamcoat at the Adelphi Theatre going for a similar amount.

So, when the cross-party group of 11 MPs asked for specific examples of the sort of profiteering that he and fellow primary ticket-agency panelists (including Ticketmaster UK managing director Chris Edmunds and Society of Ticket Agencies and Retailers chairman Tom Wright) wish to be made illegal, Blackburn was ready with an answer. And he gave the Parliamentarians more besides.

"We are under no doubt that as many as 35% of tickets to concerts are bought specifically to be sold on and in the region of 5% finally change hands at 200% their face value", he continued.

"These are not people who suddenly can't go to the event", Blackburn added. "These are opportunists taking tickets away from genuine fans and sites like eBay, SeatWave and Viagogo give them the platform to do it."

Veteran promoter Harvey Goldsmith feels no less passionately about the secondary sites. "They're parasites and they should be outlawed," he avers.

In their submission to the Select Committee on June 26, Goldsmith and Concert Promoters' Association chairman Rob Ballantine recounted how the rise of eBay and exchange sites like StubHub (since acquired by eBay) has so increased the amounts of money changing hands for tickets on the secondary market in the USA that many agents and managers there have started to auction the best seats in the house, or offer Golden Circle VIP packages, in order to keep their hands on the extra cash. Consequently, American audiences are staying away in droves.

"If nothing is done, the same thing will happen here and it'll be the kiss of death," says Goldsmith. "Ticket prices are too high as it is. There are a lot of acts going out in the UK this summer who are failing to make their numbers because of it. If prices go any higher we'll kill the golden goose. It'll be a bloodbath."

Ballantine explained to the committee that concert promotion in the UK is "a unique commercial model" which is less about supply and demand and more about developing long-term artist careers by keeping ticket prices as affordable as possible.

**Ticket prices are too high as it is. If prices go any higher, we'll kill the golden goose. It'll be a bloodbath.**

Harvey Goldsmith, concert promoter

"Rather than ride off into the sunset, we want to ensure that venues are full of fans who can go to 10 concerts a year and not two because it costs them £250 a time", he said.

But, without legislation or regulation, Ballantine believes it is only a matter of time before some CPA members and their client artists break ranks and start auctioning tickets on a regular basis. When that happens, he told the committee, "the public is going to lose out hugely, from what will be an inevitable economic explosion."

The recent arrival of TixDaq, a live-entertainment intelligence company run by music-industry veterans with support from the Music Managers Forum (MMF), could herald such a shift in the market.

"In the future, fans will no longer buy statically-priced tickets," says TixDaq director Mark Marot, formerly chief executive of Island Records and now manager of Yusuf Islam. "Instead, they will be sold according to a more dynamic model and the price won't conclude until the show starts."

Just as Bloomberg offers an in-depth guide to stock market prices, so TixDaq will gather and filter a wide variety of data from multiple online ticketing sources to deliver real-time analysis of prices tailored to industry and consumer needs.

TixDaq not only insists that the online secondary sector is here to stay – estimating that it will gross in excess of £60m in 2007 – but also that it provides fans with greater choice and better value and so needs to be embraced by the rest of the industry.

All of which is music to the ears of the leading secondary ticket operators Viagogo, Seatwave and eBay, who believe that tickets are no different to books, cars or even works of art and that purchasers have a right to sell them on at whatever prices the market will support. They accuse the primary ticket providers of demonising them in order to retain, in the words of Seatwave.com founder and CEO Joe Cohen, "feudal control of a huge consumer industry in which consumers are treated very poorly... since they aren't offered a 100% return and refund service".

Formerly an executive vice president with Ticketmaster Europe, US-born Cohen launched Seatwave in February this year as an open exchange through which fans could trade unwanted tickets in a fraud-free environment.

Seatwave holds no tickets itself but rather manages the transaction and fulfilment processes. It also publishes the average price that tickets for any given show have commanded on the site over the previous seven days so that informed purchasing decisions can be made.

Also before the committee was another ex-pat American Eric Baker, chief executive of Viagogo.com, which opened for business here late last year. Sports fan Baker founded pioneer US ticket exchange StubHub in 2002 to provide a secure means for baseball season-ticket holders to "sell on" seats to matches they could not attend rather than to "some shady bloke on the corner".

Early UK endorsers of Viagogo included Manchester United and Chelsea football clubs, whose members are otherwise prevented by public safety laws from trading tickets. Subsequently, artists such as Linkin Park, record company Warner Music and student networking site Facebook have all adopted specially tailored Viagogo applications and so charge a 25% commission split between buyer (00%) and seller (15%).

Baker is not overly concerned about the profiteering which so enflames promoters and primary ticket agencies alike. "Just because somebody has posted tickets at a high price doesn't mean they will sell," he says. "We know that the venue and the artist have already been paid. The public know exactly what they're getting for their money and can be confident they'll actually receive what they've paid for. So nobody loses."

Although neither Seatwave nor Viagogo are actually members of the Association of Secondary Ticket Agents (ASTA), they nevertheless share its mission to boost public confidence in the sector by cleaning up its act.

"There are some terrible pirates out there," says ASTA executive director Graham Burns. "We sympathise entirely when promoters have to deal with angry fans who have been scammed. ASTA has a strict code of conduct and we are working with the OFT to have it ratified."

Following the intense morning session, select committee chairman John Whittingdale MP was impressed by the way both sides put their cases. "I thought every part of the argument was thoroughly aired and the committee got an extremely good insight into what is clearly a very contentious issue," he says.

Whittingdale's report was originally scheduled for the end of July. But "without the sort of unanimity" he would normally expect from a committee, he now says it will not be published until Parliament returns from its annual summer recess.

Although CPA and Star members told the committee they are ready to implement fuller return

and refund systems as a quid pro quo for legislation, Ballantine fears that the committee will not call for the same ban on reselling tickets to concerts that has existed for football matches since the 1989 Taylor Report into the Hillsborough disaster – and was demanded by the International Olympic Committee if the 2012 Olympics was to be awarded to London.

"We thought we won every round until Shaun Woodward, Margaret Hodge and John Fingleton (from the DCMS, DTI and OFT respectively) walked in at the end and presented evidence that could have come from another planet," Ballantine says. "They all seemed to have a very poor grasp of what we wanted and why."

So when they return in the autumn, the committee is expected to recommend self-regulation as the way forward. But, while the secondary sector may hail that as something of a victory, it may not be a total triumph.

Unsatisfactory though it may be for many, a distinct possibility remains that the committee will recommend that major festivals such as Glastonbury, Reading, V and T In The Park be regarded as "Crown Jewel Events" for which reselling is forbidden.

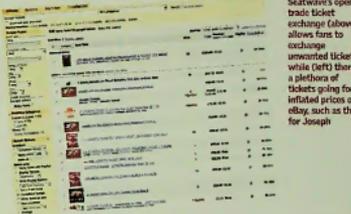
Similarly vendors on all secondary sites might, albeit on a voluntary basis, be required to provide personal details and state exact seat and row numbers for the tickets they offer – which so far eBay in particular has been reluctant to facilitate. This would enable the primary ticketers to better trace the source of tickets entering the secondary market and so help them track and crack down on the touts. It will be a key victory for the traditional live music industry.

[Primary ticket providers retain] feudal control of a huge consumer industry in which consumers are treated very poorly

Joe Cohen, Seatwave



Online trader Seatwave's open-traded ticket exchange (above) allows fans to exchange unwanted tickets while (left) there is a plethora of tickets going for inflated prices on eBay, such as these for Joseph



Dramatis personae:  
John Whittingdale MP and Concert Promoters Association chairman Rob Ballantine (top), promoter Harvey Goldsmith and Tixdaq director Mark Kavel (middle) and Viagogo's Eric Baker and Seatwave's Joe Cohen (bottom)

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## Introducing the high-tech tickets

With the healthy demand for live music meaning that ticket touts are becoming increasingly deft at delivering their wares online and off, *Music Week* looks at how the live business is using the technology to stymie the secondary market.

The live sector's immediate response to the gauntlet thrown down by the secondary ticketers has been to harness the power of digital technology to minimise the potential for profiteering and fraud.

After years in which the number of touted tickets to Glastonbury rose to a point where organiser Michael Eavis said he was "seriously considering jacking it all in", the UK's highest-profile outdoor festival seems to have cracked the problem in 2007 with "a super hybrid" system of old and new.

As part of a pre-sale registration process managed by ADS in Glasgow, would-be ticket buyers were invited to email in photos and contact details in order that every one of the 170,000 tickets finally issued could be uniquely personalised.

"Subsequently about 70 turned up on eBay, but because we could identify the vendors we were able to call them up and persuade them to take them down," says Eavis. "Only 13 tickets were untraceable and they were all part of

the 2,000 or so hospitality passes we routinely give out to bands and their entourages."

Once at the event, airport-styled security guards visually compared festivalgoers with the pictures on their tickets before allowing them onto the site.

"Unfortunately, the quality of some images weren't great and about 70 people had to be taken aside and asked to prove their identity," Eavis continues. "So the system wasn't quite as perfect as we'd hoped. But if the public keep faith with it, I'm certain we can improve it for the future."

Glastonbury's longstanding offer of a full refund within a month of purchase allows it to take advantage of a legal loophole in the 1977 Unfair Contract Terms Act and thus cancel tickets which it believes have fallen into the wrong hands. In a similar bid to minimise the secondary market for Scotland's premier T In The Park festival, promoters DF Concerts and its primary partner Ticketmaster launched



Scourge of the touts: Michael Eavis welcomed the benefits brought by personalised tickets issued to this year's Glastonbury festivalgoers

TicketExchange, a new service which permitted the public to resell tickets at face value for the early July event which had sold out nearly a year in advance.

"We can only offer refunds with the consent of the promoter because it's his money and not ours," says Ticketmaster UK managing director Chris Edmonds. "DF already utilises our Access Manager control system, which scans tickets for unique barcodes to prevent fraud. Via the TicketExchange section of our website, fans could post their unwanted tickets for sale and whoever bought them received a brand new ticket with a brand new barcode while the original was simply invalidated."

DF managing director Geoff Ellis adds, "We restricted purchases to two tickets per person this year in order to cut as many touts out as possible and then had about 100 come back through TicketExchange. So it was pretty successful." Nevertheless Ellis still had to deal with over 50 very disappointed people who had been scammed by a site called LondonTicketShop and were expecting to pick up tickets on the day which DF knew absolutely nothing about.

Increasingly, primary ticket agencies are looking to barcodes

For the present and future fans of live music there is Celebratio, an online ticketing system created by secureTicket for the best consumer experience. Built by experts that have built banking systems it boasts superior tout proof technology and is highly scalable from small gigs to large festivals. Additionally, secureTicket provides a 24 hour contact centre for technical support and optional ticket hotline. All this at a competitive price with no hidden charges.

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delivered to fans' mobile phones to provide them with the best protection from touts. At the forefront of mobile ticketing is Edinburgh-based Mobiqua which, since 2002, has trialled self-styled Mobitickets at shows by Primal Scream, Kasabian and Guns n' Roses.

For Mobiqua, 2007 should prove a milestone having not only overseen the sale of £200,000 worth of tickets for LiveNation's 02 Wireless Festivals in London and Leeds last month but introduced new Near Field Communication (NFC) technology which enabled gig goers to use their handsets like an Oyster swipe card to pay for purchases on site and gain entry to special enclosures.

"It's only in the last 18 months that the music industry has woken up to the potential of mobile ticketing," says CEO Iain McReady, while pointing out that Mobiqua's "mobile fulfilment" applications are now in use in 35 countries by companies as varied as McDonalds and Chiltern Trains.

"The challenge has been to optimise content so that it can be delivered uniformly and seamlessly to customers regardless of which service provider they're signed up to," he explains.

McReady adds that further developments in the field will see current Short Message Service



Waking up to mobile ticketing: Iain McReady says Mobiqua's technology will deal ticket touts another body blow

(SMS) systems superseded by Multimedia Messaging Service (MMS), which should deal the touts another body blow by enabling photos and other visual content to be incorporated into future Mobipasses.

Meanwhile, at grassroots level, Oxford's WeGotTickets.com operates what business development director Dave Newton describes as an "Easyjet" solution to touring. Fans buying tickets online to shows in over 500 pubs and small club venues (which might otherwise only ever sell tickets on the night to a walk-up

audience) are given a reference number and need only quote that number and provide ID to gain entry.

"Our system doesn't require the promoter to have any technology on site other than a pencil to tick off names on a print-out," Newton continues. "Demand for a new band can literally explode overnight and a £10 ticket can suddenly be worth four times that amount. That's a bigger percentage markup for touts than there might be for a Wembley gig."

**Our system doesn't require the promoter to have any technology other than a pencil to tick off name on a print-out**

Dave Newton, WeGotTickets.com

WeGotTickets is also currently trialing a refund and reallocation scheme similar to Ticketmaster's, with which Newton hopes to counter claims made by secondary sites like SeatWave and Viagogo that they are the only ones who really care for the customer.

Striking the right tone: secondary ticket agencies will find it harder to pass these kind of tickets on



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With more and more artists creating high-street clothing ranges, iconic T-shirts being worn as fashion statements by non-fans and the live boom boosting the sales of merchandise, *Paul Sullivan* looks at the thriving market in artist-branded product

# Tailored towards the fans' needs

Just a few years ago, music merchandise was a fairly limited sector, characterised by a limited range of t-shirts sold to sweaty kids at sticky-floored venues. But, as the live industry has flourished, so has the trade in music memorabilia.

Today, music "merch" is thriving and an increasing amount of companies are manufacturing an ever-sophisticated range of products – artist figurines, bags, jewellery, sunglasses, even branded pants – for an increasingly enthusiastic public.

Never before have our pop stars been so connected to fashion retailing. Lily Allen recently took on Kate Moss by launching her "curve-friendly" Lily Loves line for New Look; Pete Doherty is designing and modelling for Manchester fashion label Gio-Gio; Arctic Monkeys drummer Matt Helders is knocking out jackets, zip-hoods and T-shirts (a pound from each sale going to Arthur Rank Hospice); Gossip singer Beth Ditto is allegedly also in talks about her own New Look range; and H&M's sales are soaring thanks to Kylie Minogue's beachwear.

As the economic model for recorded music shifts, the attraction of merchandise to artists and labels is understandable.

The burgeoning revenue stream has not gone unnoticed by labels, with Warner Bros signing a 360-degree deal, including merchandise, with Hadouken! and The Rifles, while Columbia and Atlantic have also been busy inking multi-platform deals.

