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In this week's issue: Beggars Group acquires Rough Trade; Prince's advisor talks. Plus: the charts in full

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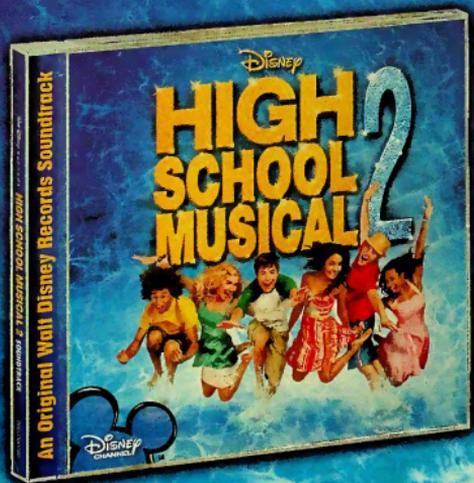
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- High School Musical topped the UK charts with a double platinum album.
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Everyone's a winner as Rough Trade stays independent and Beggars picks up an £800k bargain

Beggars can't be losers in Rough Trade swoop

Independents

by Ben Cartlew

The Beggars Group is this week getting to grips with a historic deal which ensures that one of Britain's most iconic indie labels stays in entirely independent ownership.

The company, which already owns or part-owns such renowned indie labels as 4AD, Matador, XL Recordings and Beggars Banquet, last week completed its £800,000 acquisition of Sanctuary's 49% stake in Rough Trade.

One of the first releases under the new arrangement will be Super Furry Animals' (pictured) eighth studio album *Hey Venus!*, due for release on August 27.

The news came as Sanctuary itself moved closer to losing its independent status. Universal announced last Friday that it had received acceptances from 50.5% of Sanctuary shareholders for its proposed takeover of the group and once again extended the acceptance deadline until 3pm this coming Thursday.

Rough Trade founder Geoff Travis, who together with Jeannette Lee owns the remaining 51% stake in the label, explains that it was crucial for Rough Trade to stay in independent hands.

"We wanted to stay indie - that was where we began," he says. "There is more synergy. With Sanctuary we were very much left on our own. There is much more opportunity to do things with Beggars, especially in the US. It gives us access to the US market in a much bigger way than we have had before."

"It is very important that Rough Trade stays independent and I think



it is important for Geoff, too," adds Beggars Group chairman Martin Mills. "I am not sure that the indie scene as we know it would have developed without Geoff. I think that he would have found it difficult to be part of a major."

In addition, Mills explains that

the deal reinforces Beggars' already impressive indie credentials. "I don't think anyone doubts our commitment to the indie sector," he says. "In terms of being a supplier of alternative music, no one can be without us."

Cliff Dane, author of *The UK Record Industry Annual Survey*

2007, says that Rough Trade's £800,000 price tag is relatively modest, given the label's famous name and impressive roster - which includes The Strokes and Belle and Sebastian - despite Rough Trade recording a loss of £2.8m for the year to September 30 2006.

"They are paying a modest amount for a good name and roster, with little financial success so far," Dane says. "It hasn't been profitable, but the roster of acts seems to be successful."

"Rough Trade is like a symbol," adds Cherry Red Records chairman and Aim board member Iain McNay. "For that to be involved with a multi-national would be very strange. It would be quite significant if Beggars or Rough Trade or Cherry Red went with a multi-national. You have got to have these bastions of independence."

"What with Martin's business acumen and Geoff's creativity, it is a perfect match," he adds. "It has got two very talented people who can work together."

The original Rough Trade Records was founded by Geoff Travis, out of his independent London record store, in 1978. Early releases included records from Metal Urban, Shift Little Fingers, The Raincoats and Cabaret Voltaire.

In 1982, the shop and label businesses separated and the label went on to sign The Smiths. However, in 1991, following problems with its distributor arm, The Cartel, Rough Trade Records went into administration.

Travis relaunched Rough Trade in partnership with Jeannette Lee in 2000, enjoying early success with *The Strokes*. The following year, Sanctuary bought a 49% stake in the business.

High-profile releases followed from artists including The Libertines, Antony And The Johnsons, Babyshambles and Arcade Fire.

ben@musicweek.com

Farewell to the AI Capone of pop

Music Week recalls the life of industry legend and svenigali manager Don Arden who has died in Los Angeles, aged 81 p4



Euro fight for copyright term

As the Government stands by Gowers, the copyright lobby takes its fight to Europe (left) - in what could be its last stand p6

The future for radio pluggers

Music Week assembles a panel of six industry experts to discuss the relevance of plugging in today's digital market p9

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Digest

Your guide to the latest news from the music industry

People

Chief to leave BMG Publishing

● **BMG Music Publishing UK chairman Paul Curran** to leave the company at the end of the month, following his buy-out by rival Universal Music Publishing. Curran has served in his current position since 2005.
 ● **Island Records founder Chris Blackwell** has teamed up with Tricky to launch **Brown Punk**, a new music and entertainment label.
 ● **Culture Secretary James Purnell** has charged **Feargal Sharkey** with setting up a rehearsal studio network to encourage young musicians.
 ● **HMV** has appointed **Blockbuster** president **Steve Nagler** to the newly-created position of supply chain director.



McFly set to host children's award show

● **EMI Music** has appointed **Microsoft's M Parasivannam** as vice president of technology for its global digital team. Parasivannam will be responsible for all technological aspects of EMI's digital partnerships.
 ● **Universal Music Publishing Group** has put in place a series of senior appointments covering the company's integrated operations in Australia, South Africa, Japan, Turkey, India and Southeast Asia, after winning regulatory approval for its purchase of **BMG Music Publishing**.
 ● **Gay rights** campaign group **Stop Music** has persuaded reggae star **Buju Banton** to sign a pledge agreeing not to make homophobic statements in public, release new songs with homophobic lyrics or allow the release of homophobic songs.
 ● **Ofcom** has appointed former **Esnetel UK** managing director **Jill Ainscough** as its chief operating officer.
 ● **Songwriter Ron Miller**, whose credits include the Diana Ross hit **Touch Me In The Morning** and the Bowie Wonder-era single **For Once In My Life**, died last Monday aged 78 following a heart attack.
 ● **HMV** has appointed **Waterstone's** managing director **Gerry Johnson** as an executive director.
 ● **Don Arden** has died aged 81, p4

Exposure

Last.fm answers royalty claims

● **Last.fm** has hit back at reports of closing it for a contractual clause in which it asks indie artists to grant the

company "a royalty-free license" to broadcast music. Several online news reports suggest the clause means performing artists must waive their performance rights to secure online play via the company's network of radio stations. However, **Last.fm** insists that the wording of the agreement is being misconstrued.

● **Habbo UK** is housing a **Now! 67** Summer Beach Café in a promotion that is designed to engage the teenage audience with the **Now!** brand.
 ● **YouTube** is fueling international demand for **Paul Potts**, p5
 ● **The Official Charts Company** has announced a reworking of the chart rules so labels will no longer be penalised for including a current **Top 40 hit** as a B-side on a follow-up release.

● **McFly** are to host the UK's first **Nickelodeon Kids' Choice Awards**, to be held at London's Excel centre on October 20.
 ● After years of speculation, the surviving members of **Led Zeppelin** look set to reunite, as Warner reads a new 24-track best of album by the British rock group. **Music Week** understands that discussions are taking place between Robert Plant, Jimmy Page and John Paul Jones to tour under the **Led Zeppelin** name in 2008.

● The 2007 **Digital Music Survey**, published today (Monday) by **International Media Research** and **law firm Osmond**, indicates massive increases over the last 12 months in usage of sites containing music such as YouTube (up 3010% to 53%) and Myspace (up 57% to 55%).
 ● **GCap** unveils details of new heritage music network, p6
 ● **Cleopatra & The Art School**, The Steers and **Get Shakes** will represent **Great Britain in the Diesel-Uk Music Awards 2007**, after winning the UK leg of the new talent competition.

▶ 'The Government must understand that they cannot take the music industry's support for granted' - editorial, p12

● **Independent music portal VirtualFestivals.com** has launched **MyStage**, a user-generated content platform within the Virtual Festivals website that allows fans to upload and share their own videos, photos and blogs.
 ● **CMG** is to invest £1m in programming commissions, p8

Bottom line

Emap hints at asset reshuffle

● **Emap** says some or all of its businesses could be merged or sold after receiving "various unsolicited proposals" for parts of the group. As a result of these proposals, it says it is undertaking a review of Emap's group structure and portfolio of assets.
 ● **The BPI** has welcomed a court judgment delivered against **Wendy Fair Markets Ltd**, which was found guilty of benefiting financially from the illegal sale of counterfeit DVDs, CDs and computer software at Hemei Hempstead's Bowington Market.
 ● **Culture, Creative Industries and Tourism Minister Margate Hodge** told the Musicians' Union conference last week that the Government recognised the importance of intellectual property and copyright, just as Gordon Brown's team rejected supporting reduced copyright term extension.
 ● **EMI** was due to learn yesterday (Sunday) if shareholders had backed **Terra Firma's** takeover deal, p4
 ● **Vivendi** has posted a first-half revenue increase of £10.2bn (£56.5bn), up 6.4% on 2006, although revenues at **Universal Music Group** have declined 4.9%, owing to "adverse currency movements" and a tough market.

● **Sony BMG** has posted a net income of \$21m (£10.2m) for the quarter, compared to a loss of \$20m (£9.5m) for the same period of last year, despite sales remaining largely static, thanks to lower marketing and overhead costs.
 ● **Apple's** second quarter profits rose 73.3% up to \$818m (£398m) from \$472m (£230m) in 2006, thanks largely to sales of iPods and Apple Macs.

● The music industry will shortly secure its first opportunity to discuss with a Government minister the Government's disappointing response to the **DCMS select committee's inquiry** with a planned meeting with new IP minister David Triesman in early August. Meanwhile, copyright extension campaigners are to focus on Europe after failing to win UK Government support, p6



Underworld: PR company shake-up

● **Music industry** environmental initiative **Julie's Bicycle** (www.juliesbicycle.com) is looking for responses to two surveys as part of a study by **Oxford University's Environmental Change Institute** into the industry's carbon footprint.
 ● **PR** companies in **Canada** are contemplating the introduction of a levy on devices such as iPods that can play audio files, as part of the nation's private copying laws.