"It's an absolutely common sense approach for the way the business is going at the moment," avers Columbia Records managing director Mike Smith. "[The downturn in sales] has prompted all of us to re-examine our business model. It was glaringly obvious that something needed to happen. Every single record company is in the same position; we need to be involved in the wider music business."

As Smith points out, labels in the past were fortunate to make sufficient money from recordings to survive without getting involved in "extra-curricular" projects. But that is no longer a reality. "In a way, [the downturn] could be the best thing that ever happened to the industry. I feel, as a music consumer, that it's a marvellous time right now. Music is more widely available and information about music too. We still have a long, long way to go to reach a strong point, but when the industry does bounce back it will be more agile than ever. The business was complacent and needed radical solutions."

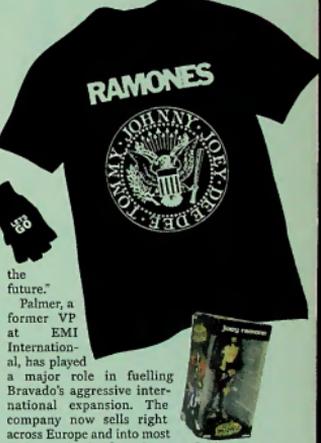
In order to increase merchandise and marketing expertise, a number of labels are hooking up with professional merchandising companies, as well as expanding in-house art and design departments. Columbia, for example, works closely with Firebrand Live, while Universal is close to closing a high-profile deal with Sanctuary/Bravado.

"In the last couple of years, Bravado has followed two main drives," says Peter Palmer, head of retail and licensing at the company.

"The first is range expansion – more shirts, more hats, more bags, more jewellery etc. The second drive has been expanding the sales channels. For example, Play.com

has recently come into the merchandise market and we've recently had HMV taking merchandise online for the first time ever. So the range has increased, retail interest has increased and it looks very much like it will continue to do so in

Enduring love: (right) The Ramones are arguably more popular than ever thanks to thriving merchandising sales; (below left) Super Furry Animals match their slowed music with products from the leftfield



the future."

Palmer, a former VP at EMI International, has played a major role in fuelling Bravado's aggressive international expansion. The company now sells right across Europe and into most major territories from Japan to Latin America. Last year the company sold in excess of 2m garments, excluding US territories.

In accordance with the general trend for product diversification, Bravado has been expanding their range and marketing tactics, creating everything from embroidered board shorts, jewellery and MP3 players to working with fashion brands including Zara, in whose stores they placed branded garments for the Sex Pistols, The Ramones, Judas Priest and The Who. Marketing strategies have featured price activities, prizes and giveaways – all of which help drive interest in music merchandise.

Retailers are certainly keen to capitalise on the new trend, with Urban Outfitters selling Lee charity t-shirts designed by Bloc Party, Kaiser Chiefs and The Doves, while Ryan Adams has a deal exclusively via Hmv.co.uk to release his Halloween Head t-shirts, designed by Adams himself and inspired by a track from his new album *Easy Tiger*.

"T-shirts and band merchandising are becoming an important part of our product mix," states HMV related products buyer Fran

Every single record company is in the same position; we need to be involved in the wider music business

Mike Smith, Columbia Records



Jones. "Music titles are doing particularly well right now, as more and more fans wear them as a badge of the band or genre that they're into. They help to create that indie or metal look or goth uniform that so many kids are into as part of today's popular culture."

With the live music market currently booming, it's no surprise that merch-fest is at an all-time high at concerts and festivals. Green Island Promotions are currently running projects for several of the summer festivals. Their Festival Survival Kit has been in huge demand this summer, including many different bespoke items such as sun-cream, indigestion tablets, condoms, cigarette papers and rain macs.

"Festivals are becoming more and more popular each year so we've had more and more demand for really cool and quirky merchandise ideas," says sales director Katie Ashworth. "With the fantastic new artists on today's music scene, I think we're being given much more diversity in the way of merchandising. In

previous years there has always been a popular genre running the charts. Nowadays, we have a real mix which is fabulous for merchandising. I think people in general, not just avid fans, are much more willing to buy into their favourite bands nowadays. A wicked gig t-shirt is a must-have."

Event Merch is also following the festival trail with its eco-friendly products having just completed a major Live Earth campaign.

"There has been a rise in music-related merchandise for us - the live scene in particular is booming," says director Jeremy Goldsmith. "Merchandising is playing a bigger role - you cannot download a T-shirt. Merchandise is also a fantastic brand-building tool if done correctly. Some people are buying into band merchandise just to jump on the fashion bandwagon, but ultimately everyone is a music lover."

For all the branded gadgets and bejewelled clothing, one of the best-selling merchandise items remains the humble t-shirt. But imagination and innovation have left their mark here too, with vintage t-shirts being particularly in vogue. This is all good news for distribution company CID, which this year will place over 1.25m shirts into retail, a figure that is growing at a rate of almost 100% per year.

"T-shirt sales were at an all-time low in 2003 when CID was set up, so we spoke with the buyers at HMV to see how it could be revived," says CID managing director Nic Wastell. "It was felt that there was a lot of mileage in the product if it could be taken out of the old 12-inch format and made to look more official, to fit on hooks and look the same size as the other products in store. The effect on sales was star-

**"Music T-shirts are fashionable as celebrities are constantly being pictured in band T-shirts - the more obscure the better"**

Andy Campen,  
Rock It

ting - the first week they were in-store, sales leapt up 600% and have continued to grow at a fantastic rate."

Record retailers, says Wastell, have embraced the product and, as a result, titles from relatively new bands can generate significant sales, often in the thousands per title. A couple of years ago they would have struggled to even get a release.

"Bands have become more pro-active in designing for retail and, as such, we would expect sales of shirts on a huge merch band like Metallica, Green Day or My Chemical Romance to exceed 50,000 units of a design, often being as keenly anticipated as the music release."

With t-shirts featuring the likes of The Ramones, Motorhead and Iron Maiden transcending the bands' fanbases, Mike Smith points out that, "People are not just buying T-shirts these days; they're buying classic 20th century iconography."

"Music T-shirts are fashionable at the moment as celebrities are constantly being pictured in band t-shirts - the more obscure the better," says Rock It's UK sales manager Andy Campen. "It started with The Ramones shirts last year; a lot of people bought the T-shirts because it was cool, but had never heard their music. These fads come and go as I can remember a few years ago you couldn't give a Ramones shirt away."

"Merchandise was once perceived as a poor relation and not so important," states Palmer. "What's changed is that we have become an important part of the marketing mix. If not exactly equal, the mix is definitely more equal than it was."



Looking good: Lily Allen inked a clothing deal with New Look

## Maximising merchandising through innovation: five of the best

With the music fan being faced with an ever expanding array of merchandise lines, we ask five manufacturers to explain the thinking behind their designs



**Fire-Hose Live Earth belt**  
Designer: Event Merchandising  
Event merchandising director Jeremy Goldsmith: "We took our role seriously and wanted to create innovative products using environmental credentials. We created a Fire-Hose Live Earth belt that was premiered at Wembley stadium and has been sold online through the Live Earth shop ([www.liveearthshop.com](http://www.liveearthshop.com)). The hose itself is reclaimed waste material sourced in London from the Fire Brigade and is not made of virgin rubber. No additional energy other than elbow grease is used in its manufacture and because the belts are made locally, emissions from trucking materials and finished product are reduced. We were so excited about this product - everyone wins. The London Fire Brigade's biggest and most troublesome waste stream is eliminated. Live Earth and the customer gets this fantastically cool and unique new Fire-Hose clothing accessory"

**Genesis tour program**  
Designer: Darren Richards for World Supply co-produced by Firebrand Live

Firebrand Live creative director Carla Bentley: "At Firebrand Live, we are always looking at new and creatively arresting ways to take traditional products one step further. The groundbreaking Genesis programme illustrates an innovative new approach to a band's tour programme. The hand-stitched 2-fold creates a visually appealing and practical way of splitting the programme into two parts. The first concentrates on a historical look at Genesis. This is reinforced by using an uncoated stock. The present tour section is printed on a glossy silk paper."



**Elton John sunglasses/speaker case**

Designer: Green Island Promotions  
Green Island Promotions sales director Katie Ashworth: "This is the first product to combine a protective high-quality EVA sunglasses case with a portable speaker. Our water-resistant EVA shell has a protective anti-scratch inner lining with an integrated high-end NXT flat panel speaker. The uniquely designed case protects your sunglasses and music players from sand, dirt, and water. The Shady Beats portable speaker enables you to play your iPod, MP3 and mobile phone through your sunglasses case with amazing sound quality provided by NXT-patented technology. It has an adaptor for your iPod and plays the music through speakers hidden in the lid. Plus, it has a bottom compartment for your sunglasses, big enough to hold huge Nicole Richie-style sunnies."

**Metallica T-shirt**

Designer: CID  
CID managing director Nic Wastell: "CID has invested in getting T-shirts into stores in the fastest possible time and is working on next day deliveries to mirror the way in which CDs are supplied to stores. Retailers such as HMV and Virgin are now becoming destination stores for music T-shirts as they look to find good margin product that appeals to the music fan. Metallica are the most iconic and biggest of all the bands sales-wise, especially after their recent Live Earth Wembley show."



**Bullet For My Valentine Vintage Shorts**

Designer: Bravado  
Bravado customer planning and licensing Nicky Kranfield: "As the demand for music merchandise increases, so does the range of products at Bravado. With the summer swiftly approaching we realised the demand for a good pair of shorts that could be worn either lazing around one of London's many parks - or better yet, worn at one of the many summer gigs around London and the UK. A definite must-have for any music loving fan."





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Mastodon · Metallica · Mighty Boosh · Misfits · Motey Crue · The Muppets · My Chemical Romance  
Nightmare Before Christmas · Nirvana · Panic! At The Disco · Paramore · Pink Floyd · Pirates Of The Caribbean  
Pixies · Public Enemy · Queen · Radiohead · Rancid · Razorlight · Red Hot Chili Peppers · Rise Against · Rolling Stones  
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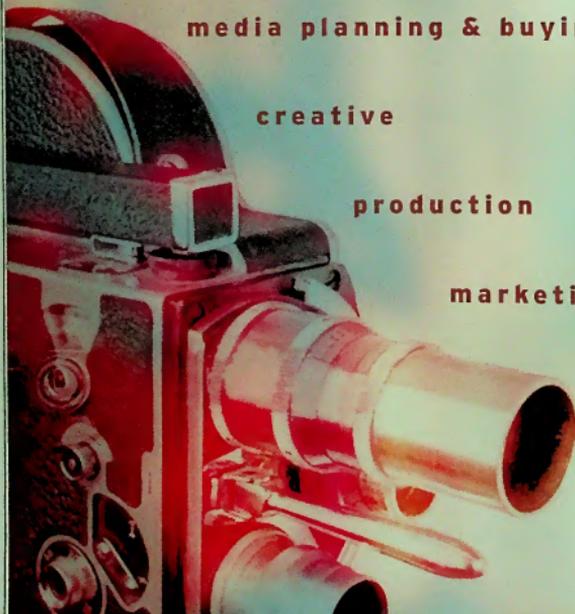
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From playing a key role in Take That's rise to fame to establishing the nostalgia tour as a live fixture, Tony Denton has enjoyed a star-studded 25 years as a promoter, writes *Adam Woods*

# Thanks for the memories

It is a little-known fact that when we refer to the "where are they now?" file – that famous portfolio, first alluded to in This Is Spinal Tap, which harbours the circuit whereabouts of yesterday's stars – we are talking about something that really does exist. It sits on the desk of Tony Denton.

Denton is the mastermind behind such wildly successful nostalgia tours as Here And Now, Once In A Lifetime and The Best Disco In Town. And, in his hands, yesterday's chart names become today's touring gold. Thanks to high-concept live packages like these, if you were to ask Kim Wilde, Paul Young, David Essex or the Osmonds where they are now, the answer would be the same as in their glory days: touring arenas, playing the hits to adoring crowds.

"What you have to bear in mind with these shows is that it is nostalgia and everybody has memories relating to these songs," says Denton. "People got married to Wherever I Lay My Hat, they remember bouncing around to Kids In America."

With these three touring brands, Denton has made his name all over again in the past decade or so, but it has been 25 years since he launched his career as a promoter, booking agent and 15 years since he carved out his big break as the man who oversaw Take That's progression from clubs to arenas.

Most people fall into a career of some kind thanks to a combination of their skills and ambitions and some random timing, but Tony Denton fell into live music with such ease that it was clear he had found a genuine vocation.

DJing around Northampton as a 15-year-old in love with the emerging disco scene, Denton was asked by a local charity to put on a show in aid of cancer research.

The community centre he hired only held 200 people, but 800 turned up to hear Denton's underpowered DJ set and a local band. This venture made enough money to turn on a light bulb in young Tony's head. "I thought, I wouldn't mind doing another one of these," he says. "I realised there might be something in it for myself."

He was a ripe old 17 years old and a four-nights-a-week DJ on the working men's club circuit before he dabbled with musicians again, but Denton's next step speaks volumes, both for his guileless ambition and his natural aptitude for the live industry.

"I decided to put on an artist show," he says. "It was either Heatwave or the Chi-Lites. In any case, those were my first two. I just bought them from the agent in London, put them on in the hall in town and it sold out."

Simple as that. "I always was into music and I always wanted to do something with music," he says. "I couldn't sing, so it was the nearest thing I could find. I don't even know where I really got the idea of promoting bands in the first place, but what I liked was the whole buzz around it, of getting the act in the venue."

Heading down to London in 1980, Denton checked into a bed & breakfast in Euston and rang down a list he had made of all the record companies in London. Ariola had a job going in the post room and suddenly Tony was officially in the music business.

The company was almost immediately folded into Arista, but Denton hung on and relished the experience. "They were signing people like Simple Minds and having hits with Haircut 100," he says. "They had just signed The Beat and been in a bidding war with Chrysalis for Spandau Ballet, which they lost, so they picked up the The Stray Cats instead."

Gig promoting was by now second nature to Denton, so, on top of DJing, he carried on booking gigs in London on the side until 1982 when an instinct led him to disco star Sylvester.

"He had a record called Do You Wanna Funk that was big in the clubs, so I called the label and asked if he was coming to do any dates," says Denton. "They said he wasn't, that some plans had fallen through, so I called his manager and asked if I could do anything for them."

Knowing the singer had a huge gay market, Denton's solution was a simple one: he rang around the UK's gay clubs and put together a tour. As commonplace as the nightclub PA tour might since have become, the concept was verg-



I just bought them from the agent in London, put them on in the hall in town and it sold out.