Sign here

PPL in landmark royalty deal

● **PPL** has signed a reciprocal deal with its French equivalent, paving the way for featured performers in both markets to receive additional public performance royalties.
 ● **Ingenious Live Venture Capital Trusts** has announced an agreement to co-promote the **Underage and Field Day** festivals.
 ● **PR** companies **strike3pr** and **J2PR** have come together under the J2PR banner. **Jamie Stockwood** will head the new operation which boasts a roster including **Underworld**, **The Dykenies** and **02 Undiscovered**.
 ● **Chrysalis Group** says there is "not a shred of fact" in speculation that **Warner Music** performers in both markets to receive additional public performance royalties.
 ● **Cherry Red Records** is to sponsor **AFC Wimbledon's** stadium, which will henceforth be known as **The Cherry Red Records Fans' Stadium**.
 ● **Chamel 4** has bought a 50% stake in **Emaps** **Box Television**, p4



Music Week TV returned last week with the broadcast of a film chronicling the events of the **MusicMets&Brands** conference two weeks ago. The film, which is available to view at Musicweek.com, features interviews with speakers including **AEG's Jessica Koravos** (pictured), **Ignition's Harvey Goldsmith** and **Ninja Tuna's Matt Black**. Also featured is **Starbucks** Entertainment CEO **Ken Lombard**, who last week confirmed the

signing of **Joni Mitchell** to the chain's **HearMusic** label. **Lombard** told **Music Week** that the signing of **Mitchell**, whose **Shine** album will be released on **September 25** in the US and **September 24** elsewhere, follows several months of negotiation. **Mitchell** is managed by **Elliott Roberts**, who also represents **James Taylor**, another artist who is the subject of speculation regarding a possible move to **Hear Music**.

After buying a 49% share of Rough Trade, Beggars boss is confident label will return to profit

Beggars puts Rough Trade back on track

Mergers

by Ben Cardew

Beggars Group chairman Martin Mills is confident that he can return Rough Trade to profitability, after his company completed its £800,000 acquisition of Sanctuary's stake in the legendary independent label.

The deal, formally announced last Tuesday, had long been on the cards: Beggars confirmed in May that it was in negotiations with Sanctuary to buy its 49% share in Rough Trade, which recorded a loss of £2.8m for the year to September 30 2006.

Sanctuary, for its part, revealed at the end of 2006 that it was considering selling off its stake in the seminal indie.

Mills says business will continue as usual for Rough Trade's staff and artists following the acquisition: Rough Trade co-owners Geoff Travis and Jeannette Lee retain a 51% stake in the label, which will continue to operate out of its Gold-borne Road offices in W10, with the Beggars Group taking over cen-

tral office functions. Furthermore, no redundancies are planned.

However, Mills believes Beggars will be a more "culturally suitable" partner for Rough Trade than Sanctuary and suggests that the synergies between the two partners will allow Rough Trade to return to profitability.

"It felt like a really good fit," Mills says. "Everybody needs scale these days and the greater scale that this deal affords was of interest."

"We wouldn't have been doing it if I didn't think we could get a profit," he explains. "Rough Trade is not as loss-making as has been reported. If you look at it over the past few years, Rough Trade has been profitable. It has been more of a question of adjustment. I am very confident that with the economic synergies we can make, it should be very profitable."

"This view was echoed by Travis, who says that Rough Trade has been trading water at Sanctuary for the past two years. "At first, Rough Trade was a big success for Sanctuary. It all changed when they started making decisions that affected us," he says.



"We know we can run a profitable and successful company. Over the past two years we have

been standing still. Now we will be able to sign new acts." In addition, Travis explains

that many acts on the Rough Trade roster – which includes The Strokes, Belle and Sebastian and Super Furry Animals – are due to release albums this year or next.

The deal, which comes after Universal revealed that it had received clearance from the Office of Fair Trading for its proposed acquisition of Sanctuary, will ensure that Rough Trade stays in independent ownership, something that Mills says is vitally important.

"Rough Trade needed a partner like us," he says. "And it was hard not to be excited about Rough Trade. Geoff Travis is an A&R genius of that generation and also has the talent to re-invent himself."

"I have known Martin for a long time," Travis adds. "I have a great deal of respect for him. I have encountered him a great deal at A&M meetings. We share a philosophy of how we deal with things."

In addition, Darling Department senior PR Sam Willis is to join Rough Trade as head of press on August 13.

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MW combines conference and Vodafone Live Music Awards

Further details have been announced for Music Week's Live And Direct 2007 conference, in association with Vodafone Live.

The conference will take place on September 19, the same day as the Vodafone Live Music Awards 2007, with every delegate treated to VIP access to the evening awards.

The conference will be staged at the 175-year-old St Mary's Church, in Marylebone, during the day, before coach transfers will transport delegates to Earls Court's Brompton Hall, for the Vodafone Live Music Awards at the end of the day.

Music Week publisher Ajax Scott says, "Live And Direct will be a fresh new conference for a thriving, developing business and our choice of venue – a classic old church which has now been transformed for modern-day use – is evidence of this."

"This will be a focused one-day event, with the spotlight on the changing nature of the live industry, the new business models it is throwing up, the executives who are transforming it and the issues that are shaping it. It promises to be a fantastic day – more details of which will be unveiled over the coming weeks."

The key topics have been finalised for the conference, which will put the spotlight on the executives who are driving the live music industry forward, through the current period of unparalleled success for the sector.

The Breaking Down The Barriers panel will examine the changing relationship between live and the rest of the music business, as record companies look to acquire agencies, agencies become promoters, and promoters consider moving into related areas such as broadcasting and ticketing. What structure will the live business take in five years time? Where are the opportunities

for combined operations, across agency and promoter? What can labels offer to the live sector? What will their "landgrab" efforts, as some describe them, mean for live business?

The Next Generation will be one of the key sessions, celebrating how the business is refreshing itself, and looking at where the rising stars are coming from, asking what they think of the industry they are taking on and how the live industry can ensure it continues to nurture and develop the next generation of executive talent.

With corporate and street

corner touting becoming firmly established, the Secondary Ticketing session will provide a forum to discuss the way forward, asking what secondary ticketing means to the legitimate business, whether it threatens the sector's flourishing health – and whether it is the live industry's equivalent to peer-to-peer, a key new development which is here to stay and demands to be embraced.

Further details of the conference are available from InsideBandz. To register interest, email inmd@a.musicweek.com or phone +44 (0) 20 7921 8300.

THEPLAYLIST

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

Supported by



TELLUSSON
Contact!
(Gravity Dip)
Their debut album may be on a small indie, but this band has real commercial promise. Don't let this pass you by. (album, out now)



APOCALYPTICA
I'm Not Jesus (EP)
A masterpiece from A&R man Martin Dodd pairs the string quartet with leading rock names, including Carey Taylor from Slipknot. (single, Sept 24)



TURIN BRAKES
Stalker (Source/Virgin)
First single from Turin Brakes' new studio set is an upbeat track with strong first-listen appeal. Could be a big hit for the duo. (single, Sept 10)



ROCHELLE
Born from The Sun (new/ave)
Leads outfit Rochelle white synth-rich dance pop that sounds like hit material again. Could be a big hit for the duo. (single, Sept 10)



JACK ROKKA VS BETTY BOO
Take Out (out)
Already clocking up the specialist spins on Radio One, this energetic, vocal dance track has the edge to enjoy a long life indeed. (single, Sept 17)



TEDDY THOMPSON
My Blue Train (Verve Forecast)
A new album sees Thompson covering country classics with sensitivity and class, including this Dolly Parton cover. (from album, tbc)



MICHAEL ROCHE
What You Don't Know (unreleased)
Emerging from the Religion Music stable in Dublin, Roche's showcase with an eight-piece band in Dublin last Thursday drew little interest from overseas. (demo)



FIGURE 5
Nitty Gritty (Stimulus)
Rolling laddish-rock which will sound great on air. An upbeat, guitar-driven tune with a healthy dose of commercial appeal. (single, Sept 10)



MY LITTLE PROBLEM
All These Things (Life Is Easy)
The debut album from Brighton-based musician and writer Simon Jones is a haunting collection of string-soaked songs. (album, Sept 24)



FUTURE CUT VS FALLCHEM
Five Things (AOTD)
A TXtra favourite from Brighton-based musician and writer Simon Jones is a haunting collection of string-soaked songs. (album, Sept 24)

Risk of freefalling shares if company takeover bid fails It's make or break for Terra Firma's EMI bid

Companies

by Robert Ashton

EMI is expected to be in the hands of Terra Firma today (Monday) or its shares will be in freefall as the group's possible target for Warner Music again.

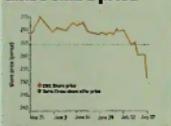
Terra Firma's 265p-per-share deal for the music group was hanging in the balance at the end of last week with the private equity firm sweating over whether it could achieve the 100% level of acceptances - by the 4pm deadline last Friday if dealt electronically or 1pm yesterday (Sunday) - necessary for the deal to go through.

If the deal goes through, EMI will be taken private and the next round of questions will be asked about selling off the recorded music group and the future of EMI Group chief executive Eric Nicoli.

If the deal collapses it will be damaging for all sides, including the insider. "It will be pretty damaging for both Citigroup and Terra Firma, but awful for EMI. They have had many takeover attempts. But everyone wants the deal to go through."

Terra Firma would not reveal the number of shareholders it supported it had achieved by last Thursday, although analysts were not confident the deal had even a 50/50

EMI's share price



chance of success. Terra Firma's offer was rejected by Matly but achieved just 25.19% acceptances from EMI shareholders the week before, up to the further deadline extension. This represented about 212m shares.

Although the private equity firm has run out of options to extend the offer period, insiders say its banker Citigroup could waive the 90% condition if they were "in the vicinity". Terra Firma and Citigroup were in negotiations last week, but neither would suggest at what level of acceptances they would ultimately waive that condition. Sources also say that no indications had come late in the week from Citigroup that they would, which did not bode well.

However, Citigroup was also under enormous pressure to raise the £2.5bn necessary to finance the deal because of the parlous state of the debt and credit mar-

kets at present. One source close to the deal says: "The debt market has gone down the pan. It has thrown a spanner into a lot of deals, not just this one." The debt market crisis also threw the private equity takeovers of Alliance Boots and US car giant Chrysler into doubt last week.

Meanwhile, analysts say shareholders were being pressured to hurry and accept the deal on the table as EMI's share price continued to fall. Last Thursday morning, it had slumped below the 250p mark down 13.5p to 247.75p, while it closed at 252p at the end of trading last Friday. One said, "Investors will be stupid not to accept now and take the money, otherwise EMI's shares will go under 200p." If the acquisition is not successful that sets up the possibility of Warner coming back into the frame to make another bid for EMI. It dropped out of any possible further bidding a week ago, as did former EMI executive Jim Field, with one insider suggesting Warner Music chief executive Edgar Bronfman could not justify beating the Terra Firma offer.