Tony Denton (right) on his first taste of promoting



From humble beginnings, Tony Denton has worked over the years with the likes of (top-bottom) Sylvester, ABC, James Brown and Take That

25 years of  
Tony Denton

"Congratulations on your 25th anniversary. We know you will be celebrating in style! Wishing you continued success" – Bill Wyman



Big guns: Denton cut his promotional teeth with acts such as (l-r) Phyllis Nelson and Sharon Redd in the Eighties

ing on the revolutionary in early-Eighties Britain.

"In America, it was big news - they called them 'track shows,'" says Denton. "I called round and there was such a huge response, because none of the clubs had really had access to big stars before. I called Sylvester's manager back and said, 'look, I've got 10 dates and this is what they are paying; you've just got to cover your own fares, I'll drive you round.'"

Drawing up contracts with a typewriter and heading them with a company logo designed with a Letraset sheet, Tony Denton Promotions took its first official steps. Having effectively carved out a new touring circuit, the new company's founder soon discovered that the world of soul and disco was a small one.

"Sylvester came and did the tour, and he said, 'can you do anything for Sharon Redd?' Literally, we did the deal over the phone. She came in

**I called round and there was a huge response, because none of the clubs had really had access to big stars before**

Tony Denton

and I drove her around. She was best friends with Chaka Khan and then someone else was friends with Edwin Starr or Viola Wills. It just spread out from there."

To begin with, the business was still a sideline and Denton would leave the post room at Arista at lunchtimes to run his operation from a payphone in Selfridges, just the other side of Oxford Street from Arista's Upper Brook Street offices.

He soon left Arista and the DJing behind him and, as a booking agent, set about cornering the market in the pop PA circuit. "Up until the Stock, Aitken & Waterman years of 1988 or 1989, I worked with just about everyone who was PA-ing."

In parallel, TDP continued to take on ever-green soul and disco acts for headline tours, often working as both agent and promoter. A date at the Birmingham NEC for a comeback-bound James Brown in 1988 made others in the industry sit up and take notice, even though the star nearly missed the gig as a result of one of his regular run-ins with the US police.

"That was when people started to take me seriously," says Denton. "I had always been around, but I was really just known as a club promoter."

In 1990, Manchester-based manager Nigel Martin-Smith approached Denton with a five-piece boy band whose current booking agency didn't seem to be achieving much on their behalf. "The first photos I saw of Take That, I honestly thought it was five gay boys," Denton recalls. "It was certainly really easy to get them



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"That such a stalwart friend of the Terrence Higgins Trust should have a silver jubilee is pleasingly appropriate. Tony has been a remarkable friend to many people he has never met. There can be no greater testimonial" – Stephen Fry

work in the gay clubs."

As Take That began to take off after a run of unsuccessful early singles, the real barometer of their success was on the live circuit. "We would do places like Hollywood in Romford, which held 2,000, and there would be people outside who couldn't get in," says Denton.

A theatre tour in 1991 sold out in a flash and A Million Love Songs hit the chart while the group were on the road. "I just knew we could take it to arenas," says Denton.

"We went on sale while the theatre tour was still happening. I remember I was still in bed at 9.30am on the Saturday they went on sale when my mobile went, it was Wembley saying they had sold out in half an hour."

Denton's success with Take That opened a new set of doors. "I could tell the difference when I was ringing people; before, I would be leaving messages with secretaries, but now I was getting straight through," he says.

The early Nineties were fertile times for pop music and for the Seventies sounds it drew upon. Denton was active in both, having steadily built a roster of acts which recalled his DJ days, including The Village People, Tavares,

Rose Royce, Odyssey and others. "Every club had a Seventies night at that time, because it wasn't really that far in the past then," says Denton.

But it was when the dance boom sent the Seventies nights packing that Denton was forced to use his imagination. "In the mid-Nineties, the music was either banging or it was commercial house – Alison Limerick, Ultra Naté, Ce Ce Peniston. I picked up some of those people, because I was out in those clubs and you have to go with the times, but I had been making my big money with the Seventies artists and, all of a sudden, their work just stopped."

While some of his big disco and funk names had a good chance of selling out theatres on their own, others needed an extra something. "I got the idea of putting them all together and going back to the theatres," says Denton.

A Hammersmith Palais date with Shalamar, Rose Royce and The Real Thing sold out all 3,000 tickets in a flash and the tour repeated the trick up and down the country. Denton even added another London date, at the Shepherds Bush Empire, and that sold out just as fast.

"So we had done 5,000 tickets in London in

**"Tony has a habit of persuading artists to do things they wouldn't normally do, which is one of the reasons why he does so well."**

Mel Brown,  
Impressive PR

the space of a couple of weeks, with artists that were 15 or 16 years down the line," says Denton. "So I thought I would come up with another Seventies package, which I did, then it occurred to me that if I could take three of these artists and sell out theatres, maybe I could put seven together and go to arenas."

Within this piece of logic can be found the blueprint for TDP's core business to this day. KC & The Sunshine Band, Tavares, Sister Sledge, Rose Royce, The Three Degrees, Odyssey and The Real Thing – Denton remembers the first The Best Disco In Town bill by heart – blazed a trail for countless acts to follow.

The next move would be to repack the following decade. In the late-Nineties, as a booking agent, Denton had a pretty comprehensive stake in the hit acts of the Eighties. "I had the strongest Eighties roster of any agent and I still do now – we represent most of them," he says, without boastfulness.

The Eighties could have been a harder sell than the Seventies, as it was both more recent and less fashionable. But the tipping point for the acts on Denton's roster came with the return of Culture Club in 1998, when they went out with former chart rivals the Human League and ABC on board as big-name support. Denton co-promoted the UK shows with Jef Hannon and was germinating an idea.

"If you remember, those programmes were all popping up everywhere at the time – wherever you looked you saw the Eighties," Denton adds. "I just kept thinking there had to be a tour in this, not just this one-off scenario. I was looking

Congratulations Tony

From David Griffiths and all at Clintons

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Clintons 

25 years of  
Tony Denton

"Congratulations on 25 years" – Danni Minogue



Where aren't they now? (far right) backstage on the Here & Now tour with Go West, Belinda Carlisle, Ricky and Kim Wilde, Shirley Preston, Paul Young and The Human League; (right) Peter Cox and Kim Wilde

at my roster, thinking, 'I represent all these artists and, if I don't do it, someone else will. And then they are going to get the market.'

Paul Young, Kim Wilde, Curiosity Killed The Cat, Nick Heyward, Heaven 17, Go West and T'Pau made up the first Here & Now bill, though some of the artists took a bit of persuading that package tours were the right way to go. Kim Wilde had carved out an alternative career as a horticulturalist and had no ambition

to perform again, even in the face of repeated offers. 'It didn't feel like something that I wanted to do at all,' she says. 'I had two kids and I had a very absorbing career in horticulture. I felt I had made a different bed to lie in and I was happy lying in it, so I wasn't even considering offers - it was just completely off my radar.'

But fate was to intervene, in the form of, well, a fete. 'For about eight years in a row I had been ringing Kim's manager, trying to see if she

would tour,' says Denton. 'And then, one day, I just happened to call on a Monday, she had got up onstage that weekend at a charity event in her village. The band had rehearsed a couple of Kim's songs, she went up and she had a ball.'

Calling her manager by chance the following day, Denton found he was in the perfect position to secure the artist he would come to refer to as the "mascot" of the Here & Now tours. 'It was an absolute fluke,' he says. 'If I had called a week earlier, I wouldn't have got her and the fact that we got Kim out of retirement was such a big thing.'

By the promoter's own admission, there was no absolute reason why Here & Now was guaranteed to be a success, particularly as most of the acts had recently toured in their own right. The question was whether the whole would be greater than the sum of the parts.

If the line-up looks like a no-brainer - particularly given that, with the exception of Kim Wilde, all of those acts were already on Denton's books - it's worth considering that the concept of nostalgia package tours has acquired a great deal more legitimacy in the past six years than it initially had.

That said, one of the few artists from the original bill who needed to conquer some reservations was Paul Young. 'His manager was up for it, but he wasn't sure' says Denton. 'I had him doing his own show in theatres and I went down and sat with him in Reading and the main thing he wanted to know was what I was going to call it. He had this real thing about the Eighties, so I said, 'what about if I come up with

**Tony is very careful in the way he put the package together, so you don't get the longueurs you get with some big, multi-artist events.**

Peter Tudor,  
Wembley Arena

★  
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25  
years

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Here's to the next 25 years!

Tony you are an inspiration.

From the  
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# Club Charts 28.07.07

## The Upfront Club Top 40

| Rank | Weeks at #1 | Artist  | Title | Label      |
|------|-------------|---|-------|------------|
| 1    | 1           | <b>FREAKS GET ON THE DANCEFLOOR</b>                             |       | Mercury    |
| 2    | 1           | <b>FREAKS GET ON THE DANCEFLOOR</b>                             |       | Mercury    |
| 3    | 1           | <b>THE WIDEDOYS FEAT CLARE EVERS BOMB THE SECRET</b>            |       | Mercury    |
| 4    | 2           | <b>AXWELL FOUND YOU</b>   |       | Phonogenic |
| 5    | 4           | <b>DJ JEDROENSKI BACK ONCE AGAIN</b>                            |       | Phonogenic |
| 6    | 1           | <b>RICHMANA SHUT UP AND DRIVE</b>                               |       | Mercury    |
| 7    | 1           | <b>WAWWA VS. HILARY STRANAGER</b>                               |       | Mercury    |
| 8    | 1           | <b>WHELAN &amp; DI SCALA FEAT NIKKI BELLE SUNSET TO SUNRISE</b> |       | Mercury    |
| 9    | 1           | <b>MR. HUDSON &amp; THE LIBRARY PICTURE OF YOU</b>              |       | Mercury    |
| 10   | 1           | <b>GEORGE KARAOA SONG A MINTA</b>                               |       | Mercury    |
| 11   | 1           | <b>DAVID GUETTA LOVE IS GONE</b>                                |       | Mercury    |
| 12   | 2           | <b>MICHAEL MIND/MARRED MANN'S EARTRUM BAND BLIND</b>            |       | Mercury    |
| 13   | 2           | <b>EIGHTEEN/STEPHANIE MILLS YOU'RE PUTTING A RISH ON ME</b>     |       | Mercury    |
| 14   | 2           | <b>MISS PLATINUM MEMEBOS BENZ</b>                               |       | Mercury    |
| 15   | 1           | <b>OUT OF OFFICE HANDS UP</b>                                   |       | Mercury    |
| 16   | 1           | <b>AQUATUNG PRESAPRE SUIT</b>                                   |       | Mercury    |
| 17   | 1           | <b>MICKY MODELLE VS. JESSY SIGMA McHEAVEN</b>                   |       | Mercury    |
| 18   | 1           | <b>PAILU VAN DYK FEAT. JESSICA SUTTA WHITE LIES</b>             |       | Mercury    |
| 19   | 1           | <b>SHINY TON GUINS RAINY MONDAY</b>                             |       | Mercury    |
| 20   | 1           | <b>EARLY WIND &amp; FIRE VS. BIMBO JONES BOOGIE WONDERRAND</b>  |       | Mercury    |

### TOP 10 UPFRONT CLUB BREAKERS

| Rank | Artist  | Title   |
|------|---|---------|
| 1    | <b>BOBMY WITH EVELYN McHEAVEN</b>                   | Mercury |
| 2    | <b>PLINK MALARKEY ROCKY ROCKY</b>                   | Mercury |
| 3    | <b>OPERATION PLEASE JUST A SONG ABOUT PRINCIPAL</b> | Mercury |
| 4    | <b>WARDENS HAD A BEATY CALMERS</b>                  | Mercury |
| 5    | <b>WARRANTS GET ON THE DANCEFLOOR</b>               | Mercury |

### THE PLAYLIST

| Rank | Weeks at #1 | Artist  | Title | Label   |
|------|-------------|---|-------|---------|
| 21   | 2           | <b>M&amp;C FEAT. REBECCA RIDD MAGIC TOUCH</b>                 |       | Mercury |
| 22   | 2           | <b>MARRI RINSON FEAT. LITZ ALLEN OH MY GOD</b>                |       | Mercury |
| 23   | 1           | <b>CRY / FEEL LOVE</b>  |       | Mercury |
| 24   | 1           | <b>MARY SATURDAY</b>  |       | Mercury |
| 25   | 1           | <b>A&amp;Y WINEHOUSE FEARS DRY ON THEIR OWN</b>               |       | Mercury |
| 26   | 1           | <b>SOUNDPLANTZ FEAT. CHEVIE COATES WAVEB YOU'LL GET LUCKY</b> |       | Mercury |
| 27   | 1           | <b>DAVE SPIDON FEAT. TISSA MAFRIA BIRD GIRL (AT NIGHT)</b>    |       | Mercury |
| 28   | 1           | <b>JACKNIFE LEE MAKING ME MONKEY</b>                          |       | Mercury |
| 29   | 1           | <b>BEYONCE GREEN LIGHT</b>                                    |       | Mercury |
| 30   | 1           | <b>LIMONIE FEAT PITBULL CRAZY</b>                             |       | Mercury |
| 31   | 1           | <b>YVES LAROCK RISE UP</b>                                    |       | Mercury |
| 32   | 1           | <b>JUSTIN TIMBERLAKE LOVESTONED</b>                           |       | Mercury |
| 33   | 1           | <b>DRAGONETTE TAKE IT LIKE A MAN</b>                          |       | Mercury |
| 34   | 1           | <b>ESJAY FEAT. KADOLA KAMARA TAKE IT TO THE FLOOR</b>         |       | Mercury |
| 35   | 1           | <b>JAMES KAYANDE YOU YOU YOU</b>                              |       | Mercury |
| 36   | 1           | <b>BOOTY LUV DON'T MESS WITH MY MAN</b>                       |       | Mercury |
| 37   | 1           | <b>KARANO VAN HELDEN I WANT YOUR SOUL</b>                     |       | Mercury |
| 38   | 1           | <b>DARRREN HAYES STEP INTO THE LIGHT</b>                      |       | Mercury |
| 39   | 1           | <b>RAMON SAZZER FEAT. TIGER LUV TURN UP THE SUN</b>           |       | Mercury |
| 40   | 1           | <b>REGI FEAT. SCALA I FAIL</b>                                |       | Mercury |

## Freaks Creep to the top

by Alan Jones

Chart honours are even between **The Widedoys'** *Bomb The Secret* and **Freaks** (*Get On The Dancefloor*) this week, with the two tracks each securing a number one and a number two on the Upfront and Commercial Club charts, and ending up with exactly the same number of chart points overall.

**The Creeps** (*Get On The Dancefloor*) first surfaced in 2005 as **The Creeps** (*Your Giving Me*), and is an electronic anthem created by Luke Salmon and Justin Harris. A limited success at the time (it reached number 97 on the OCC chart when released on Azuli Black), it returns to prominence primarily because of remixes from Aussie DJ Andy Van Alen **Vandusen**. His engaging treatments are joined on the promo for the track - which is due immediately from Ministry Of Sounds Data imprint - by mixes from **Thomas Gold**, **Micky Slim** and **Steve Bug**. **The Creeps** tops the Upfront chart, edging **Bomb The Secret** by a mere 13 points. The positions are reversed, and the margin is exactly the same on the Commercial Pop chart, with **Bomb The Secret** providing a number one for **The Widedoys** and vocalist **Clare Evers** just a week after **The Widedoys** own **Rihanna's** *Shut Up And Drive* reloaded at number two.

**Born** **The Secret** comes in 11 mixes from **Lidaback**, **Leo Moto** and **Biano Digital Dog**, **Elekto Junkies**, **Atari Era** and **The Widedoys** themselves and is a cover of **The Buckleheads'** *The Bomb*, about which **Clare Evers** has vocal melody replacing the one filed from Chicago's **Streetbeats** that was used to entice by **The Buckleheads**. Chicago **Streetbeats** still score some cash however, as the horns from **Streetbeats** are still very much in evidence.

After two weeks at number one on the Urban Chart, **Kelly Rowland** and **Eve** slip to second place with **Like This**. **Evie's** own solo single **Tambourine** continues to draw closer on points but remains at number three, while **Timbaland** slips into core position with **The Way I Are**. The track, which features vocals from **Keri Hilson** and **DOE**, is Timbaland's follow-up to **Give It To Me**, which ended a 10-week run at number one in May. **Voiced** by **Nelly Furtado** and **Justin Timberlake**, **Give It To Me** remains a powerful chart presence, and rebounds 16-11 on its 22nd week on the list.



**The Widedoys** piped at the post for number two

### COMMERCIAL POP TOP 30

| Rank | Artist   | Title   |
|------|--|---------|
| 1    | <b>THE WIDEDOYS FEAT CLARE EVERS BOMB THE SECRET</b>   | Mercury |
| 2    | <b>FREAKS GET ON THE DANCEFLOOR</b>                    | Mercury |
| 3    | <b>BEYONCE GREEN LIGHT</b>                             | Mercury |
| 4    | <b>THE WIDEDOYS FEAT CLARE EVERS SHUT UP AND DRIVE</b> | Mercury |



Produced in co-operation with the BPI  
and EMI, based on a sample of more  
than 100 radio stations.  
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As used by Radio One

# MUSICWEEK

## The Official UK Charts 28.07.07

### SINGLES

|    |   |                 |
|----|---|-----------------|
| 1  | RIHANNA FEAT. JAY-Z UMBRELLA                            | Def Jam         |
| 2  | KATE NASH FOUNDATIONS                                   | Island/Decca    |
| 3  | TIMBALAND DOE/KERI HILSON THE WAY I ARE                 | Polyd           |
| 4  | FERGIE BIG GIRLS DON'T DRY                              | Interscope      |
| 5  | ENRIQUE IGLESIAS DO YOU KNOW?                           | Interscope      |
| 6  | THE HOOSIERS WORRIED ABOUT RAY                          | RCA             |
| 7  | AVRIL LAVIGNE WHEN YOU'RE GONE                          | RCA             |
| 8  | MARK RONSON FEAT. LILY ALLEN OH MY GOD                  | Columbia        |
| 9  | ARCTIC MONKEYS FLUORESCENT ADOLESCENT                   | Domino          |
| 10 | MY CHEMICAL ROMANCE TEENAGERS                           | Reprise         |
| 11 | NATASHA BEDINGFIELD SOULMATE                            | Phonetic        |
| 12 | AMY MACDONALD MR ROCK & ROLL                            | Vertigo         |
| 13 | GROOVE ARMADA SONG 4 MUTYA                              | Columbia        |
| 14 | MIKA BIG GIRL (YOU ARE BEAUTIFUL)                       | Columbia/Island |
| 15 | JUSTIN TIMBERLAKE LOVESTONED                            | Jive            |
| 16 | BEYONCÉ & SHAKIRA BEAUTIFUL LIAR                        | Columbia        |
| 17 | KINGS OF LEON FANS                                      | Columbia        |
| 18 | BIFFY CLYRO FOLDING STARS                               | With Hear       |
| 19 | KELLY ROWLAND FEAT. EVE LIKE THIS                       | Columbia        |
| 20 | CAST OF HIGH SCHOOL MUSICAL 2 WHAT TIME IS IT WEDNESDAY | Walt Disney     |
| 21 | JACK PENATE TORN ON THE PLATFORM                        | XL              |

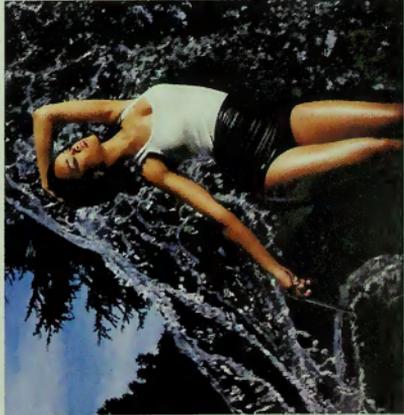
### ALBUMS

|    |  |                 |
|----|--|-----------------|
| 1  | PAUL POTTIS ONE CHANCE                           | Syco/Island     |
| 2  | THE ENEMY WE'LL LIVE AND DIE IN THESE TOWNS      | Warner Brothers |
| 3  | TRAVELING WILBURYS COLLECTION                    | Bliss           |
| 4  | MIKA LIFE IN CARTOON MOTION                      | Columbia/Island |
| 5  | TIMBALAND SHOCK VALUE                            | Interscope      |
| 6  | NELLY FURTADO LOOSE                              | Capitol         |
| 7  | KINGS OF LEON BECAUSE OF THE TIMES               | Heart On Beat   |
| 8  | AMY WINEHOUSE BACK TO BLACK                      | Island          |
| 9  | TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION | BMG             |
| 10 | ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE         | Domino          |
| 11 | RIHANNA GOOD GIRL GONE BAD                       | Def Jam         |
| 12 | MARK RONSON VERSION                              | Columbia        |
| 13 | BARBRA STREISAND THE ESSENTIAL                   | Columbia        |
| 14 | ROD STEWART THE COMPLETE AMERICAN SONGBOOK 1-4   | J               |
| 15 | LILY ALLEN ALRIGHT... STILL                      | Royal           |
| 16 | JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS           | Jive            |
| 17 | EDITORS AN END HAS A START                       | Academy         |
| 18 | AVRIL LAVIGNE THE BEST DAMN THING                | RCA             |
| 19 | THE CHEMICAL BROTHERS WE ARE THE NIGHT           | Virgin          |
| 20 | CHEERY GHOST THIRST FOR ROMANCE                  | Newbury         |
| 21 | INTERPOL OUR LOVE TO ADMIRE                      | Capitol         |
| 22 | THE MATEOS SOUNDS TOWN                           | Capitol         |

ALBUMS  
CHARTS  
NEW RELEASES  
SINGLES  
PLAYLISTS  
VIDEOS

**FIND**  
**WHAT**  
**YOU'RE**  
**LOOKING**  
**FOR**

- 20** **CAST OF HIGH SCHOOL MUSICAL 2** WHAT TIME IS IT? *Wall Group*
- 21** **JACK PENNIE** *TORN ON THE PLATFORM* *X*
- 22** **THE ENEMY** *HAD ENOUGH* *Mo'Nique Brown*
- 23** **SUPER MIAL FEAT. LUCIANA** *BIGGER THAN BIG* *Eve McKinnon/DJMY*
- 24** **TIMBALAND/FURTTADO/TIMBERLAKE** *GIVE IT TO ME* *Interzone*
- 25** **THE CHEMICAL BROTHERS** *DO IT AGAIN* *Virgin*
- 26** **GYM CLASS HEROES** *CUPID'S CHOKEHOLD...* *Atlantic*
- 27** **NELLY FURTADO** *SAV IT RIGHT* *Gofkin*
- 28** **REVEREND & THE MAKERS** *HEAVYWEIGHT CHAMPION...* *Year of Sound*
- 29** **HELLOGOODBYE** *HERE (IN YOUR ARMS)* *Drive Thru*
- 30** **CALVIN HARRIS** *THE GIRLS* *Sony BMG*
- 31** **ROBIN THICKE** *LOST WITHOUT U* *Interzone*
- 32** **R KELLY & USHER** *SAME GIRL* *Norman*
- 33** **MUTYA BUENA** *REAL GIRL* *Fourth & Broadway*
- 34** **KLAXONS** *IT'S NOT OVER YET* *Blue*
- 35** **THE FRAY** *HOW TO SAVE A LIFE* *Epik*
- 36** **LEE MEAD** *ANY DREAM WILL DO* *Psyche*
- 37** **SUNFREAKZ** *FEAT. ANDREA BRITTON* *COUNTING DOWN...* *Posika*
- 38** **AMERIE** *GOTTA WORK* *Columbia*
- 39** **MAROON 5** *MAKES ME WONDER* *Atlantic*
- 40** **THE THRILLS** *NOTHING CHANGES AROUND HERE* *Virgin*



RHIANNA: 10TH CONSECUTIVE WEEK AT NUMBER ONE

# FOR MUSICWEEK.COM

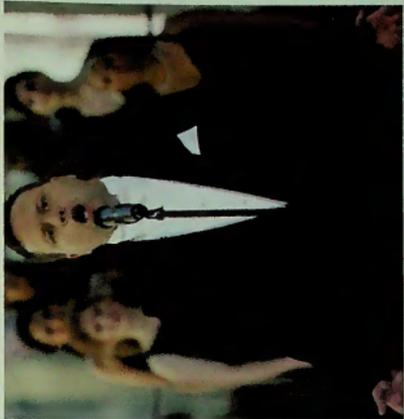
## COMPILATIONS

- 1** **R&B LOVE COLLECTION** *Universal*
- 2** **CLASSIC TRANCE NATION** *Ministry Of Sound*
- 3** **MY SONGS** *Universal TV*
- 4** **101 CLUB ANTHEMS** *BMG TV*
- 5** **51 GREAT SONGS** *EMI TV/Sony BMG*
- 6** **CLUBLAND II** *Universal TV*
- 7** **HARDCORE 2007 - THE NEW GENERATION** *Ministry Of Sound*
- 8** **HANNAH MONTANA 2/MEET MILEY CYRUS** *Warner*
- 9** **100 HUGE HITS OF REGGAE** *World Library*
- 10** **NOW THAT'S WHAT I CALL MUSIC 66** *Sony Music*
- 11** **HARDCORE ADRENALINE 2** *BMG/Warner*
- 12** **ESSENTIAL R&B - SUMMER 2007** *Capitol*
- 13** **MASSIVE R&B - SPRING COLLECTION 2007** *Sony BMG*
- 14** **HIGH SCHOOL MUSICAL** *Universal TV*
- 15** **MYLENE'S MUSIC FOR ROMANCE** *World Library*
- 16** **HAIRSPRAY** *EMI Classics*
- 17** **HARD ENERGY - YOUR XXXXTREME NIGHT OUT** *Ministry Of Sound*
- 18** **THE VERY BEST OF LATIN JAZZ** *Capitol*
- 19** **TOP GEAR ANTHEMS** *EMI Virgin*
- 20** **CLUBBERS GUIDE SUMMER 2007** *Ministry Of Sound*

## FORTHCOMING

- KEY SINGLES RELEASES**
- ANIE LENOX** *TIC TAC* *Capitol*
- WILLIAM SOYUZ** *POVVOOR* *SEPT 17*
- TORIN BRADSHAW** *SHALLER VIRGIN* *SEPT 10*
- THE THRILLS** *TEMBER VIRGIN* *AUGUST 13*
- RHIANNA** *SHUT UP AND DRIVE* *DEF JAM* *SEPT 3*
- KALISA** *CHIEFS AMIRY MOB* *PARADISE* *AUGUST 27*
- CLAVIN HARRIS** *MERRYMAKING AT MY PLACE* *DEF JAM*
- ATHLETE** *TIC PACIFICPHONE* *AUGUST 20*
- HARBOY** *SUBBERRIM NIGHTS* *ADALTYE* *AUGUST 13*
- THE THRILLS** *TEMBER VIRGIN* *AUGUST 20*
- THE SMASHING PUMPKINS** *ZEITGEIST* *WARRNER* *JULY 23*
- R KELLY** *RISE UP* *DEF JAM* *AUGUST 13*
- SHAYNE WARD** *TIC TAC* *AUGUST 13*
- HELLOGOODBYE** *BABY IT'S FACT* *RECA* *AUGUST 6*
- MARCO HOW DO I BREATHE *RECA* *AUGUST 6***
- UNIKLIAM** *STEREO VIRGIN* *AUGUST 2*
- AMBERIE** *GOTTA WORK* *RECA* *JULY 30*
- KEY ALBUMS RELEASES**
- WILLIAM SOYUZ** *ABOUT GIRLS* *SEPT 24*
- JAMES BLUNT** *ALL THE LOST SOULS* *SEPT 17*
- HARBOY** *FORCE UPON A TIME IN THE WEST* *SEPT 3*
- KANYE WEST** *GRADUATION* *AUGUST 27*
- MARCO GO ROX *AUGUST 20***
- THE THRILLS** *TEMBER VIRGIN* *AUGUST 13*
- THE SMASHING PUMPKINS** *ZEITGEIST* *WARRNER* *JULY 9*
- ASH TILLY** *LIGHT OF THE INNOCENTS* *WARRNER* *JULY 2*
- BROTHERS** *THE CHEMICAL BROTHERS* *WE ARE THE NIGHT* *JULY 2*
- VIRGIN *THE THRILLS* *TEMBER VIRGIN* *AUGUST 13***
- LL'LL VS LL'P *ATLANTIC* *JULY 2***