The City analyst adds, "Warner could still until EMI is in real trouble. It faces all the regulatory problems again, but they are receding by the week." robert@musicweek.com

JOSÉ GONZÁLEZ
CAST LIST
Management:
Morgan
Johansson, Luger.
Label manager:
Phil Venet.
Production:
Marketing: Pete

Hutchison.
Peacefrog
Publishing: Anders
Maret, Misty
Music Press
Nathan Beazer.
Dog Day Press.
National radio:
Mig Morland.

Coolidge.
Regional radio:
Martin Ravira,
Coolidge, TV.
Russell Yates.
Coolidge, Digital
PR: Katie Riding.
Bang On.
Distribution: Denis

Summers, Vital.
Supermarket
accounts: Simon
Aston, Vital. Chain
accounts: Charlie
Coleman, Vital.

JOSÉ GONZÁLEZ

SNAP SHOT

José González will perform an intimate, invitation-only show at Kent's Chislehurst Caves next month, where he will debut material from his forthcoming second album *In Our Nature*.

Independent label Peacefrog, which reached platinum status in the UK with González's breakthrough set *Vencer*, will film the event with the footage to sit at the heart of an 11-minute film about the artist for online distribution. The label is also investigating free-to-air television options.

"It's a great opportunity for people to see José in a completely intimate setting, and provides us with some great footage," says

founder and managing director Pete Hutchison. The show will be González's only UK live date until October when he will begin a full UK tour, including two nights at London's Union Chapel.

Outside Arctic Monkeys' debut album, *Vencer* was the only independently-controlled set to reach platinum status in the UK in 2006. Bounced by the impact of the Sony Bravia television ad campaign which was soundtrack by González's cover of The Koff's *Heartbeats*, the album has now shipped more than 400,000 units in the UK.

Lead single *Down The Line* will be released on September 10 with the album to follow on September 24.



Farewell to industry legend

Obituary

Don Arden's reputation may have been built on such infamous incidents as dangling fellow artist manager Robert Stigwood out of a building, but to some who closely worked with and knew him he is fondly remembered as a "lovable roquet" and "fantastic raconteur".

Arden, the svengali behind such acts as Gene Vincent, the Small Faces,ELO and Black Sabbath and father of Sharon Osbourne, passed away aged 81 on July 21 in a Los Angeles nursing home. Osbourne herself was estranged from Arden for 20 years after she wrestled control of her husband Ozzy's career from him, only to be reunited in 2002 after

C4 explores Freeview options

Ensp and Channel 4's music TV joint venture is to examine the possibility of launching video on demand through Freeview, according to one of the guiding forces behind the deal.

Ensp last week sold 50% of its music TV business Box Television Limited to Channel 4, just days before unveiling it was undertaking a review of its structure and assets, which could result in some or all of its businesses being demerged or sold. The TV deal covers the stations *The Hits*, *The Box*, *Smash Hits*, *Kerrang!*, *Q*, *Kiss* and *Magic*.

Under the £28m agreement, Ensp and Channel 4 will look to exploit new digital growth opportunities, including video on demand, in addition to traditional broadcast revenue streams.

Ensp Consumer Media and Ensp Performance managing director Dharmash Mistry says

combining with a partner such as Channel 4 will offer opportunities for cross-promotion and new content, which will ultimately create a more successful business.

"We will probably enrich existing channels and launch new ones and accelerate the shift to VOD," Mistry says. "Where there is space for new music channels on TV? You will have to wait and see. But there are only two music channels on Freeview."

"We are quite interested in on-demand through set-top boxes in your living room," adds Mistry, whose digital music stations post-

We are quite interested in on-demand through set-top boxes in your living room

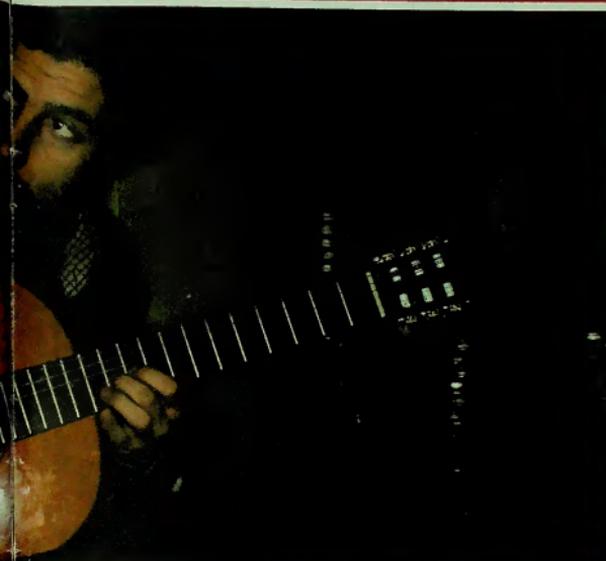
Dharmash Mistry, Ensp

ed revenue of £27m and operating profit of £7m in the year to March 31. "The internet has billions of on-demand channels, hence our experiment in working with TV, via-broadband service" BT Vision [for which Ensp provides branded video services].

For Channel 4, the deal represents a further move into the musical arena, after winning the licence for the new national digital radio multiplex, which will eventually feature seven music-based stations - E4 Radio, Pure4, Closer, Sunrise Radio UK, Virgin Radio Viva, Original and Radio Disney. "Music touches quite a few areas of strength for Channel 4," says Channel 4 new business director Rod Henwood. "We have got such a strong affinity with our core 16- to 34-year-old audience. They care passionately about music. We feel there is a natural extension as to what we do."



Lovable roquet: Arden struck showbiz gold with ELO in the mid-Seventies



and Don Arden, the "Al Capone of pop"

he developed Alzheimer's disease. In her own tribute to her father, she describes him as a "maverick, a pioneer, a visionary and a leader of men." His name will be forever remembered in the chronicles of rock history. A husband, a father," the statement added.

Born in Manchester in 1926, Arden began his career in showbusiness at the tender age of 13, when he started performing as a singer and stand-up comic. After World War II, he returned to the stage for a few years, impersonating singers and film stars on the variety circuit.

He gave up performing in 1954 to become an agent, learning the ropes by organising Hebrew song contests, before becoming one of the first people to recognise that there was money to be made in rock 'n' roll.

Arden launched his managerial career looking after Gene Vincent in the early Sixties and from there his acts included such artists as Elkie Brooks, the Small Faces, The Move, ELO, Wizzard, Lynsey De Paul and Black Sabbath.

Infamous for his confrontational and threatening behaviour, Arden was nicknamed "the Al Capone of Pop" and was often accused of using bullying tactics with his artists, while his

approach with management peers spawned many a tale, including the incident with Stigwood when Arden, accompanied by henchmen, dangled him over a balcony for apparently attempting to lure away the Small Faces.

Former Sony executive Paul Russell recalls, "I knew Don over many years, but from a business point of view one of the very few things I worked with him on was ELO. We'd been in negotiations for what seemed like months and Don invited us, and all the other record companies he'd been negotiating with, to a party at Wembley Conference Centre, after an ELO gig at Wembley Arena.

"By that time the band had already decided they wanted to sign to CBS, so we had to sneak off to the kitchens to sign the contracts, while all the other hopefuls sat outside awaiting dinner. That was typical Don Arden - he was a loveable rogue."

In the early Seventies, Arden established his own label Jet, and brought his children Sharon and David into the business. His lavish lifestyle was aided by ELO becoming one of the biggest acts in the world, helping Arden to buy Howard Hughes' former house in Beverly Hills.

However, following a number of legal problems - one of which

ended in son David being convicted of kidnap and assault on the company's accountant - Jet folded.

Despite Arden's often violent behaviour, not everyone has bad things to say about him.

Former Sony executive Adrian Williams' relationship with him dates back to 1969 when Arden managed his band Judas Jump. He later worked for Arden at Jet.

"He put us on at the Isle of Wight on the same bill as Jimi Hendrix, for which I will always be grateful," Williams says. "My relationship with the old man was fantastic. I know that he was a naughty boy at times - there was the Stigwood thing, as well as incidents like smacking up Billy Gaff's office - but my experience is that he was always very good to me and very generous.

"He was a fantastic raconteur and, no matter who you were having dinner with, the old man would always hold the table - he had some fantastic stories."

Williams adds, "I know that the vast majority of people might think he was an arsehole and I'm not saying that I liked the way he operated, as that definitely went against him. But I have nothing but fond memories of him. From my perspective, I had a lot of time and admiration for him and spent many, many good times with him."

YouTube popularity hints at global potential for TV talent show winner Potts to plot global success

by Paul Williams

Someone once observed that international interest in UK reality TV show winners stopped as soon as the ferry left Dover.

For all their homegrown chart triumphs, overseas success for the likes of Gareth Gates and Will Young has, at best, been patchy, while a tie-up with the legendary Clive Davis has yet to be put to the test internationally for last year's X Factor winner Leona Lewis.

Given that, it is not surprising that Sony BMG UK's international vice president Dave Shack was hardly gearing himself up for a heavy workload as he watched mobile phone salesman Paul Potts win the first series of ITV's Britain's Got Talent in June.

"I watched the end of that TV show, as millions did in this country, and I thought 'This won't mean much internationally'," acknowledges Shack.

But then something extraordinary happened, with the singer's triumph over adversity becoming a YouTube global hit overnight.

At one stage, according to Richard Griffiths, whose company Modest! Management manages the singer, Potts had the four most-watched clips on YouTube. "It's unbelievable. I've never had an artist like this ever," says Griffiths.

A week after the album entered at number one in the UK with 128,000 sales, Shack has releases secured for the debut in 15 overseas markets, including the US, where Potts performed on NBC's Today programme the Thursday immediately after his TV win.

"This is the first artist I've seen that has ever really displayed the

latent power of YouTube all over Europe, South Africa and elsewhere," says Shack.

"Today got in touch because of the reaction from YouTube," adds Griffiths. "Then Sunrise, the biggest morning show in Australia, got in touch. It's quite mind-boggling."

Days after his win, a crew from German TV station Spiegel flew into the UK, not just to interview Potts but also to quiz old school colleagues and family members. Potts headed the other way at the end of last week for a promo trip to tie in with the album's German release. Shack is predicting a possible Top 10 entry, having already secured a number one in Ireland.

"It's such a compelling story, from him being bullied and a lack of confidence, to this," says Shack. "The killer moment was the look of the judges when he first stood up. People expected nothing, but got something incredible."