- 20** **CHERRY GHOST** *THIRST FOR ROMANCE* *Roswell*
- 21** **INTERPOL** *OUR LOVE TO ADMIRE* *Capitol*
- 22** **THE KILLERS** *SAM'S TOWN* *Mercury*
- 23** **FERGIE** *THE DUTCHESS* *AAJ*
- 24** **CASCADA** *EVERY TIME WE TOUCH* *At Home The World*
- 25** **KELLY CLARKSON** *MY DECEMBER* *RECA*
- 26** **TAKE THAT** *BEAUTIFUL WORLD* *Polydor*
- 27** **THE POLICE** *THE POLICE* *AAJ/Polydor*
- 28** **NATASHA BEDINGFIELD** *NB* *Phonogenic*
- 29** **THE FRAY** *HOW TO SAVE A LIFE* *Epik*
- 30** **THE FRATELLIS** *COSTELLO MUSIC* *Folant*
- 31** **PINK** *I'M NOT DEAD* *LaFace*
- 32** **PAOLO NUTINI** *THESE STREETS* *Atlantic*
- 33** **THE SMASHING PUMPKINS** *ZEITGEIST* *Warner*
- 34** **THE WHITE STRIPES** *LOKY THUMP* *Reprise*
- 35** **CROWDED HOUSE** *TIME ON EARTH* *Parlophone*
- 36** **MY CHEMICAL ROMANCE** *THE BLACK PARADE* *Warner*
- 37** **JAMES MORRISON** *UNDISCOVERED* *Polydor*
- 38** **RAZORLIGHT** *RAZORLIGHT* *Polydor*
- 39** **SNOW PATROL** *EYES OPEN* *Felton*
- 40** **VELVET REVOLVER** *LIBERTAD* *RECA*



PAUL POTTS: STRAIGHT IN AT NUMBER ONE

| PREVIOUS WEEK | THIS WEEK | ARTIST           | WEEKS ON CHART |
|---------------|-----------|------------------|----------------|
| 1             | 1         | SPINNAKERS       | 1              |
| 2             | 2         | LEAH ROSEN       | 1              |
| 3             | 3         | SCARLETT FORREST | 1              |
| 4             | 4         | STEVE HARVEY     | 1              |
| 5             | 5         | THE BROTHERS     | 1              |
| 6             | 6         | THE BROTHERS     | 1              |
| 7             | 7         | THE BROTHERS     | 1              |
| 8             | 8         | THE BROTHERS     | 1              |
| 9             | 9         | THE BROTHERS     | 1              |
| 10            | 10        | THE BROTHERS     | 1              |

### PRE-RELEASE AIRPLAY TOP 20

| LAST WEEK | THIS WEEK | ARTIST                              | WEEKS ON CHART |
|-----------|-----------|-------------------------------------|----------------|
| 1         | 1         | HAYES WEST SHIRAZER                 | 1              |
| 2         | 2         | AMYALIE TROUDU                      | 1              |
| 3         | 3         | AMBERE COITLIK WORK                 | 1              |
| 4         | 4         | YVES LAROCHE                        | 1              |
| 5         | 5         | ROBIN WILKINSON WITH DEAN HEATFIELD | 1              |
| 6         | 6         | SPINNAKERS                          | 1              |
| 7         | 7         | ALLIANCE SQUAD                      | 1              |
| 8         | 8         | THE BROTHERS                        | 1              |
| 9         | 9         | AMY WILKINSON                       | 1              |
| 10        | 10        | LEAH ROSEN                          | 1              |
| 11        | 11        | FRIZER & CHICORIS                   | 1              |
| 12        | 12        | LUZZE ROSAL                         | 1              |
| 13        | 13        | AMY WILKINSON                       | 1              |
| 14        | 14        | AMY WILKINSON                       | 1              |
| 15        | 15        | AMY WILKINSON                       | 1              |
| 16        | 16        | AMY WILKINSON                       | 1              |
| 17        | 17        | AMY WILKINSON                       | 1              |
| 18        | 18        | AMY WILKINSON                       | 1              |
| 19        | 19        | AMY WILKINSON                       | 1              |
| 20        | 20        | AMY WILKINSON                       | 1              |

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



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### COOL CUTS CHART

| LAST WEEK | THIS WEEK | ARTIST                           | WEEKS ON CHART |
|-----------|-----------|----------------------------------|----------------|
| 1         | 1         | BOON! LOVE DON'T MISS WITH LAYLA | 1              |
| 2         | 2         | HI! TONK! IT'S BASS              | 1              |
| 3         | 3         | CONQUEROR                        | 1              |
| 4         | 4         | LEAD FEAT. FIBRE                 | 1              |
| 5         | 5         | RESONANCE                        | 1              |
| 6         | 6         | THESSALIA                        | 1              |
| 7         | 7         | TUNO TERRY                       | 1              |
| 8         | 8         | THE SAGES                        | 1              |
| 9         | 9         | THE SAGES                        | 1              |
| 10        | 10        | DAVID & GOLIATH                  | 1              |
| 11        | 11        | QUAQUA                           | 1              |
| 12        | 12        | LEAD FEAT. FIBRE                 | 1              |
| 13        | 13        | SON OF A GUN                     | 1              |
| 14        | 14        | ASSESSMENT                       | 1              |
| 15        | 15        | SISTER ANGEL                     | 1              |
| 16        | 16        | SHAMANI                          | 1              |
| 17        | 17        | DOCTA                            | 1              |
| 18        | 18        | POSTY                            | 1              |
| 19        | 19        | DOCTA                            | 1              |
| 20        | 20        | BEAT NIGEL                       | 1              |

### URBAN TOP 30

| LAST WEEK | THIS WEEK | ARTIST                      | WEEKS ON CHART |
|-----------|-----------|-----------------------------|----------------|
| 1         | 1         | THIRDAWAVE FEAT. BOB BILSON | 1              |
| 2         | 2         | KELLY ROWLAND               | 1              |
| 3         | 3         | EVE TOLSON                  | 1              |
| 4         | 4         | REYNOLDS                    | 1              |
| 5         | 5         | REYNOLDS                    | 1              |
| 6         | 6         | REYNOLDS                    | 1              |
| 7         | 7         | REYNOLDS                    | 1              |
| 8         | 8         | REYNOLDS                    | 1              |
| 9         | 9         | REYNOLDS                    | 1              |
| 10        | 10        | REYNOLDS                    | 1              |
| 11        | 11        | REYNOLDS                    | 1              |
| 12        | 12        | REYNOLDS                    | 1              |
| 13        | 13        | REYNOLDS                    | 1              |
| 14        | 14        | REYNOLDS                    | 1              |
| 15        | 15        | REYNOLDS                    | 1              |
| 16        | 16        | REYNOLDS                    | 1              |
| 17        | 17        | REYNOLDS                    | 1              |
| 18        | 18        | REYNOLDS                    | 1              |
| 19        | 19        | REYNOLDS                    | 1              |
| 20        | 20        | REYNOLDS                    | 1              |
| 21        | 21        | REYNOLDS                    | 1              |
| 22        | 22        | REYNOLDS                    | 1              |
| 23        | 23        | REYNOLDS                    | 1              |
| 24        | 24        | REYNOLDS                    | 1              |
| 25        | 25        | REYNOLDS                    | 1              |
| 26        | 26        | REYNOLDS                    | 1              |
| 27        | 27        | REYNOLDS                    | 1              |
| 28        | 28        | REYNOLDS                    | 1              |
| 29        | 29        | REYNOLDS                    | 1              |
| 30        | 30        | REYNOLDS                    | 1              |



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"Congratulations on 25 years of promotions and thank you for giving me the opportunity to tour in my own 'One Woman Show'. It was a new and exciting venture which I thoroughly enjoyed. Wishing you every success for the next 25 years" – Miss Joan Collins OBE



Table for four:  
Denton with Nik  
Kerlaw, Kim  
Wildie and Limahl  
at TV's Hills  
Kitchen

a name which doesn't use that word?"

"It is really weird with the Eighties, but some artists from that era don't like to be pegged as such, even though that was the decade that they made their name," says Denton.

The Here & Now brand came to Denton in the bath one morning and it proved to be a genuine Eureka moment, as the title made enough concessions to the present to appease any artists who were cautious about being seen to

trade on former glories.

The gigs didn't take long to start selling when tickets became available in April and Denton rapidly exploited one of the key advantages of a package tour: the fact there is no shortage of artists to do up-front publicity.

"Tony has a habit of persuading artists to do things they wouldn't normally do, which is one of the reasons why he does so well," says Impressive PR director Mel Brown, who has

worked with Denton for many years.

"It could have gone either way," Denton concedes. "People could have said, 'what a bunch of has-beens'. Or they could accept it and enjoy it for what it is – which they did."

Package tours, needless to say, are as old as the hills, but Denton's innovation has been in the sheer efficiency he brings to his and not just in terms of the onstage product. Sales of the first Here & Now tour were so strong that he resolved to put the follow-up tour together in time to sell the tickets at the first set of shows.

"In every single venue, we did about 30% of ticket sales in the interval," says Denton. "People weren't even getting drinks or merchandise, they were queuing at the box office for the next one."

As crucial as the acts themselves are to the success of the shows, the strength of the whole meant that Here & Now rapidly became a brand in its own right. "Even now, we could probably announce the dates of a tour without the lineup and we would still sell a lot of tickets on the strength of the Here & Now name, because people know what they are going to get."

"Tony is very careful in the way he put the package together, so you don't get the longueurs you get with some big, multi-artist events, and nobody sings a dull song," says Wembley Arena general manager Peter Tudor. "By focusing on getting the act on and getting them off and making sure everybody is

It is an evening of instant gratification – that's what I call it

Belenia Cariele  
(right)



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Leeds



"The tour was lovely. Everything was done right. Money was made and we all had a great time... now that is a good producer" – Joan Rivers

## The corporate route: nostalgia gigs at the office party

With the success of the first Here & Now shows in 2001, promoters from Europe soon came knocking, as did corporate bookers. Thanks to the tour's shifting line-ups, Tony Denton was able to service demand on both fronts. "The corporate side is a massive part of the business," says Denton. "We provide artists for any format of corporate event."

In 2005, easyJet came to TDP as they were preparing to launch a new London to Berlin route and asked if Berlin, another Denton client, would perform there. "I was the runway for journalists as the first flight took off. Naturally, they would."

More generally, TDP finds itself catering to corporate crowds who just want to move their feet. "Basically, they want something they can get up and dance to," says Denton.

The actual Here & Now brand is reserved for full-scale outings, but TDP is happy to provide custom packages of Here & Now acts to venues and events of all shapes and sizes, as well as finding and contracting artists it doesn't represent.

"We have got 30-odd artists that do Here & Now tours," says Denton. "For the corporate work, we don't exactly call it Here & Now, but we say people can create their own Here & Now show, where you get three artists for

the price of one, basically. If Belinda Carlisle walks out and does four big hits, and then Kim Wilde comes out, it is a bit of a talking point for an event."

TDP's Liverpool office handles the larger part of the company's corporate work and, accordingly, a healthy proportion of it comes from the north of England.

"A lot of people in northern England like dealing with a northern office, especially on the corporate side," says Jack Gray, manager of the Liverpool office. "We do a lot of work for people in Leeds and Manchester and a lot of it is with the 30-plus market, so they usually want the Here & Now shows and the Seventies music."

"Marc Almond (pictured) and Chic always go down really well for corporate; Billy Ocean just did the Hope Ball, which is a charity in Liverpool, plus recently we have done a lot with Virgin Media."

The particular strength of Here & Now for corporate work is that the wide variety of available artists makes for a broad choice of packages. "We can cater for anything, from a small budget to a big budget, depending on how many artists you want and the names involved," says Gray.



Tony has a way about him – he is very direct, he is very honest and he does what he says he will do.

Jimmy Osmond

ready at the right time, it just builds and builds through the evening."

As well as the original seven, TDP can call on a further two dozen artists from the era for its Here & Now shows, including Belinda Carlisle, Midge Ure, ABC, Tony Hadley, The Human League and Nik Kershaw.

After successful jaunts across Europe, the tour went to Australia in November 2003 and sold out every arena on the circuit, even the English Rugby team took time out of their busy World Cup winning schedule to attend the Sydney Entertainment Centre show, fan reactions were considerably more extreme than those on home soil. Denton is just now laying the ground work to take the tour back there next year, when demand should be at fever pitch once more.

"Outside the UK, it is probably the biggest market we have ever had," says Denton. "There were 300 to 400 fans at every airport, they went loopy over there. It was headline news – wherever we went, front page of the papers."

Thoroughly in the groove by now, Denton finds the ideas come thick and fast, though he is always careful not to flood the market. "He does his homework in that sense," says Kenny Copeland of Rose Royce. "I'll talk to him about coming over and he'll say, 'it's a little too soon, let's let a year or so go by and then come back again.' If he thought it was a good idea to come over once or twice a year, I would do it, but we only come over on his recommendation."

A comparatively recent venture, the Once In A Lifetime brand launched in 2005, bringing together the four great Seventies heart-throb acts – David Cassidy, the Osmonds, David Essex and Les McKeown's legendary Bay City Rollers. In this instance, there was none of the flexibility of the Here & Now or Best Disco In Town line-ups.

"It is bizarre, because if you look at it, there are really only four acts you could have. I had to get all of them for it to work," says Denton. Despite the initial challenge, the tour has nonetheless become another recurring fixture.

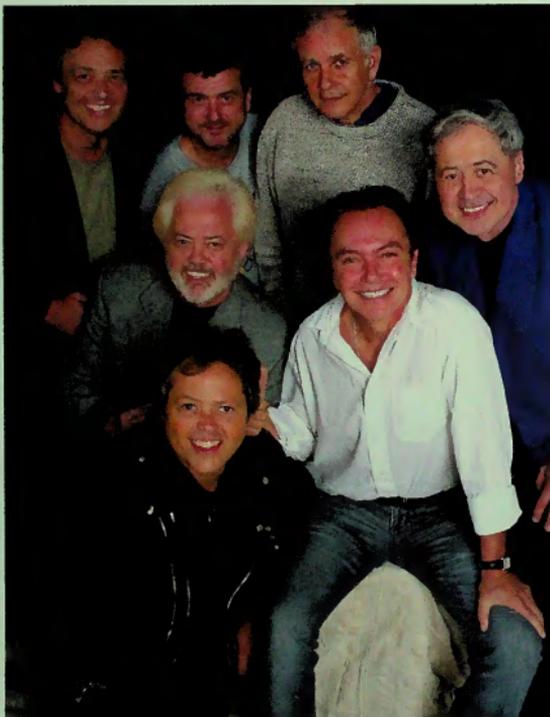
Jimmy Osmond believes that key secrets of Denton's success are his persistence and down-to-earth personality. "I never thought we would actually do this kind of thing, but when we tried it, it went so well that we had a big run of shows. What changed our minds? Well, Tony is very persuasive. I have worked with a lot of promoters – I used to do it myself – and it is a big job to keep everybody's ego in check and keep everything organised."

"Tony has a way about him – he is very direct, he is very honest and he does what he says he will do. A lot of promoters you get, they tell you how great you are and then they don't deliver, but Tony is a guy you can rely on."

Many of the artists sustain their own touring and recording careers while also relliving in the pure nostalgia of the TDP tours. "It is an evening of instant gratification – that's what I call it," says Belinda Carlisle, who performs this summer as part of the Here & Now package at several of the outdoor shows. "The audience have a good time, the artists have a good time. Most of us are at a point in our careers where there is not a lot of ego, so you can just have fun."

This summer, in a break from convention, Tony Denton Promotions is taking Here And Now's shifting cast of pop legends on a tour of stately homes and dropping in a couple of Once In A Lifetimes for good measure.

The "logical extension" of the themed package concept is on its way too, according to Denton, though he's keeping his cards close to his chest for now.



Still crazy horses: backstage with the Once In A Lifetime roster of The Osmonds, Bay City Rollers, Les McKeown, David Cassidy and David Essex

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# When music rights owners and its exploiters see eye to eye, everyone will reap the rewards

## Chemistry is crucial in today's climate

EDITORIAL  
MARTIN TALBOT



In these days of CD giveaways and the challenging physical business, it is easy to become shrouded in the music industry's troubles. But last Wednesday's MusicMeetsBrands conference certainly gave cause for optimism.

For all our fears about earning money from music in the future, there is no doubt that it remains highly valuable to brands, both within the worlds of traditional consumer goods and new-generation digital operators.

But what was also encouraging was the increasing level of understanding between music's rights owners and its exploiters. This is not to say that there are not pain points, but the coming together of the two worlds feels increasingly hand-in-hand.

Something struck me in particular, as I spoke to O2's Amanda Jennings and AEG's Jessica Koravos. As the two main architects of the partnership which has made The O2 such a rich coming together of brand and music, Jennings and Koravos possess that crucial ingredient: chemistry.

It is a simple point, perhaps, but a fundamental one, too. To make any partnership work, the two parties must have an intimate understanding of each other's needs and expectations. Fundamentally, they need to

get on. And Koravos and Jennings clearly do.

The music business rights owners and the leaders of the web 2.0 revolution clearly do not at the moment. It may be that our industry needs to be more flexible and recognise that a new model is necessary to allow music to benefit from the latest generation of music services.

There is no denying the power behind services such as Last FM, Pandora and, even, more traditional streaming services such as Yahoo! Music and AOL.

But these new operators must also recognise that you can't create businesses off the back of music – including certain businesses which sell for a cool £140m – and not expect music rights owners to demand a share in that booty.

After a traumatic few weeks for record shops, it is also encouraging to see one of the UK's most established indies showing that there is hope for an intelligently-positioned retail operation.

The arrival of Rough Trade with a new store in East London is to be welcomed. And it is a reminder that, for someone with some spare cash and a little imagination, those original few Fopp stores – currently the subject of a fire sale – could be a smart acquisition indeed.

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### DOOLEY'S DIARY



### From Coldcut to cold, hard cash

Remember where you heard it: Full marks for honesty for Ninja Tune owner and Coldcut man **Matt Black** after he was asked at last Wednesday's Music Week-organised MusicMeetsBrands event why his company had done a deal with Nokia. "They offered us a lot of money," he said simply. EMI boss Tony Wadsworth for one wasn't too bowled over by Starbuck's man Ken Lombard's slick American spiel at the conference, as he proclaimed the virtues of the "coffee experience" at last half-a-dozen times in his session. "I prefer the Jimi Hendrix Experience," Wadsworth quipped. So just how high were sales of the Macca album through Starbuck's UK stores? After much silence on this matter from the various partners, Dooley at last has an

indication of how many were strapped up. It is understood the total was something akin to what WH Smith sold on the album, so not exactly loads, but better than a poke in the eye. Starbucks is now adopting a slence around the identity of the **next big-name artist** after Macca; it has signed Lombard will only say, "In a couple of weeks we'll be prepared to announce who it's going to be". And on the subject of MMBs – are we the only ones impressed that the **Chemical Brothers** appear a futurist? Oh, OK then... Want to know who is to blame for this summer's appalling weather? Step forward **princess Rihanna** and her now rain-drenched phenomenon "Umbar". "There's a hurricane on record is fantastic," thrills Mercury president Jason Iley. "The only downside is it's been raining ever since it came out..." Also enjoying a promising "summer" is London indie specialist Rough Trade, who opened the doors on their **lovely new East**

**London store** last Friday. Dooley had a nose around the site and can report that it is all very browser-friendly, although claims in one newspaper that the shop was to feature a "happy changing facility" left Rough Trade bosses scratching their heads. It appears Robbie Williams may be turning to a **three-pronged bass attack** to get his career back on track. Dooley was present at the launch of New DVD *Inside The Smiths*, from former Smiths members Andy Rourke and Mike Joyce, where Rourke revealed that Williams had approached his new bass super group Freebass (which comprises Rourke, Peter Hook and Man) with a view to a collaboration. Finally spare a thought for two EMI employees, who were forced to man the phones at the major's Brook Green office amid three feet of water, after flash floods caused everyone else to vacate the building. Proof, maybe, of the need for Terra Firma?

### HIGHLIGHTS FROM DOOLEY'S WEBLOG



**MONDAY:** 'Latitude,' according to one particularly opinionated reviewer in the London Live, "is not your average festival... it might just be a little middle class." So most festivals aren't middle class, eh? Try telling that to anyone who went to Glastonbury with its Guinness supplements, £5,000 teepees and sitting all morning by a high-speed internet connection to get tickets.

**WEDNESDAY:** "Mercury Music Prize: And the winner is... Jamie T!" Or, at least that's the tip from one leading radio jock who has got four out the past five years right with his Mercury predictions. Get your bets on!

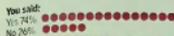
**FRIDAY:** "He may not sport a quiff and NHS specs – well not often anyway – but Dooley stands next to no man in his love for The Smiths. So when the opportunity arose to rub shoulders with the band's former rhythm powerhouse at the launch of their new DVD, you can bet he was there in spades."

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



New Yorker Peter Cincotti was in London to launch his debut album, with a performance at The Dover Street Arts Club recently. Warner's top brass were in a jubilant mood having celebrated their first domestic number one this year (The Enemy), so champagne was flowing. Pictured at the launch (l-r): Warner Music Head of International Dion Singer, Warner Music UK general manager Adnan Hollywood, Warner Music UK managing director Korda Murski, Cincotti, confirmed fan Kevin Spacely and Warner Music Europe president John Bidd.

Last week we asked: Is there space for *Clash* on 4's new digital music station Pure? To operate between Radios One and Two?



This week we ask: Rihanna's *Lambada* has been the bill of the summer. But is the fact that it has sold only 350,000 copies during its chart reign a cause for concern?

# Reaching ever-Dizzier heights with The Rascal

Music Week catches up with double-Mercury nominated **Dizzee** Rascal to talk about life after winning the coveted gong

## Quickfire

Last week Dizzee Rascal was nominated for the 2007 **Nationwide Mercury Prize** with his third studio album, *Mate + English*. It is the second time the artist has been chosen for the shortlist, having previously won with his 2003 debut *Boy In Da Corner*. Prior to taking the stage to headline *Music Week's BrandsMeetsBrands* evening showcase at the Landmark Hotel in London, we caught up with him for a chat about what the award meant to him when he won and how it feels to be nominated again.

You've been nominated for the Nationwide Mercury Prize twice now. The first time around, what

did the prize mean for you? Was it something that you were aware of or that meant anything to you?

It was big. For me, I was a bit baffled by the nomination. I didn't know too much about the awards the first time around and certainly didn't expect to win. But now, it's one of those things I get asked about it in every interview I do around the world. It's that big, obviously it helped my sales and all that too. It's good. It means something to people around the world.

With regard to the nomination, did you feel an instant reaction? At the time I was nominated the album hadn't been out long. A couple of months maybe. It really pushed things on for me.

*Mate + English* is a great record, but was it something you thought would grab this sort of critical

support again?

You know, I was thinking about this year a few weeks ago, thinking, "Imagine if I won the Mercury again", but really only jokingly in my head. Then I got the nomination, I was really surprised.

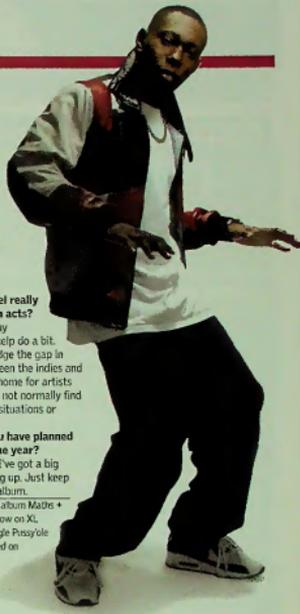
Do you think urban music is a good place in the UK at the moment?

It could be a lot better. There are not a lot of artists that have managed to really get a career out of what they're doing. I've done it, Kanô's done it. Lethal Bizzle has done it, you know, there are only a few people that have hung around for a bit but other than that... I've got some releases coming out on my label, Dirty Stank, this year. It's something I started a while back before I even had a record deal, just putting out instrumentals. Do you feel there is a gap in the

market for a label really developing urban acts? I just think with my experience I can help do a bit. I'm using it to bridge the gap in the industry between the indies and the majors. It's a home for artists that people might not normally find because of social situations or whatever.

What else do you have planned for the rest of the year?

I'm touring a lot. I've got a big festival run coming up. Just keep building the new album. *Dizzee Rascal's* third album *Mate + English* is available now on XL and forthcoming single *Pussy!e (Oh Shoot!)* is released on July 30. He will perform at the V Festival on August 18 and 19.



## Blue-sky thinking for a wet festival season

### Crib Sheet

New research from TNS/MusicScope, presented as part of last week's *MusicMeetsBrands* conference, reveals that live music sponsorship is more effective than backing sports for engaging young consumers.

Surely not. What about 1966? David Beckham's changing haircuts? That last-minute Johnny Wilkinson dropped goal?

You can keep 'em. It's all (musical) fields round here. O2 Wireless, the Carling Weekend - that's what the kids want. "Music plays a pivotal role in 16- to 34-year-olds' time, stronger than sport." TNS head of market research Mal Mizen told the MMB crowd.

Well yes. Getting muddy in a field is fun - but what has it got to do with brands?

Music, according to TNS, delivers a higher level of direct engagement and greater flexibility of activation in a shorter period than sports sponsorship. Take that, Beckham. "It's not just the mud that sticks." Mizen adds helpfully, standing next to a picture of a Glastonbury morose.

Which begs the question - how on earth do they know? Well, the "evaluation framework" centres on three factors: category



A "strong platform for the sponsor to engage consumers" at a festival

health (it does the category provide a strong platform for the sponsor to engage consumers?), sponsorship recall (is a sponsor's activity being noticed?), and sponsorship effect (is a sponsor's activity delivering brand health benefits).

And they asked festival goers to assess that? They must have had some remarkable responses...

They didn't do it at the festival, you know.

That's reassuring. But what does sponsoring a live event actually do for a brand, other than putting their logo on a lot of used beer cups?

It increases "brand disposition", apparently.

Meaning? It makes people feel all warm inside.

Rather like beer, then.

I suppose just ask Virgin Mobile and Carling, which have, according to TNS, the strongest association with live music events, reflecting their long-term commitment to the sector.

So all is well in the world of live sponsorship?

There's just one cloud on the horizon, actually: the field is apparently getting rather cluttered.

Well, of course it is - it's a festival for crying out loud. You can't expect to be the only person there.

Not that field. The field of live event sponsorship - everyone is doing it now. Not to worry unduly, though. The live music sector is in rude health, engaging a large and importantly wide range of 16- to 34-year olds," Mizen concludes.

## EMI obsession is illogical

### Letters

From Robin Miller, music producer

Newspaper business sections have spent the past year obsessed with EMI in a way which defies all logic.

Any serious business reporter knows well that rules governing PLCs dictate that they must reveal and predict an absurd amount of data and this is wholly ridiculous in a record company. That is why Richard Branson took Virgin private again after only 18 months as a PLC, revealing that it was "impossible to run a record company like that".

The facts are that EMI has not fared any worse than anyone else in our sector, adjusting to the transformation in the product. Record shops, studios, indies and all major record companies have all seen pressure on revenues.

In one way the news that EMI may go private is good news. Freed from the burden of PLC regulation and a large number of shareholders, it may well be possible for Eric Nicoli to actually use his considerable marketing skills and industry knowledge to proper effect. The ink was not dry on the P458 for Alain Levy and David Munn before the end-of-year rules snared EMI followed quickly by yet more fun and games from Warner, who have helped blow

this up with all propriation. What we in the industry dearly hope [and that goes for most of the major EMI artists I know] is that whoever takes over EMI does so sensibly, doesn't just break it up for scrap and lets Eric Nicoli get on with it.

Personally, I think the only reason for the news obsession with this whole business is that they love to put pictures of pop stars in their papers...every single piece on EMI is accompanied by a picture of Jess Stone, Chris Martin or Sir Paul McCartney.

Give me a great British music company any day over a coffee bar. [ml@musicweek.com](mailto:ml@musicweek.com)



She's the reason for newspapers' obsession

# Classified

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Week 29

Upfront p32 TV & radio airplay p35 New releases p38 Singles & albums p40

## FAST CHART

### SINGLES

**NUMBER ONE**  
RHIANNA FEAT. JAY-Z UMBRELLA (Def Jam)

With 10 weeks at the chart's summit, Umbrella is the longest-running number one of the 21st Century. It also moves to the top of the list of female/duo collaborations, replacing John Travolta & Olivia Newton-John's You're The One That I Want, a nine-week topper in 1978.

### ARTIST ALBUMS

**NUMBER ONE**  
PAUL POTTS ONE CHANCE (Syco)  
Becoming the 10th different number one album during Umbrella's singles chart reign, Paul Potts' One Chance is the seventh number one on Simon Cowell's *Singin' in the Rain*, following albums by Il Divo (Nov), Steve Brookstein, Journey South, Shayne Ward and Ray Quinn.

### COMPILATIONS

**NUMBER ONE**  
R&B WOE COLLECTION (UMTV)  
After debuting marginally ahead of Classic Trance Nation last week, R&B Woe Collection massively increases its advantage over its runner-up this week, increasing its sales by 15.1% week-on-week to 29,555.

### RADIO AIRPLAY

**NUMBER ONE**  
MIKA BIG GIRL (YOU ARE BEAUTIFUL) (Casablanca/Island)  
Mika's third single, Big Girl (You Are Beautiful) emulates Grace Kelly and Love Today by topping the airplay chart – although its audience last week of just 378,666 is half that Grace Kelly managed at its peak.