Visits to Belgium, Denmark and Norway are lined up for August, before Potts heads off to Australia, New Zealand and Singapore.

He returns to the US on September 10, ahead of the album's September 18 release through Columbia, for what will be the first of four more trips there this year.

Shack is hopeful of securing a slot on Oprah, whose guest slot for another Sony BMG UK-signed crossover act, Il Divo, helped to break them Stateside in April 2005.

"He's going to be the first act to really break instantly on a worldwide basis," says Griffiths. "We've seen some artists benefit from YouTube, but this is a worldwide phenomenon."

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The world's a stage: Potts' YouTube performances became the site's most-viewed clips

With the Government abiding by Gowers, copyright fight moves abroad

Continental campaign on the cards for copyright lobby

CALL FOR A
SHORTER
EXTEND!
THE TERM

by Robert Ashton

Germany, France or one other European country may now hold the key to extending copyright term after the UK Government slammed the door on the music industry's arguments here.

The Government's decision to stick with the findings of the Gowers Review – and refusal to accept the DCMS Select Committee's recommendation to extend copyright to "at least 70 years" – has effectively ended the industry's fight in the UK. But executives and lobbyists are adamant there is still a battle to be had – and an argument to be won. The term campaign will now set up camp in Brussels.

One lobbyist says, "In terms of domestic lobbying the door has been slammed shut. The fight is still there, though, but it is now at a European level."

Another added, "One has to recognise when you have come to the end of the line of a particular argument. We will still talk to the Government on other issues, but there is no point now hammering on about copyright extension."

The industry has been lobbying in Brussels and throughout Europe already. Since Gowers reported in December 2006, the industry knew it had an uphill struggle on its hands to persuade the UK Government of the merits of copyright term extension beyond 50 years. Wisely, lobbyists and executives



Channel hopping the fight for copyright term extension heads across to the Continent.

such as IFPI chairman and CEO John Kennedy and PPI director of government relations Dominic McGonigal have been regularly fitting across the Channel to meet EC officials, while continuing a dialogue with ministers and policy officials back home. Eurostar bookings are expected to increase in the next few weeks and months as the lobbying efforts are stepped up a gear.

Only recently, Kennedy and Musicians' Union general secretary John Smith met with Charlie McCreery, European Commissioner for the Internal Market and Ser-

vice. McCreery is gathering information for an impact assessment to decide whether the issue of term extension needs to be opened up at the European level.

More visits like this are anticipated and, with one source suggesting McCreery currently has 29 submissions against extension (and 23 in favour), the battle is yet to be won. McCreery is expected to announce the results of his impact assessment around November. "We have to regroup a bit, talk to commissioners and MEPs, concentrate our lobbying in Europe," says Smith.

Smith will also be proposing that the TUC takes up the cudgels on behalf of the industry by proposing a motion to extend term at the union conference in September.

The UK industry is also talking to two MEPs, Ariene McCarthy and Michael Cashman, who are sympathetic to the industry's plight. But a lobbyist says the UK industry now needs to also engage more fully with other European countries. "Everyone knows what the British view is, we need to energise other key states to make noises," says the lobbyist.

This may already be paying off. Senior insiders say their soundings in the German, French and Italian markets suggest one or more of these countries have the appetite for reviewing term.

One is underestimating the struggle ahead, however. BPI chief executive Geoff Taylor acknowledges that pressing the case in Europe without Government backing is "profoundly disappointing".

"It would have been easier with the endorsement of the UK Government in our back pocket. We don't have that endorsement. That doesn't fatally weaken our case, but it makes it harder," says one source.

However, Music Managers Forum head of copyrights and contracts David Stopps adds that, if France or Germany recommended extension, it would be just as useful as UK Government backing. "This decision rests at the European level and has always done so, regardless of what the Government says," adds Stopps.

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Where it all went wrong

The Government has – in the words of MU general secretary John Smith – given the industry "a slap in the face". Senior executives now concede they need to look at how they engaged with government on the term issue and see what lessons can be learned.

"If the industry is smart, it will look back and take stock," says one lobbyist. "There is a view we have got to look at how we represent ourselves as an industry, because we are not getting the right results."



Smith's slap in the face for the industry

Few are willing to start a blame game, but from the very start the industry appeared to be on the back foot. When Andrew Gowers announced the start of his Review in February 2006, some observers had expected the industry to have a wad of incontrovertible research already prepared at its fingertips. That was not the case.

Submissions from industry bodies – BPI, AIM, PPL and others – to the Gowers Review team was done in a piecemeal way. This was inevitable because of the different vested interests and shades of opinion at work. But, in many ways, those differing shades also made their way into the campaign presented to government. The simple message – to ask for term to be increased from 50 years – became obfuscated by side issues such as "use it or lose it".

The problem of having no strategic lead agency to press copyright term was highlighted at one disastrous MBF meeting attended by then music minister Shaun Woodward. It was the perfect opportunity to show unity, but the agenda was muddled and various executives pushed their own interests. Woodward left the meeting, according to those present, underwhelmed.

Timing and politics also worked against the campaign. As it was his former Treasury department that sponsored Gowers, Prime Minister Gordon Brown was seen as unlikely to contradict his own report. And, with the government reshuffle occurring just weeks after Whittingdale submitted his inquiry, Margaret Hodge effectively had only time to rubberstamp the DCMS response.

Europe is where the decision finally lies



Select Committee Chairman John Whittingdale gives his reaction to the Government's response to his inquiry into new media and the creative industries.

How do you feel?
Well, it's what I expected.

Is it?

Yes, I think Shaun Woodward's response to my question in the House of Commons when I asked him about this told me where the Government was. I'm not surprised by the response, but I am disappointed. [In oral questions to the then Under Secretary of State for Culture, Media and Sport on May 21, Woodward told Whittingdale

and others that "we are not persuaded that extending copyright for performers is in their best interests".]

Do you think the timing of the Government reshuffle, just weeks after your report came out, played against you and the pro-term extension lobby?

Well, there is a case that there is a new Secretary of State [for culture, James Purnell] and perhaps he is missing an opportunity. But I've had a meeting with Purnell and he didn't seem persuaded. It is disappointing.

But was it former Creative Industries Minister Shaun Woodward who would have prepared and drew up the response?

Well, it's the Secretary of State at the

DCMS. It's a Government response they coordinate across a number of departments.

Former Culture Secretary Tessa Jowell and Woodward then?

Yes, but Purnell would have wanted to read it. That's why they delayed the response slightly to give themselves time to settle in. [New Creative Industries Minister] Margaret Hodge also worked at the DTI and would know all about Gowers and would have talked to Purnell about it.

Before becoming PM, Gordon Brown was at the Treasury – the Government department which sponsored the Gowers Review. That surely meant the Government would opt to back Gowers?

Yes, but Brown attaches great significance to the creative industries.

What I really can't understand is why the Government is so resistant to [term extension]. Part of the argument was that it might not be in the best interests of everyone in the music industry, but surely the weight of opinion in the industry would have persuaded them.

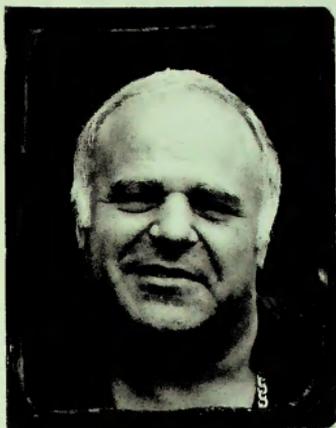
So what can the music industry do now?

It has to go on making its case and Europe is where the decision finally lies.

But without Government support that is harder, isn't it?

Without Government support it is much more difficult. I don't think the UK Government will resist changes in Europe, but it will be harder.

IN LOVING MEMORY OF A MUSIC INDUSTRY GIANT



DON ARDEN

JANUARY 4, 1926 – JULY 21, 2007

DON ARDEN WAS LARGER THAN LIFE
AND WAS BORN WITH AN INCREDIBLE PASSION FOR MUSIC
HE WILL BE MISSED

Radio digest

Chrysalis in Global talks

Chrysalis Group is holding an extraordinary general meeting at its West London headquarters at 12 noon today (Monday) to oversee the proposed disposal of Chrysalis Radio to Global Radio for £170m.

GCap has issued an encouraging set of projected sales figures for July with total revenues for the month expected to rise by 16.5% year-on-year. The radio owner also forecast in an interim statement issued to tie-in with last Thursday's AGM that July radio advertising revenue would increase 14% on the year. The statement noted the group had seen an "encouraging trend" in radio advertising revenue since the time of its preliminary statement in May when like-for-like total revenues fell by 2% in April and rose 1% in May.

Hugh Panero is exiting his post as CEO of US satellite radio operator XM as the company he co-founded awaits approval for a merger with rival Sirius Radio. The company's president and COO Nate Davis will oversee Panero's responsibilities on an interim basis.

GMG Radio has appointed former Enderm UK commercial operations director Sarah Bellamy as its first director of digital media.

GCap-owned Xfm and Oxfam are teaming up with youth volunteering charity V to give £50,000 to young people to help them put on events for the Oxfam festival this October.

Gammas Media, whose portfolio of more than 300 radio stations makes it the second-biggest US radio owner, is planning to go private in a \$1.3bn (£0.63bn) led by the group's chief executive Lewis Dickey and Merrill Lynch Global Private Equity.

Portsmouth Football Club is buying a 26% stake in three radio stations owned by The Local Radio Company in an £2m deal. TLRC will retain a 74% share in stations The Quay in Portsmouth, Chichester-based Spirit FM and Isle of Wight Radio as part of a joint venture deal.

The Virgin group has been given the go-ahead by French regulators to launch Virgin Radio France and approval for a national music TV station.

Empac-owned Magic 105.4 has inked a deal with James Villa Holdings in which the travel company will sponsor Magic 105.4's new competition, Magic's Summer Songs.

GCaps Capital Radio has signed a six-figure deal with 20th Century Fox to be the official radio station for *The Simpsons Movie*.



Network goes for "authenticity" with centralised classic hits station

GCap seeks alchemy with 25 stations creating Gold

Radio

by Paul Williams

GCap is reaching out to the music industry to help to boost catalogue sales, with the launch of its new national classic hits network.

Gold, which brings together 18 Classic Gold and seven Capital Gold stations, will launch at 7pm this Friday with an emphasis on music authentically backed by live presenters recognised for their musical knowledge and a sprinkling of specialist programming in the schedule.

"It's all about the authenticity of the music," says GCap group programming director Dirk Anthony, who notes that he has already been in discussions with labels about how the network can work with them.

"Clearly, back catalogue is pretty important to the music industry. It's not as easy as the latest songs, but it's important, so we're sitting down and having strategic discussions with labels," he says. "We're trying to do here is not about revolution, it's about merging these two radio stations and developing something new. What we're not going to do is 'We're going to compete against the BBC.' We're creating our own world. We want to work with the music industry and give them what they want."

The new station, which has been created following the £35.9m purchase of Classic Gold from UBC



Striking gold: the Classic and Capital merger could help back catalogue sales

by Capital Gold owner GCap in April, will underline its positioning with the strapline: "It's all about the music." It will be overseen by Andy Turner, currently Capital Gold Network station director.

Anthony says GCap will be investing in documentary programming in the vein of Capital Gold's award-winning special last year about The Beatles' Love album. Specialist shows covering the likes of soul music will also be offered, along with interviews with artists and Saturday afternoons dedicated to classic rock as part of a link-up with sister station Planet Rock. Celebrity presenters will also be incorporated, talking about their music favourites and inspirations.

Within the main daytime schedule David Jensen, presently hosting 10am to 1pm weekdays on Capital Gold, is given breakfast, with Classic Gold breakfast host

Tony Blackburn departing after four-and-a-half years with the station. However, the veteran presenter says he is in discussions with GCap about a series of new shows.

There is also no room in the new schedule for Classic Gold lunchtime presenter Paul Burnett, although Mike Sweeney, who presently hosts breakfast for Capital Gold's Manchester service, has been given daytime, while fellow Capital Gold DJ Nicky Horne will also feature.

The new breakfast show will be at the sacrifice of what is at present localised breakfast programming within each of the seven Capital Gold regions. Similarly, existing live local programming on the Classic Gold frequencies is being removed in favour of shows carrying pre-recorded announcements.

Under a previous agreement with regulator Ofcom, all the exist-

ing Classic Gold stations have to carry four hours of local programming each day, which presently occupies 12 noon to 4pm on the schedules for each frequency from Mondays to Fridays. However, with the merger of the two Gold services, the local shows will no longer go out live but will be automated with a voice-track DJ announcements.

It is understood all the presenters of these existing local shows have been offered the chance to provide the voicetracks for what will be effectively one day's work each week instead of five and their pay will be downgraded accordingly. Local news and information will be incorporated for each frequency.

Anthony says, "Through technology, we're unashamedly and immodestly world class at being able to localise and also have national output. We've been doing it for 10 years and we're able to include local news and traffic."

Between them, the two Gold services claimed a combined reach of 1.75m in the most recent Rajar for quarter one 2007, with Capital Gold by far the strongest service, despite it having fewer stations. Its 1.07m reach included 551,000 listeners in London, where Classic Gold does not have an analogue presence, while Classic Gold's 691,000 reach was led by 57,000 footprint for its Bristol, Bath and Wiltshire service.

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GMG invests to give content variety a boost

GMG Radio is opening up a new route for labels to promote their acts on air after agreeing to invest £1m in new programming commissions.

The new fund is being made available to the likes of independent production companies and internet programme providers as GMG looks to change the perception that commercial radio does not invest enough in non-core content.

"The sick of hearing commercial radio never invests in content," says GMG chief executive John Myers. "One of the biggest complaints about commercial radio is it doesn't invest in programmes outside its normal day-to-day output, which is incorrect. Why can't we do documentaries like Radio Two telling the story of pop? Why do all the good ideas go to

Radio One and Radio Two and Radio Four? The reason they do currently is that's where the budget is."

Myers notes the £1m being made available will be in addition to the normal programming budgets for his group's 11 radio stations and could cover everything from music documentaries to sport, comedy and quizzes. In what is billed as the commercial radio's biggest single financial investment in content, the cash will allow GMG to raise its programming game against the BBC – and, most specifically, Radio Two, which has a reputation for broadcasting high-quality music documentaries across a variety of genres.

"The biggest threat to commercial radio in the UK is Radio One," says Myers, whose group owns the Century, Smooth, Real and Rock Radio brands. "One of the

things they do better than the commercial sector is come up with what I call little pieces of golden nuggets, which are normally in their schedule at weekends but which the daytime presenters can promote all week. If you're an independent programme maker and have a great idea, the only avenue you've got is the BBC. There's an alternative place now for these ideas."

Myers, whose group is planning to launch two further stations in the north east and Manchester in the coming months, notes the aim of the investment is not necessarily to drive audiences – as specialist programming does not generally attract high numbers of listeners – but to stimulate creativity in commercial radio and to provide higher-quality programming.

"We've been able to deliver this

level of investment because of GMG's structure," he adds. "We're not a PLC, we're quite a unique structure in that we don't need to bend over to shareholders, which allows GMG to do more than any other group because we can take a long-term creative view," he says. However, he is hopeful his rivals may follow suit in what he believes is an encouraging period at present for commercial radio.

"There is a real surge in commercial radio at the moment," he says. "We've got GMG having bought six stations in six months. We've got Channel 4 winning the digital multiplex. We've got revenues coming back into the commercial sector and we've got Global Radio bringing VC money into commercial radio. So there's a real spring in everybody's step in commercial radio."



With services such as Last.fm flourishing and Xfm removing DJs from its daytime programming, is the role of radio promotions changing? *Music Week* assembled a panel of six experts to discuss the future of plugging

Pulling the plug?



With a wider range of music delivery options available than ever before, radio is having to fight increasingly hard to make itself heard. As online recommendation services such as Last.fm steal the headlines and millions of pounds in investment, FM and digital radio are two of many listening options for music fans.

While the Channel 4-led consortium 4 Digital's recent acquisition of its digital radio national multiple license for 10 digital stations and a podcast station will change the broadcasting landscape, many stations are already making dramatic changes to their programming patterns.

The virtually ad- and DJ-free Jack FM format is yet to make waves in the UK after spreading rapidly in the US, but Xfm's revolutionary XU format is handing over the daytime music selection reins to its listeners.

In this changeable climate of increasing listener interactivity do pluggers still have an important role to play?

To discuss such topics, *Music Week* gathered together leading radio pluggers for a round table.

Music Week: What do you think makes a great plugger?

Mike Walsh, Xfm: Trust is a really important; it's based on the plugger being believable. It's important to only take on records that you believe in, if someone doesn't believe in a record it really shows through.

Judd Lander, Lander PR: It's enthusiasm and passion for the music. I have been very lucky, I've been around for a while and I still get a buzz out of finding bands. If you are going to go in and see a head of music you have got to go equipped with the

Knights of the roundish table: *Music Week's* panel of experts gathered to discuss the future of radio plugging.

track that will suit the station and the knowledge to support it.

Eden Blackman, Ish Media: I don't think plugging is a job you get into on a whim; it's not just about getting holiday money. It's a career and it's about looking at things a little bit differently. It's about pushing things that bit further; say taking what you call an Xfm record into Radio Two and expanding its reach.

Music Week: How is the developing digital radio market affecting pluggers?

JL: When it was just Radio One, Two and Capital, promotion was quite simple; you got access to all the jocks. But things are changing dramatically and digital will become the norm. I am getting unknown stations emailing me and you have to be careful when deciding if it is worth servicing them, you have to decide whether you think they have a future.

Chris Hession, Fleming & Connolly: When everyone has a digital radio in their car, that's when it will make a real difference. When you go up north, it's quite different to how it's perceived in London. You suddenly see that not that many people are listening on the internet or have a digital radio, most people are still listening to the big stations.

Craig McClintock, Size Nine: It's important to keep

I do want to listen to records from 50 years ago, but also new things. If Pure4 can get it right, they're onto a goldmine

Eden Blackman,
Ish Media

abreast of the changes, support fledgling stations and make sure that they are serviced.

Jodie Cammidge, V2: Digital stations are massive-ly important when you have a new band who are cutting their teeth with their first interviews and sessions. It's a great starting place for bands like Keane, who had their first play on 6Music and then you see them go on to become one of the biggest bands in the country.

CM: In terms of breaking new artists, while there are opportunities on FM, there are far more in the specialist digital radio market. A groundswell of support on digital stations can lead to FM support.

CH: It is a good tool for pluggers to get music onto FM stations, but I doubt it is that significant in terms of sales.

MW: Channel 4's plans to launch Pure4 in 2009 will, supposedly, see the station fill the programming chasm between Radio One and Two.



Four top? Will Channel 4's 4Digital Group alter the radio status quo?

PLUGGERS' CVs
Chris Hesdon,
National Radio
Pluggers, Fleming &
Connolly
Hesdon worked at
BBC Birmingham in
2004 and then

studied Music
Production. He
moved back to the
BBC to work with
Jonnie Ling at Radio
2 as studio assistant,
who recommended
him to Fleming &

Connolly where he
has been for two
years, working
records for EMI,
Warner, Universal
and indie.
Craig McClintock,
head of national

radio promotions,
Size Nine
McClintock began
his career working in
club promoters and
moved into national
radio promotions at
Fleming & Connolly.

In 2004 he took a
post at Arqiva
Plugging, where his
team won the Best
Independent
Promotions Music
Week Award two
years running. He is

now Size Nine's head
of national radio
promotions.
Eden Blackman,
National Radio
Promotions,
Ibiza-media
After stints at EMI

and as a director of
Sunbeam, Blackman
decided to set up
Ibiza-media in
November 2000 and
in his own words
"has never looked
back". So far ibi-

media has bridged
the gap between
working on
successful long-term
album campaigns
such as Gorillaz and
disc-based
releases from the

likes of David Guetta
and Rhapsody.
Josie Cammidge,
head of radio, V2
Following roles at
Retail First
Management, where
he worked with Lee



Music Week's expert panel (top, from left) Mike Walsh, Jimi Jamieson, Josie Cammidge, V2, Eden Blackman, Ibi-media; (bottom row from left) Craig McClintock, Size Nine; Chris Hesdon, Fleming & Connolly; Judd Lander, R

JL: I've always thought there's an obvious hole in radio. Radio One plays a lot of dance, Radio Two has started to sound younger. I've always wished that Radio One would carry on with dance, but also play older hits. The generation that used to listen to people like Pete Tong are growing out of the Radio One demographic. Where is the music that they like to listen to? Radio Two certainly don't have a big club playlist.

EB: Radio Two may bring in what they call the " Ibiza generation ". I am totally Radio Two - my age is exactly at Radio Two, I do want to listen to records from 50 years ago but also new things. If Pure2 can get it right they're onto a goldmine.

JL: It would be good to see them experiment and play new music.