## The Market

### Universal dominates singles list

by Alan Jones

There are no big changes in the market compared to last week, with singles drifting marginally lower (0.4%) to 1,401,281, while artist albums and compilations combined are up by an identical amount to 2,147,640.

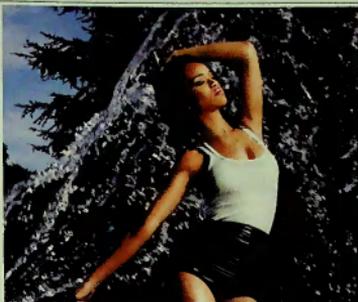
Although both sectors show little movement in aggregate, the number ones on the two charts couldn't be more diverse musically or statistically.

On the artist albums chart, Paul Potts, who won the first series of *Britain's Got Talent*, scores a little more than a month ago, scores an instant number one with *One Chance*. Potts' album sold 128,315 copies last week, the best return for any album since the Arctic Monkeys' *Favourite Worst Nightmare* sold 227,922 first-week copies 12 weeks ago.

Meanwhile, Umbrella, Rihanna's collaboration with Jay-Z, sold a mere 22,143 copies on its latest week at number one – the lowest tally for a number one for 27 weeks and the seventh lowest since finite sales information was first gathered in 1969.

While *One Chance* is the 10th different number one on the albums chart in as many weeks, Umbrella has spent the entire period atop the singles listings.

It thus passes the 21st-century



Rihanna: the longest-running number one this century, with 10 weeks at the top

record of nine weeks at number one set last year by Gnash's *Backlash*'s *Crazy*, and is the longest-running chart topper since *Wet Wet Wet* spent 15 weeks at the summit in 1994.

Umbrella is the 1,058th number one, but only four singles have spent longer at number one – the aforementioned *Wet Wet Wet* single plus I Believe by Frankie Laine (18 weeks at number one, 1953), (Everything I Do) I Do It For You by Bryan Adams (16 weeks, 1991) and Rose Marie by Slim Whitman (11 weeks, 1955).

Cara Mia by David Whitfield (1954) and I Will Always Love You by Whitney Houston (1992/3) also spent 10 weeks at number one, while Queen's *Bohemian Rhapsody* was nine weeks at number one in 1975/6, and returned for a five-week stint in 1991/2 as a double A-sided release

with *These Are The Days Of Our Lives*.

However, Umbrella is running on empty, and barely scrambled its 10th week at number one, selling just 131 copies more than Foundation by Kate Nash.

Nash's debut hit, *Foundation* sold more copies last week (22,012) than in any of its previous weeks in the chart. The single has moved 2-3-2 so far for Nash, selling 80,828 copies since release. She releases her self-titled debut album on August 6.

Umbrella's continued dominance provides Universal with its 20th week at number one on the singles chart in 2007, and the company also has the entire top five for the first time this year, with four releases from its Polydor division filling slots 2-3 behind Umbrella, which is a Def Jam release via its Mercury division.

## KEY INDICATORS

### SINGLES

Sales versus last week: -0.4%  
Year to date versus last year: +6.1%

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 47.3% |
| Sony BMG  | 28.2% |
| Warner    | 8.3%  |
| EMI       | 5.5%  |
| Indies    | 10.7% |

### ARTIST ALBUMS

Sales versus last week: -1.0%  
Year to date versus last year: -10.6%

### MARKET SHARES

|           |       |
|-----------|-------|
| Sony BMG  | 44.2% |
| Universal | 32.4% |
| Warner    | 11.6% |
| EMI       | 7.7%  |
| Indies    | 4.1%  |

### COMPILATIONS

Sales versus last week: +6.1%  
Year to date versus last year: +1.3%

### MARKET SHARES

|                   |       |
|-------------------|-------|
| Universal         | 39.6% |
| EMI               | 26.2% |
| Ministry Of Sound | 20.1% |
| Sony BMG          | 6.7%  |
| Others            | 7.4%  |

### RADIO AIRPLAY

#### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 41.4% |
| Sony BMG  | 31.0% |
| Warner    | 8.6%  |
| EMI       | 5.4%  |
| Indies    | 15.7% |

### CHART SHARE

Origin of singles sales (Top 75):  
UK: 50.7% US: 38.7% Other: 10.6%  
Origin of albums sales (Top 75):  
UK: 65.0% US: 37.3% Other: 6.7%

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
The Thrills Teenager (Virgin); Sum 41 Underside Hero (Mercury)

#### JULY 30

Korn the (Virgin); Newton Faulkner Handbuilt by Robots (RCA); Amy Macdonald This Is The Life (Mercury); Pretty Ricky Late Night Special (Atlantic); Good Books Control (Columbia); Good Books Absolute Garbage (Warner Bros); Ocean Colour Scene The Collection (Mercury)

**AUGUST 6**  
Braniganite Galore (Mercury); Voice Of The Seven Wonders Voice Of The Seven Wonders (Wisted Noise)

#### AUGUST 13

Prinzdom Dance School; Prinzdom Dance School (DFA); Architecture In Helsinki Places Like These (Co-Op)

#### AUGUST 20

Mario Go (RCA); MIA Kala (XL); Tuning Good Arrows (Full Time Hobby); Emamo Love And Pain (RCA)

#### AUGUST 27

Kanye West Graduation (Def Jam)

#### SEPTEMBER 3

Hard-Fi Once Upon A Time In The West (Atlantic)

#### SEPTEMBER 10

Unklejam Unklejam (Virgin); Natalie Imbruglia Glorious (RCA); Mark Knopfler Kill To Get Crimson (Mercury)

#### SEPTEMBER 17

Turin Brakes Dark On Fire (Virgin); James Blunt All The Lost Souls (Atlantic); Edwin Collins Home Again (EMI)

#### SEPTEMBER 24

Will.I.am Songs About Girls (Polydor)

## NEW ADDITION



Kano will release his awaited second studio album on September 3 entitled *London Town*. The follow-up to his 100,000-selling debut, *Home Sweet Home*, London Town boasts an impressive cast of guest stars with appearances from Damon Albarn, Kate Nash, Craig David and Vyzh Cartel. The album's title track will precede the album's release on August 27.

## SINGLES

### THIS WEEK

Arcade Fire No Cars Go (Mercury); Grove Armada Fest, Murja Out Of Control (Columbia); Ross Copperman Found You (RCA); Mario How Do I Breathe (RCA); Kern Evolution (Virgin); Black Rebel Motorcycle Club Berlin (Island); Gym Class Heroes Clothes Off (Atlantic); Timbaland The Way I Am (Polydor); Mika Big Girl, (Island)

### JULY 30

The Fray Look After You (RCA); Amerie Cotta Work (RCA); P Diddy Beyond The Pain (Bad Boy); Throzone Green Light (Columbia)

### AUGUST 7

Unklejam Stereo (Virgin)

### AUGUST 6

Hologobyye Baby It's Fact (RCA); Mario How Do I Breathe (RCA); Sophie Ellis-Bextor Today The Sun's On Us

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

(Fascination); The Magic Numbers Undecided (Havenly)

### AUGUST 13

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

### AUGUST 20

Calvin Harris Merrymaking All My Place (Columbia)

### AUGUST 27

Kaiser Chiefs Angry Mob (B-Unit); Natalie Imbruglia Glorious (RCA)

### SEPTEMBER 3

Editors An End Has A Start (Columbia); Rihanna Shut Up And Drive (Mercury)

### SEPTEMBER 10

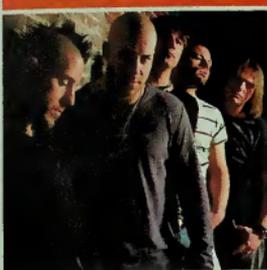
Turin Brakes Slavik (Virgin); Just Jack No Time (Mercury);

### SEPTEMBER 17

Will.I.am Col. It From My Mama? (Polydor)







**Singles**

**The Cinematic Orchestra**

**Ma Fleur Live At The Barbican** (Ninja Tune ZNDLS203)  
Jason Swinscoe's soulful, jazz-infused concoctions are never more beguiling than when delivered live. Ahead of his band's performance at London's Royal Albert Hall in November, this four-track download EP finds Swinscoe and his live band performing in front of a packed Barbican last May and features the ambient charm of *Brenthe* and *Familiar Ground*, the feisty frenetic beats of *Man With A Movie Camera* and a superb rendition of Channel 1 Suite from debut album *Motion*.

**Ross Copperman**

**Carving (Long LOG12)**  
One of the stronger cuts from his excellent debut album *Welcome To Reality*. Found You should propel Copperman to the next level. This multi-layered, hook-laden, mid-tempo strummer is doing well at radio – Capital, Radio Two B-list, ILR – and is released just ahead of his appearance at this year's V Festival in August.

**The Courteeners**

**Take It Like A Man (Mercury 1734352)**  
The Manchester outfit's first single for the Log label is a delightful slice of jangly, indie pop splashed with summer appeal. Its release will follow the band's headline show at Manchester's Academy Three later this month, while the song has already enjoyed single of the week status at Xfm Manchester. Lovely stuff.

**Dragnet**

**Take It Like A Man (Mercury 1734352)**  
A triumph of pop brilliance from the Canadian group, who signed to the UK arm of Mercury last year. Currently enjoying playlist support from Radio One

(Upfront playlist) and Capital, 'Take It Like A Man' is a punchy pop song packed with attitude. Frontwoman and co-writer Martina Sorbara drives the heart of the song with her powerful

**SINGLE OF THE WEEK**

**Daughtry**  
**It's Not Over**

Epic 88697116962  
This first single from the American Idol finalist is a redemptive, slow-building rock stunner that, if it finds its way onto radio, should help Daughtry become a similarly big household name to these shores as in his native US. His success over there cannot be questioned: biggest-selling album in 2007, fastest-selling album in Soundscan history, album still in the Top 10 after 22 weeks. No.1 Airplay hit and 2m downloads of this song alone. Not bad.



vocal atop a bed of tight guitar and synth-driven grooves. The singles boasts an epic remix by London native Kissy Sell Out.

**Ghosts**

(Atlantic LCO1557)  
Already B-listed on Radio Two, this is the third single to be lifted from the four-plate's top 20 album *The World Outside*. Ghosts is an accomplished pop song, complete with atmospheric percussion and a soaring chorus. With echoes of pop's Eighties heyday, the track opens out gradually, building layers of melodic guitars and warm electro-nuys, all underpinned by tight drums. It should work to renew interest in the album.

**Richard Hawley**

**Tonight The Streets Are Ours (Mute COTJUM251)**  
Another sweeping, rubble-rousing dose of urban romance from the former Longpig. Tonight The Streets Are Ours is a very promising start from the Sheffield-based balladeer's forthcoming fifth album *Lady Bridge*. Angered by a TV programme about Asbos, Hawley has penned a bold and bombastic string-led call to reclaim the streets which is already enjoying strong rotation on Radio Two.

**Darren Hayes**

**On The Verge Of Something Wonderful (Powdered Sugar POWSUGCD18X)**  
Had this song been released at the height of Savage Garden's globally massive career, there is little doubt it would have been a huge success. Sick, melo-dry-chirp pop with intelligent lyrics, it is everything Hayes does well as a songwriter; the challenge will be in finding a home for it in the current media environment. This is the first single from Hayes' third solo album, a double set which will be released on his own label Powdered Sugar. The remix is riding high in the *Music Week* Upfront Club chart.

**Panda Bear**

**Take Pills (Paw Tracks PAW1177)**  
The term 'Brian Wilson-esque' is often bandied about, but few artists seem to really grasp the former Beach Boys' genius in

welding wistful pop hooks to light-hearted musical experimentation. Panda Bear, however, is one of the rare elite to be able to pull off this trick and *Take Pills* is a brilliant example of the artist at his very best.

**Kissy Sell Out**

**Her (Lavolla LAV01TA014)**  
The Bethnal Green resident's remixes of Mark Ronson, Black Ghosts and Remi Nicole tracks have made a firm impression on the clubbing circuit across London and this debut solo production, released on Sony BMG imprint Lavolla, will further cement Kissy Sell Out as a name to watch. Thumping beats and an utterly infectious synth loop form the basis of this track, which has become a staple of his live sets.

**Prinzhorn Dance School**

**Crackjack Docker (DFA/EMI 2178CD)**  
This is a delightfully simple track based around bass, beats and a wiry guitar groove combo which provides the backdrop to a sparse male/female vocal. Currently enjoying sparse specialist support, its release will follow the band's appearance at the Secret Garden Party this Friday. The track has been mixed by DFA founder and artist in his own right, James Murphy, aka LCD SoundSystem.

**Tinchy Stryder feat. Cyleeaa**

**Something About Your Smile (Takeover Entertainment TOE002)**  
The follow-up to Tinchy's debut single *Breakaway*, Something About Your Smile is a slice of upbeat, beat-driven urban pop with a strong commercial underbelly. Tinchy has enjoyed support from Kiss, iXtra and MTV among others and, while unlikely to make a huge impression on the charts, with a healthy touring schedule ahead of him this single should be welcomed by his growing audience. Released on young UK Independent Takeover Entertainment.

**Patrick Watson**

**Luscious Life/The Storm (V2 WV05048697)**  
Watson was a standout act on the

SeSW schedule this year and his debut single for V2 arrives on the back of a string of well-attended live dates in the UK. Enjoying strong support from Steve Lamacz and MTV, this is a strong starter of Watson's talents ahead of the release of his debut album, *Close To Paradise*, in September.

**Albums**

**The Coral**

**Roots & Echoes (Deltasonic DLTCDD069)**  
Were Roots & Echoes to be the work of a new band, you would probably think it promising. Coming from a band with as strong a back catalogue as The Coral, however, it seems rather a disappointment. The album contains some fine songwriting but lacks a true smash such as *In The Morning*.

**Long Range**

**Madness & Me (Long Range LR001CD)**  
Phil Hartnoll emerges from Orbital's ashes with this self-released debut solo offering. Disappointingly, the clean, tasteful electronica here has both feet firmly in the mid-Nineties and contains little personality, apart from occasionally sounding a bit like Orbital. The odd song, such as *Like Why Now*, injects some life into the proceedings, but it is, overall, a pretty sporadic set.

**Mexican Institute of Sound**

**Pileta (Cooking Vinyl COOKCD413)**  
MIS is Camilo Lara, a one-man school of music and all things funny in a Latin way. This album moves from Baile Funk, electro to Cumbia and all points in between. Featuring weird folk from around the world, like Babasono from Argentina and Fantastic Plastic Machine from Japan, this is always interesting, never boring and universally groovy.