EB: The audience they are going after are the ones that have settled down with a Volvo and a kid and want to hear those great tunes from 10 years ago.

CH: Where do the tracks go that were A or B listed on Radio One? Who plays them afterwards?

EB: They don't seem to go back five, six, eight years, unless it's Jo Whaley - that's where Radio Two should be picking up the mantle.

MW: As much as we think Radio Two is going to start creeping into that Nineties Ibiza/Britpop generation, I get the impression that Radio One is also moving younger and having a more serious policy on heritage acts. The Manics are a good example of that, because they came back with what was essentially a radio hit but it challenged Radio One's perception of what a heritage band was.

Music Week Mike, Xfm's XU format has handed over the airwaves to the listeners. By eliminating DJs from daytime programming, are you not devaluing the important taste-making role of the DJ?

MW: XU still has a structure, there is still a pattern of rotation; it's not 100% as voted for, because if it was then it would be quite difficult to get new music into the mind of the audience. XU only exists between 10am and 4pm, so in peak listening we still have DJs.

We still have the relationship of trust that the presenter has with the listener. XU doesn't devalue that at all. In terms of interactivity it's a hit. All we're trying to do is something different, but the actual core service, emotion and content is the same.

Music Week: So there will always be a balance of programming, the need for DJs and someone to plug the records?

MW: Without a shadow of a doubt. It's not about replacing the DJ. We're always going to need pluggers. It's not a 100% free for all, we still need to have rotation of records and, of course, pluggers still need to be the communicator between us and the artist.

Music Week: As Last.fm continues to sign deals with major record companies, do you feel that digital services of its ilk threaten the future of plugging?

CM: I certainly don't feel threatened, or that plugging is a dying breed. There are always going to be forward-thinking people who want to discover music in different ways. But we still have great models with commercial and BBC radio and I can't see them going anywhere in my lifetime.

CH: All bands think they're great. So we always get to refer your music to a kind of filter; someone that knows the industry and exactly where to go with that particular band. Otherwise it would be a mess.

MW: Along with breaking new bands you are responsible for attempting to sustain interest in established artists, how challenging is that?

CM: It's a large part of the job. It's where a pluggers becomes even more important, especially when

Consider how switched-on these kids are, they have so much more available to them. Radio is not top of their agenda

Mike Walsh, Xfm

you have international acts. It's our job to make sure that those artists are being presented well on UK radio. Sometimes that is difficult, because they have little or no interest in the market or don't want to go on a promo trip. So we have to make sure everything runs smoothly.

JL: It's sad that quite often you will find a band that is out there cutting it on tour, but mainstream radio isn't necessarily supporting them. But, ultimately it's the track, if they come up with a fuck-off track, that's what it's all about and what you are always listening for; something unique and different.

JC: A good example is Biffy Clyro. They've been around for a long time and I wasn't a fan, but I've got into them because they have written this song that you can't deny is an amazing record. If you look at the new Manic Street Preachers record - that first single is an absolute monster. Maybe it didn't get quite as far as it should have done at radio, but it did a great job and, again, it's all down to the music.

EB: The Verve are going to be touring at the end of this year. They are an incredibly important band. You ask yourself, where is Radio One going to go with it? Is it going to come down to the record? They are now heritage bands, even with Oasis, at some point Radio One is going to say "well, are we?"

Music Week: When it comes to listening to music, the younger demographic has never had so many alternatives to radio. Is radio doing enough to gain their loyalty?

MW: If that's your demographic you have to get to tap into it and find out what appeals to them. When you consider how switched-on these kids are, they have so much more available to them than we ever had. Radio is not top of their agenda at all.

CH: But is that because radio is not catering for their needs? Three of the things I have been involved in - High School Musical, which is a gigantic sales success, Corbin Bleu and Hannah Montana - are very young projects, none of which have been supported by Radio One outside of the occasional interview. They are young and post-punk records... I don't know, Judd, do you think years ago radio would have gone with those core pop records?

JL: Yes. There weren't that many distractions then. They would take a gamble. Radio One, for example, would be a real mish-mash of songs. I remember having an outrageous girl called Sabrina. They could afford to take risks then, it's more difficult now.

Music Week: Do digital delivery services such as Fastrax assist or partly replace the work of pluggers?

CM: I don't use Fastrax. Regional pluggers use it and it is convenient for getting tracks to people quickly, but ultimately radio is a small industry, everyone knows everyone and I think it relies on people communicating face to face.

JL: Services like Fastrax can't tell you when a band's coming in or what they are doing or if there is a guest musician performing with them. I use Fastrax for television, because they can screen down the videos, but again you need that one to one with the producer to talk about the band.



Friends or enemies: do digital services such as Last.fm and Fastrax hinder or help the pluggers?

Dawn and Just Jack, and Rinôçérôse Promotions undertaking club, regional and college promotions. Cammidge was appointed head of

radio promotion at independent pluggers Hungry Media. Now at V2 Cammidge looks after the majority of their roster - Stereogolfs, Paul

Weller, Blue Party, Lethal Bizzle, Little Man Tate, The Rakas and Scribblers. He also promotes a weekly club night at Praisé Galleries in Camden, London.

Jack Lander, director, Lander PR Lander was a founding member of the Spice Girls' number one Say You'll Be There. As a director at Epic, London Records and

simply include Culture Club, Storm Chambers and The Spice Girls' number one Say You'll Be There. As a director at Epic, London Records and

Citylink Records, Jack worked with artists including Genesis, ABBA and Michael Jackson. He now heads Lander PR which provides a national

TV, radio and online promotion service. **Mike Walsh, Head of Music, Xfm** After working on college radio in the USA, Walsh produced music

shown for the launch of soul FM (now Real Radio) in Edinburgh. He then spent five years working in radio promotions at Paragon.

In 2002, he worked for the Capital Radio Group naming the music for the Adult Contemporary. **Conary FM Head,** Last year he was head of music for Xfm

and Xfm Scotland and Xfm Manchester, became network head of music and is working on the launch of Xfm South Wales later this year.

CH: Just because you send it, there is no guarantee it's going to be opened, it's no substitute for a pluggers.

Music Week: There are plenty of tales of outrageous pitches. Has the industry mellowed over the years?

MW: I don't think it is very outrageous anymore. I was plugging at Parlophone from 1995 to 2000 and I felt that I got on the end of the stories from the previous few years. I remember stories Malcolm Hill and Steve Hayes would talk about madness just before the mid-Nineties. People tend not to do those.

JL: It was a different set-up then. We had access to the producers and would come up with silly stunts to draw attention to the track we were selling. In those days, it was a lot more relaxed and flexible. There were those golden lunches from 1pm to 7pm where your expenses went platinum. But that's all changed now. It's become a business, radio has changed and so we've changed.

EB: I don't think when I started plugging there was that sense of enthusiasm at Radio One that you have now. There were a lot of executives just waiting for their retirement or the next lunch. That's probably why Oily Smallman had to dress up in a wedding dress to take Billy Lids White Wedding in. I truly believe that people at radio are passionate about what they do and really want to know what the next thing is. That's why I'm enjoying it so much at the moment.

Wonder stuff rules the airwaves for Maroon 5

Top 25 airplay hits of Q2 2007

ARTIST Title (Company)	Plays Aired ('000)	National/Regional Promoter	
1 MAROON 5 Makes Me Wonder (A&M/OCTONE)	14382	54518	Polygram/Polydor
2 GWEN STEFANI FEAT. AWOL The Sweet Escape (JIVE/NEW) 22558	47568	Polygram/Polydor	
3 MUYTA BUENA Real Girl (AT&T & BROADWAY)	13610	60540	Island/Island
4 MIKA Love Today (CASABLANCA/ISLAND)	13175	446365	Purple PR/Island
5 BEYONCÉ & SHAKIRA Beautiful Liar (COLUMBIA)	12617	413632	RCR/CA
6 TAKE THAT Shine (POLYDOR)	21840	429791	Polygram/Polydor
7 KAISER CHIEFS Ready (B-UNIQUE/POLYDOR)	19910	424802	Airplay/Playto
8 NELLY FURTADO Say It Right (Geffen)	20558	406525	Polygram/Polydor
9 RIHANNA FEAT. JAY-Z Umbrella (DEF JAM)	12274	385611	Island/Island
10 CRY CLASS HEROES Captain's Chokehold (DECAP/DANCE) (VUELD BY 60MIN)	10126	373661	Atlantic/Rizonic
11 MARK RONSON / MØ/WEATHER Step Me (COLUMBIA)	12904	363785	Columbia/Columbia
12 P!NK Love Me Alone (The Lonely) (LAFACE)	12706	309206	RCR/CA
13 JUSTIN TIMBERLAKE What Goes Around... (LIVE)	15401	304992	RCR/CA
14 AMY WINEHOUSE Back To Black (ISLAND)	7812	291778	Island/Island
15 TIMBALAND/DAVID NINE/MIKE KOLBE Get It In Me (MOTOWN) 8021	287495	Polygram/Polydor	
16 KAISER CHIEFS Everything Is Average Newsdays (B-UNIQUE/POLYDOR)	9492	262548	Airplay/Playto
17 BOOTY LUV Shine (MØ/ KARDU)	8646	262164	sh-welsh/Infarmedia
18 SCISSOR SISTERS She's My Man (POLYDOR)	14921	262106	Polygram/Polydor
19 MIKA Grace Kelly (CASABLANCA/ISLAND)	12956	257586	Purple PR/Island
20 HELLOGOODBYE Here (In Your Arms) (DRIVE-INK)	8588	252325	RCR/CA
21 THE FRAY How to Save A Life (EPIC)	12487	242418	Epic/Epic
22 SNOW PATROL Signal Fire (DUCTION)	7728	237282	Polygram/Polydor
23 MICHAEL BUBLE Everything (REPROS)	5029	233834	Warner Bros/Warner Bros
24 MARC & FRANKIE'S New Love Alone Is Not Enough (COLUMBIA) 9597	23920	219910	Columbia/Columbia
25 P!NK NOTINE New Shoes (ATLANTIC)	7336	219904	Atlantic/Rizonic

SOURCE: MELLOW MUSIC/CONSUMER MUSIC WEEK RESEARCH



After 13 weeks on the radio airplay chart in the second quarter, Maroon 5's *Makes Me Wonder* has attracted the highest number of listeners despite being played 8.176 less times than it's close second-placed rival *The Sweet Escape* by Gwen Stefani and Akon. *Makes Me Wonder* attracted an audience of 38,111 per play, 44.6% more listeners per play than Stefani and Akon's single.

Having dominated the quarter one with a remarkable 23,945 plays of Grace Kelly, Mika managed to take fourth place in the subsequent period with *Love Today* heard by more than 44m people, while its predecessor is still managing to maintain interest holding in at 19.

Jumping on the bandwagon: Maroon 5's *Makes Me Wonder* attracted an audience of 38,111 per play

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The music industry takes stock as the new Brown Government upholds the Gowers findings

Brown and co play the same old tune

EDITORIAL
MARTIN TALBOT



Gordon Brown's new Government had a perfect opportunity to indicate that the superficial years of Blair spin were over. But last week they threw it away.

It is no good saying – as Brown's Government has – that it was simply following the Andrew Gowers line. Other advice, from John Whittingdale's select committee, contradicted the former *FT* editor.

The signal from the Labour Government is that it happy to take all the Brits tickets and boozy nights out on the Thames, but when it comes to delivering on a point of great importance to pretty much everyone in the business – and how often can we say that? – Gordon Brown and co will turn their back.

It leaves us in a strange position, of a counter-culture industry such as music earning more support from the Tories than from Labour. The Government should not take the music industry for granted.

In snapping up Rough Trade for £800,000 last week, Beggars Group has surely secured itself a bargain. In an era when football clubs across the country are regularly snapped up by speculators with a few million quid in their pocket and the taste for a trophy acquisition, it is perhaps surprising that music assets do not attract

similar interest. If they did, a label such as Rough Trade would be a prime candidate.

For the fraction of the cost of a lower-division football club, a smart investor could have taken a significant stake in one of the UK's most recognised and respected alternative music brands.

Geoff Travis and Jeannette Lee have been behind the evolution and breakthrough of some of British music's greatest alternative names, including The Smiths, Belle & Sebastian, Aztec Camera, Cabaret Voltaire, Scritti Politti, The Libertines, British Sea Power, Arcade Fire and many more.

The success of Martin Mills' Beggars Group in securing the services of Travis and Lee can only be good for the independent sector. The partnership with Mills, who, like Travis, launched his own Beggars label out of record retail beginnings in the late Seventies, seems utterly natural.

It further enhances the weight of the Beggars portfolio, while also securing the future of one of the greatest partnerships of the British independent music scene. Travis and Lee should, by rights, rank among the UK's greatest British institutions. Now, thanks to Beggars, they have been secured for the nation.

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DOOLEY'S DIARY



Amy's pro show proves her worth

Remember where you heard it: The "intimate gig" was in the spotlight last week, with **The Hives** performing at 100 Club, **Hard-Fi** appearing at Dublin Castle and **Amy Winehouse** gracing the stage at the ICA, as part of the iTunes festival. The Winehouse gig in particular proved popular, with the compere's boast that this was "the hottest ticket in London" for once actually proving true. To the disappointment of the waiting tabloid hacks, the singer was in excellent, entirely professional form – which really shouldn't prove headline worthy but sadly does – leading one iTunes representative to suggest that THIS was the show of the digital retailer's festival so far. Another veteran industry figure confessed that he thought he had just enjoyed the **best gig he had**

ever seen... Expect to see some battle-worn faces this coming Saturday at a **Radio Academy** event to mark the 40th anniversary since the majority of Sixties **pirate radio stations** were shut down. Among the pirate veterans showing up at the Celebration of Offshore Radio event at Sugar Reef in London will be **Tony Blackburn** and **Paul Burnett** who, just hours earlier, would have presented their last-ever shows for the soon-to-close Classic Gold network... While neither Blackburn nor Burnett will be figuring in GPs' new Gold oldies network – created out of the merger of **Classic and Capital Golds** – something UK female artist is being approached to host a show? This despite the fact she is surely way too young to know most of the tracks the station will be playing... Also heading on as pastures new is **Greg Lockhart**, who recently left his post heading up the HR department at Sony BMG, exiting the company 20 years to the

day since he first joined Sony Music. During that time he accumulated **240 cases of wine**, many of which had to be helped out the building with him. Whoever said the music industry was afloat on a **sea of booze?**... Its nothing to compare to the bacchanalian might of the advertising industry though. **Satchi & Satchi** is hosting its annual "party to end all parties" this Thursday at an undisclosed location in central London. Celebrating the music meets brands theme (which sounds eerily familiar to us) the evening will include performances from **The Hoosiers, The Bees, The Rumble Strips** and **All Laws**. Along of the Hoosiers, publishing remains up for grabs for both them and **Reverend & The Makers**, with figures creeping ever higher by the day. Dooley does both are now north of the half-million-pound mark... And finally, **rumour** time: which veteran UK band are on the verge of launching their own label?...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



MONDAY: "Just what is Lovebox? This may sound a stupid question – fairly obviously it's a London festival put together by Groove Armada, rather than some type of portable sexual perversion – but Dooley likes to think it conceals a deeper truth: for each festival there is that one particular thing that defines it..."
WEDNESDAY: "How many Newton Faulkner albums have you been sent so far? We've received about 268. Don't get us wrong, we like Faulkner, and the album is rather good, but we don't need ALL of them."

THURSDAY: "If you had read the tabloids over the past couple of weeks, you might have expected Amy Winehouse to stumble onto the stage of the ICA last night, six hours late, rambling incomprehensibly. The reality – sorry to all you hacks out there – was far from that. Her iTunes show was the lightest, slickest, mo' fo of a soul review you are likely to see this, or any other year, maybe this millennium."

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



We've sure the Vanilla Bar in Great Titchfield Street is a fashionable hang out every thing, but it doesn't half look like a hospital in this pic, taken at the launch of **Cardar Thér Cortes'** new single. No wonder the singer looks confused. The release sees the Icelandic star tackling A-Ha's classic **Hunting High And Low** in the name of housing charity Shelter, thus making it the most Scandinavian single to be released this side of an Abba remnant in the Arctic Circle. Pictured left to right are: back row: **Elmar Bardason, Tryggvi Johnson** (both Belforer), **Karen Leslie** (Independent TV Plogger), **Warren Querns** (Universal), **Collin Peter** (Radio Distribution). Middle row: **Julie Eyrre** (Believer), **Sian Weakley**, **Lisa Burridge**, **Kate Wood**, **Amber Imman Kent** (All Quite Great), **Leisa Maloney** (Fire Management), **Scott Richardson** (Believer), **Heidi Firminger** (PA to Richardson), **Sophie Docherty** (Fire Management), **Mark Devine** (Mother Management), **Ian Pennan** (Believer). Front row: **Cortes**.

Last week, we asked: Rihanna's Umbrella has been the hit of the summer, but is the fact that it has sold only 350,000 copies during its chart reign a cause for concern?

You said:
Yes 80% ●●●●●●●●●●
No 20% ●●●●

This week we ask:
Max Boylston's Groups £800,000 purchase of a stake in Rough Trade a wife business move?

Publish and be damned? Why Prince chose The Mail

As Prince gears up for the start of his tour, his advisor **Paul Gongaware** explains why the artist chose to release his new album as a covermount

Quickfire



As Prince prepares for the start this week of his 21-date residency at the O2 Arena, his advisor Paul Gongaware (above) speaks publicly for the first time about the superstar's decision to distribute his new Planet Earth album through The Mail On Sunday.

Can you explain your relationship with Prince? You are his manager, aren't you?

No, Prince is his own manager. I am not his manager, but his tour promoter along with my partner, John Meylan at AEG Live, LA. We help him with certain transactions, at his calling. Prince's O2 and Indigo2 shows are promoted by AEG Live UK and Marshall Arts.

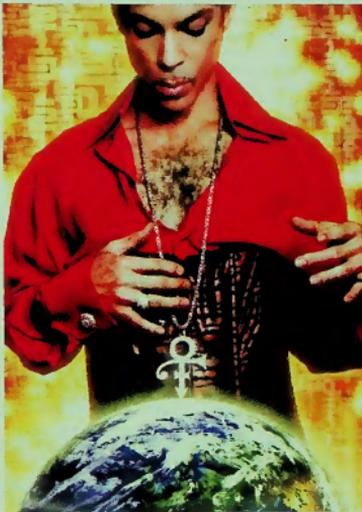
You are being particularly inventive in distributing Planet Earth in the UK. In general, why did you decide to take such a radical approach?

The Mail approached us about doing a greatest hits CD. Prince instantly said, "Let's do the new CD instead." He's a true artist. He didn't think about anything other than it was a chance for 3m people in the UK to hear his new music. That's all he really wanted. His plan was not to upset the music industry, but instead speak directly to a UK audience. It was a way to get his music not just to fans, but to people who may never have heard any music from him before.

Specifically, what was the strategy behind the decision to give away Planet Earth with tickets for Prince's London shows?

We did it on the Musicology tour in 2004. The fans loved it, so we decided to do it here.

Then you struck a deal with The Mail On Sunday - are you aware of the controversy in the US? Has it taken you by surprise at all? The controversy was no surprise. We



are shaking the very foundation of old-school distribution. I think you really have to put this back on the labels. They have been dragged, kicking and screaming, into the new digital world. They are thinking of themselves, trying desperately to hold on to the old ways. Meanwhile, the way people consume music has changed dramatically. As an artist, Prince's objective, and rightfully so, was the best way to have his music heard to new audiences. Prince is thinking in terms of direct marketing.

Is there any reason why you chose The Mail On Sunday? And why didn't you go for a newspaper and/or magazine which has been more actively supportive of Prince over the years?

They came to us. I only wish I was smart enough to have thought of it myself.

Cynics have suggested that the key motivation behind The Mail On Sunday deal is the money. What if you were to say to this? It was never about the money. Sony reacquainted their deal with Prince so the net effect, money-wise, was nil.

Do you understand the anger of retailers to this decision, retailers who have supported Prince by selling his records over the years? Yes, I do. They are fighting for their very survival. Do I understand the industry trying to hold on to the old ways? No.

Given Sony BMG in the UK decided not to release the album because of the giveaway, do you expect the album to be released [by Sony BMG or otherwise] at some time in the future - for instance, to allow those who may not have bought The Mail On Sunday or who missed the shows to pick up the album in future months? That's up to Sony. I wish they would. We're live promoters, not record experts, so we likely won't be able to put that side together in time.

Did you consider any other means of distribution? A giveaway with some other product, for instance? Or a partnership with a traditional record retailer?

Only as an afterthought. Who else in the UK is set up to deliver to 3m people in one day?

Would you, for instance, have considered doing what Paul McCartney has done and signed a record deal with a coffee chain? Sure. What Sir Paul did was brilliant. Any way we can get music to fans, we will consider.