**Eugene McGuinness**

**The Eagle's Learnings Of (Double Six DS001CD)**  
So good that Domino Publishing had to create a new label for him (well, -ish), Eugene McGuinness

**ALBUM OF THE WEEK**

**Kate Nash**  
**Kate Nash**

Fiction 1743143

Having had the release date bought forward by five weeks following debut Fiction single *Foundations'* remarkable success, Nash's eponymous debut album looks likely to catapult the Harrow-based singer to the sort of heady heights Lily Allen – to whom Nash is most often compared – currently occupies. Although her album – and her singing style in particular – will cause Marmite-like division, her charisma and star-appeal is undeniable.

has become a firm *Music Week* favourite. Anyone who has heard the single *Monsters Under The Bed* will know the singer's winning way with a winding pop melody – the type that can become seriously embedded in the memory – but the album shows a surprising degree of depth, from the woody torch song *Leavings* of Vampire Cinema to Vela's deep pools of melancholy. A triumph all round, then.

**Stateless**

**Stateless (OK K7Z14CD)**  
The Leeds outfit's self-titled debut is a glorious affair; a heady concoction of dreamy piano and synth sounds, laid-back beats and soulful vocals. Led by the well-received single, *Exit*, earlier this year, the set has been produced by Jim Abbiss (Arctic Monkeys, Kasabian), and is winning support from a string of artists including DJ Shadow, who invited the group out on his UK tour last year. Word of this album will spread and rightly so.

**Various**

**Dirty Space Disco (Tigersushi TRSCD014)**  
Space/cosmic disco – basically a spacey, electronic take on the genre popularised in Italy in the Eighties – has become the soundtrack to many a fashionable night out of late, not the least among the Parisian's Dirty Sound System. The sound would not be for everyone – it is exceptionally slow for dance music, for a start – but for those whose interest has been piqued, this compilation serves as a great introduction.

**Wooden Wand**

**James & The Quiet (Ecstatic Peace E100G)**  
James & The Quiet is, apparently, what happens when Wooden Wand decides to do an "un-weird" record. It sounds like such an approach has come off: while the album is hardly blatant commercialism, it remains a brilliant example of spookily acoustic murk, not unlike Lee Hazlewood's swamper moments

This week's reviewers: Anita Anzi, Christopher Barrett, Adam Bezzina, Jimmy Brown, Ben Cantow, Stuart Clarke, Nick Topley and Simon Ward

















# Albums Chart

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE   | ARTIST              | WEEKS ON CHART |
|----------------|-----------|---|---------------------|----------------|
| 39             | 36        | SNOW PATROL EYES OPEN                               | Snow Patrol         | 1              |
| 40             | 37        | VELVET REVOLVER LIBERTAD                            | Velvet Revolver     | 2              |
| 41             | 37        | KLAXONS MYTHS OF THE NEAR FUTURE                    | Klaxons             | 3              |
| 42             | 39        | ENRIQUE IGLESIAS INSONMIAC                          | Enrique Iglesias    | 4              |
| 43             | 40        | AMY WINEHOUSE FRANK                                 | Amy Winehouse       | 5              |
| 44             | 35        | SHIRLEY BASSEY GET THE PARTY STARTED                | Shirley Bassey      | 6              |
| 45             | 47        | FALL OUT BOY INFINITO ON HIGH                       | Fall Out Boy        | 7              |
| 46             | 48        | OASIS STOP THE CLOCKS                               | Oasis               | 8              |
| 47             | 56        | KASABIAN EMPIRE                                     | Kasabian            | 9              |
| 48             | 10        | BARBRA STREISAND LIVE IN CONCERT 2006               | Barbra Streisand    | 10             |
| 49             | 57        | BIFFY CLYRO PUZZLE                                  | Biffy Clyro         | 11             |
| 50             | 51        | LINCOLN PARK MINUTES TO MIDNIGHT                    | Lincoln Park        | 12             |
| 51             | 52        | THE KILLERS HOT FUSS                                | The Killers         | 13             |
| 52             | 53        | KAISER CHIEFS YOURS TRULY ANGRY MOB                 | Kaiser Chiefs       | 14             |
| 53             | 49        | ARCADE FIRE NEON BIBLE                              | Arcade Fire         | 15             |
| 54             | 59        | MAROON 5 IT WON'T BE SOON BEFORE LONG               | Maroon 5            | 16             |
| 55             | 28        | JAMIROQUAI HIGH TIMES SINGLES 1992-2006             | Jamiroquai          | 17             |
| 56             | 43        | ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS         | Elton John          | 18             |
| 57             | 41        | GENESIS TURN IT ON AGAIN - THE HITS                 | Genesis             | 19             |
| 58             | 32        | TIL DIVO THE COMPLETE COLLECTION                    | Til Divo            | 20             |
| 59             | 46        | THE FEELING TWELVE STOPS AND HOME                   | The Feeling         | 21             |
| 60             | 58        | GWEN STEFANI THE SWEET ESCAPE                       | Gwen Stefani        | 22             |
| 61             | 62        | SCISSOR SISTERS TA-DAH                              | Scissor Sisters     | 23             |
| 62             | 63        | MICHAEL BUBLE CALL ME IRRESPONSIBLE                 | Michael Buble       | 24             |
| 63             | 65        | AKON KONYAKT  | Akon                | 25             |
| 64             | 48        | BON JOVI LOST HIGHWAY                               | Bon Jovi            | 26             |
| 65             | 34        | ANDREW LOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR | Andrew Lloyd Webber | 27             |
| 66             | 67        | PIGEOON DETECTIVES WAIT FOR ME                      | Pigeon Detectives   | 28             |
| 67             | 68        | SNOW PATROL FINAL STRAW                             | Snow Patrol         | 29             |
| 68             | 66        | DIZZEE RASCAL MATHS & ENGLISH                       | Dizzee Rascal       | 30             |
| 69             | 69        | EDITORS THE BACK ROOM                               | Editors             | 31             |
| 70             | 61        | MUTYA BUENA REAL GIRL                               | Mutya Buena         | 32             |
| 71             | 59        | CALVIN HARRIS I CREATED DISCO                       | Calvin Harris       | 33             |
| 72             | 70        | PARAMORE RIOT                                       | Paramore            | 34             |
| 73             | 70        | BEYONCÉ B'DAY                                       | Beyoncé             | 35             |
| 74             | 55        | ROBIN THICKE THE EVOLUTION OF                       | Robin Thicke        | 36             |
| 75             | 66        | FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS     | Faithless           | 37             |

Chart compiled from actual sales last Friday to Saturday across a sample of more than 4,000 UK shops. © The Official Charts Company 2007. Reissued with SPI and BMI permission.



**13, 48.** Barbara Streisand Despite Barbara Streisand's current UK concert dates, her presence in the country has whipped up more demand for a five-year-olds hit set than for her new Live In Concert 2006 release. The latter disc, moves 60-48 this week - a new peacocking the number 54 mark set by her 2000 concert set Timeless. Moanwhile, following her TV advertising, her 2002 chart-topper The Essential Streisand returned back into the chart at number 25 last week and now climbs to number 18 on sales of 11,794, lifting its overall sales tally to 638,023.

**23.** Fergie Big Girls Don't Cry set a new standard for Fergie solo singles last week, when it jumped to number five. It is the third straight Top 10 hit solo album The Dutchess, following London Bridge and Glamorous and, with help from Fergie's recent TV appearances on the Concert For Diana and Live Earth, the album is going to move. Number 27 last September, it disappeared from the chart altogether, but has now topped 327-105-51-29-23 since re-entering the list last month, this week's position providing a new peak for the set.

Specialist

## TOP 10 INDIE SINGLES

| WEEKS ON CHART | LAST WEEK | SINGLE TITLE   | ARTIST                 |
|----------------|-----------|--|------------------------|
| 1              | 1         | ARCTIC MONKEYS FLOODED ADOLESCENT                      | Arctic Monkeys         |
| 2              | 3         | JARVIS COCKER FAT CHILDREN                             | Jarvis Cocker          |
| 3              | 2         | JACK PENELOPE ON THE PLATFORM                          | Jack Peñate            |
| 4              | 4         | HIGH CONTRAST IF I EVER                                | High Contrast          |
| 5              | 5         | REYDEND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD | ReyDend                |
| 6              | 7         | ARCTIC MONKEYS BRIANSTORM                              | Arctic Monkeys         |
| 7              | 4         | ALBUMS BY ROCKETTELLER SOCIAL HEALING                  | Albums By Rocketteller |
| 8              | 3         | THE GO! TEAM GO! LIFE IS A VICE                        | The Go! Team           |
| 9              | 8         | THE WHITE STRIPES JOKY TRUMP                           | The White Stripes      |
| 10             | 10        | MR V PUT YOUR DRINK DOWN                               | Mr V                   |

## TOP 10 INDIE ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE  | ARTIST             |
|----------------|-----------|--|--------------------|
| 1              | 1         | ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE                     | Arctic Monkeys     |
| 2              | 2         | THE WHITE STRIPES JOKY TRUMP                                 | The White Stripes  |
| 3              | 3         | PIGEOON DETECTIVES WAIT FOR ME                               | Pigeon Detectives  |
| 4              | 4         | DIZZEE RASCAL MATHS & ENGLISH                                | Dizzee Rascal      |
| 5              | 5         | GOSSIP STANDING IN THE WAY OF CONTROL                        | Gossip             |
| 6              | 5         | ARCADE FIRE FUNERAL  | Arcade Fire        |
| 7              | 3         | GOGOL BORDELLO SUPER TARANTA                                 | Gogol Bordello     |
| 8              | 9         | ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT | Arctic Monkeys     |
| 9              | 4         | UNCLE WAG STORIES  | Uncle Wag          |
| 10             | 15        | RODRIGO Y GABRIELA RODRIGO Y GABRIELA                        | Rodrigo Y Gabriela |

## TOP 10 ROCK ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE                          | ARTIST                  |
|----------------|-----------|--------------------------------------|-------------------------|
| 1              | 1         | AMY WINEHOUSE FRANK                  | Amy Winehouse           |
| 2              | 3         | PARAMORE RIOT                        | Paramore                |
| 3              | 6         | BIFFY CLYRO PUZZLE                   | Biffy Clyro             |
| 4              | 1         | VELVET REVOLVER LIBERTAD             | Velvet Revolver         |
| 5              | 2         | METALLICA METALICA                   | Metallica               |
| 6              | 7         | LINCOLN PARK MINUTES TO MIDNIGHT     | Lincoln Park            |
| 7              | 7         | LINCOLN PARK METORA                  | Lincoln Park            |
| 8              | 8         | GREEN DAY BULLET IN A BIBLE          | Green Day               |
| 9              | 9         | ORIGINAL SOUNDTRACK TRANSFORMERS     | Original Soundtrack     |
| 10             | 10        | QUEENS OF THE STONE AGE ERA VOLGARIS | Queens Of The Stone Age |

## TOP 10 JAZZ ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE                                 | ARTIST          |
|----------------|-----------|---|-----------------|
| 1              | 1         | AMY WINEHOUSE FRANK                         | Amy Winehouse   |
| 2              | 1         | VARIOUS ARTISTS THE VERY BEST OF LATIN JAZZ | Various Artists |
| 3              | 3         | MICHAEL BUBLE CALL ME IRRESPONSIBLE         | Michael Buble   |
| 4              | 2         | VICTORIA HART WHATEVER HAPPENED TO ROMANCE  | Victoria Hart   |
| 5              | 5         | NINA SIMONE FINE & MELLOW                   | Nina Simone     |
| 6              | 7         | NINA SIMONE THE VERY BEST OF                | Nina Simone     |
| 7              | 6         | MICHAEL BUBLE IT'S TIME                     | Michael Buble   |
| 8              | 8         | MICHAEL BUBLE MICHAEL BUBLE                 | Michael Buble   |
| 9              | 9         | NORAH JONES HOT TUNTS                       | Norah Jones     |
| 10             | 10        | SEASICK STEVE DOOHOLE MUSIC                 | Seasick Steve   |

## TOP 10 CLASSICAL ALBUMS

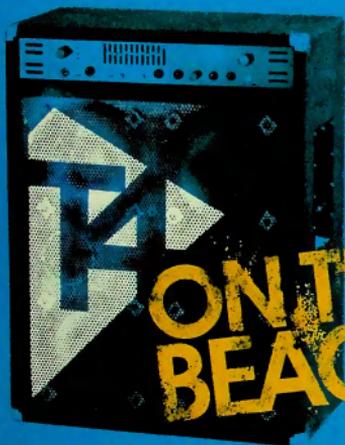
| WEEKS ON CHART | LAST WEEK | ALBUM TITLE                                | ARTIST                |
|----------------|-----------|--|-----------------------|
| 1              | 1         | MARIO LANZA THE COLLECTION                 | Mario Lanza           |
| 2              | 1         | ANDREA BOCELLI VIAGGIO ITALIANO            | Andrea Bocelli        |
| 3              | 3         | KATHERINE JENKINS SECOND NATURE            | Katherine Jenkins     |
| 4              | 4         | KATHERINE JENKINS PREMIERE                 | Katherine Jenkins     |
| 5              | 6         | FROM MALE VOICE CHOIR VOICES OF THE VALLEY | From Male Voice Choir |
| 6              | 2         | ELIJAH MANAHAN THOMAS ETERNAL LIGHT        | Elijah Manahan        |
| 7              | 5         | KATHERINE JENKINS SERENADE                 | Katherine Jenkins     |
| 8              | 7         | KATHERINE JENKINS LIVING A DREAM           | Katherine Jenkins     |
| 9              | 17        | MARIO LANZA THE ESSENTIAL COLLECTION       | Mario Lanza           |
| 10             | 8         | ALFIE BOE INKWARD                          | Alfie Boe             |

■ New release ■ Highest New Entry ■ Platinum (600,000+) ■ Silver (200,000+) ■ Gold (100,000+) ■ Special Edition ■ SPI (Special Interest) ■ BMI (British Music Industry)

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Hadouken!  
The Hoosiers  
Jamie Scott And The Town  
Just Jack  
Kate Nash  
The Maccabees  
Mark Ronson  
Manic Street Preachers  
Maroon 5  
McFly  
Mika



**ON THE BEACH**

**Sunday 22 July**

**Weston-super-Mare**

Mutya Buena  
Natasha Bedingfield  
The Pigeon Detectives  
Remi Nicole  
Reverend And The Makers  
Sophie Ellis-Bextor  
Super Furry Animals  
The Twang

**Channel 4 would like to thank everyone for making this year's event a sell-out success... Roll on 2008**



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