We understand that you are only following this strategy in the UK? If this is the case, why the UK? We're only playing live shows in the UK for the moment. Maybe when we set up shows in another market we'll explore new avenues, with new music.

Are you trying other alternative business models elsewhere? If so, where and what? This is all so new... nothing yet because we don't have any more dates booked.

Clearly, the huge publicity surrounding both the concert and newspaper deals are partly because they are so innovative - an impact which you would be unlikely to achieve if you did the same thing again. What other models can you imagine using for Prince's future albums? Anything that gets his music to the people. We're wide open and ready for anything. It's a new music frontier out there and a very exciting one!

Finally, Prince's 21 London shows (not to mention the Indigo2 shows) promise to be among the most exciting live events of the summer - what surprises does Prince have in store for us? As is the nature of Prince, each night will be different, and he has many surprises in store, which will be revealed to fans as he hits the stage.

One final question - what is the greatest Prince show you have ever seen?

Every show I've ever seen him do is sensational. He lives to be on stage; he can't wait to get out there. The best show I ever saw him do was at the SuperBowl where he performed 12 minutes live. It was pouring rain and unbelievably difficult conditions. A billion people saw that show. It was so beautifully conceived and executed that I had tears in my eyes when I saw it. He knows how to touch people.

Prince plays the rest of 21 shows at The O2 Arena in London Greenwich with Wednesday as part of his Earth Tour with tickets priced £31.21 (after the title of his previous album) and each coming with a free copy of the new album Planet Earth.

Take the weather with you... please!

Crib Sheet

The recent severe flooding that has ravaged properties across the UK also hit the music industry, with premises flooded and retailers suffering a downturn in trade.

Floody hell! Quite.

So what's the damage?

In Sheffield, both HMV and Virgin Retail's outlets in the Meadowhalls Centre have been flooded, as has HMV's Rotherham branch. "A huge amount of stock, fixtures and fittings have been affected," an HMV spokesman says. A Virgin spokesman adds that Virgin hopes its Meadowhalls outlet repaired and reopened "no later than August 18".

Just three shops?

Well, no. The real damage has been in the loss of trade rather than soaked stock. HMV's branches in Cheltenham and Worcester, and Virgin's branches in Swindon and Fulham were all forced to cease trading over the weekend of July 22. Rapline Entertainment says its record shops in Evesham and Witney have suffered from customers being physically unable to reach the premises. Guy Davies, owner of Temple Records in Hereford, adds, "With everywhere under water, we haven't been able to get stock in. It's been a real nightmare for retailers, and I think we're still feeling it now."

Has this affected any festivals? Should I retrieve my Glasto scuba gear from the loft...?

It certainly has - most notably with the forced postponement of the Truck and Flann Festivals, taking place in Stevenston, Oxfordshire, and Swansea Bay respectively. Organisers at the Truck festival, who were forced to postpone the event just hours before the first bands were set to take to the stage a fortnight ago, have been urging ticket-holders to attend the rescheduled festival dates, since an influx of refunds could bankrupt the event.

Have any venues been affected?

The Mill Arts Centre in Barbury, North Devonshire, has been flooded. The venue, which was due to host Fairport Convention on August 5, 6 and 7, will be closed for at least three months after suffering major damage.

At least the record labels survived unscathed...

Not quite. EMI's Brook Green office was also flooded for a couple of days.

Blimey. Looks like they need Terra Firma now more than ever... That's an old joke.

Classified

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The latest jobs are also available online every Monday at www.musicweek.com
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 Salary: £45K
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 Enthusiastic Sales Ledger/ Credit Controller required to join Lark Music Company in West London. Substantial amount of experience required. The successful candidate will be responsible for all aspects of general business affairs. The ideal candidate will be able to take a proactive role and should be of strong character with a real spirit to add value to a thriving and dynamic team.
 Location: Central London
 Salary: £20K
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 Salary: £0K
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 An international player in the entertainment market are looking to expand their team. You will be a Qualified Accountant (Practising CMAA with first class budgeting, forecasting and analytical skills. You must have the ability to challenge the status quo and have the confidence to present to the board on a monthly basis.
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Club Charts 04.08.07

The Upfront Club Top 40

Position	Artist	Label
1	AXWELL FEAT. MAX C FOUND U	Virgin
2	WAWA VS. HILARY STRANER	Virgin
3	WHELAN & DI SALVA FEAT. MIKI BELLE SUNSET TO SUNRISE	Virgin
4	OUT OF OFFICE HANDS UP	Virgin
5	THE WIDEBROS FEAT. CLARE EVERS BOMB THE SECRET	Virgin
6	SHAYD TOW GUNS AGAIN MONDAY	Virgin
7	FRECKLES THE CREEPS (GET ON THE DANCERLOOR)	Virgin
8	BOOTY LUV DON'T MESS WITH MY MAN	Virgin
9	FNK MAARAUERS ROCK MY BODY	Virgin
10	MICHAEL MIND/MANFRED MANN'S EARTH BAND BLENDED	Virgin
11	ARMAND VAN HELDEN I WANT YOUR SOUL	Virgin
12	DAVE SPON FEAT. LISA MARIA BAD GIRL (AT NIGHT)	Virgin
13	EIGHTEEN/STEPHANIE MILLS LOVE ROLLIN' A RISH ON ME	Virgin
14	DJ JERENSKI BACK ONCE AGAIN	Virgin
15	ADUULUNG PRESSURE SUIT	Virgin
16	RIHANNA SHUT UP AND DRIVE	Virgin
17	DAVID GUETTA LOVE IS GONE	Virgin
18	MARIE CATTERY	Virgin
19	4TH CHILD NOW I FOUND YOU	Virgin
20	GROOVE AMANDA SONG I MOUNTA	Virgin
21	BEYONCE GREEN LIGHT	Mercury
22	BIG WOMAN MORNING LIGHT	Mercury
23	PAUL VAN DYK FEAT. JESSICA SUTTA WHITE LIES	Mercury
24	SUPHA-ANA TIME IN MOTION	Mercury
25	OPERATION PLEASE JUST A SONG ABOUT PING PONG	Mercury
26	CHARLEEN DANCE MR DJ	Mercury
27	MR. HUDSON & THE LIBRARY PICTURE OF YOU	Mercury
28	GMY I BELIEVE	Mercury
29	EARTH WIND & FIRE VS. BIMBO JONES BOOGIE WONDERLAND	Mercury
30	TIES TO FEAT. B.I. BREAK MY FALL	Mercury
31	YVES LAROCK RISE UP	Mercury
32	MARK RONSON FEAT. LIV ALLEN OH MY GOD	Mercury
33	SOUNDBLITZ/CHRYNE COATES (MAYBE YOU'LL GET LUCKY)	Mercury
34	M&C FEAT. REBECCA RUDU MAGIC TOUCH	Mercury
35	EYEN & CHOPSTICK MAKE MY DAY (HAWAIIAN)	Mercury
36	ROBBY WITH EVERY HEARTBEAT	Mercury
37	MISS PLATINUM MERCEDES BENZ	Mercury
38	MICKY MOBILE VS. JESSY SHOW ME HEAVEN	Mercury
39	JACKOFF/LEE MAKING ME MONEY	Mercury
40	AMT WHITEHOUSE TEARS DRY ON THEIR OWN	Mercury

Axwell hits the top spot

by Alan Jones

Radio One's Zane Lowe recently adjudged Axwell's I Found U as 'the hottest record in the world'. That's a tough title to live up to for the Swedish DJ/producer and a difficult one to prove, but on the evidence of DJ chart returns this week, I Found U is, at the very least, the hottest record in UK clubs.

Climbing 3-1 upfront and 6-2 Commercial Pop, I Found U debuted at the Miami Winter Music Conference and has been building ever since. It is already on the Radio One A-list and looks like becoming a major hit – it will certainly beat the number 70 peak of Axwell's last single, Watch The Sunrise, and probably his 2005 number 10 hit, The Vibe (I'll The Morning Comes).

I Found U is a rush-mash of styles and has been supported by an impressive and large selection of Axwell's peers, including Stonebridge, The Hoxton Whores, Pete Tong, Bob Sinclar, The Shapesifters, Herd & Fitz, M&S, Michael Elvén, David Guetta, Erick Morillo, Afro, Scott Mills and Soul Aveneger, the latter act providing mixes of the song alongside Axwell's own and those of TV Rock.

Meanwhile, the Freemasons, who have also provided support for Axwell's track, nevertheless jump to number one on the Commercial Pop chart ahead of him with their own stunning new mix of Beyoncé's Green Light. A real return to form for Beyoncé, Green Light nevertheless had to fight all the way to earn its position at the top of the chart, finally beating off the challenge of I Found U by a wider, thin 0.42% majority.

Green Light also continues to improve on the Urban Chart, where it has thus far progressed 12-5-4-3 but it is still some way behind Ene's Tambourine, which climbs 3-2, and Timbaland's The Way I Are. On its second week at number one, Timbaland's track currently holds a 38.2% lead over Tambourine, it looks set to stay at the summit for some time – though it will be hard pressed to match the record of Timbaland's last single, Give It to Me, which spent 10 weeks at number one between March and May.



Freemason: Taking Beyoncé to top of the Pop

TOP 10 UPFRONT CLUB BREAKERS

Artist	Label
1 GLENN HARRIS HIGHER THAN WATER	Mercury
2 LIZZY CLARK LOVE ON THE WAVE	Mercury
3 MARISA RENEGADO SOLARTE	Mercury
4 SCARLETT SPINALL OF THE NIGHT	Virgin
5 THE BURNING STARBURST CLUB SHOW IN THE	Virgin

THE PLAYLIST

COMMERCIAL POP TOP 30

Label	Artist	Label
1	THE FREEMASONS	Mercury
2	BEYONCÉ	Mercury
3	AMT WHITEHOUSE	Mercury
4	THE WAY I ARE	Mercury

Rank	Artist	Album	Label
1	THE VINE	THE VINE	Interscope
2	THE VINE	THE VINE	Interscope
3	THE VINE	THE VINE	Interscope
4	THE VINE	THE VINE	Interscope
5	THE VINE	THE VINE	Interscope
6	THE VINE	THE VINE	Interscope
7	THE VINE	THE VINE	Interscope
8	THE VINE	THE VINE	Interscope
9	THE VINE	THE VINE	Interscope
10	THE VINE	THE VINE	Interscope

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album	Label
1	ROBIN WILLIAMS WITH KEVIN KEADY/SAT	ROBIN WILLIAMS WITH KEVIN KEADY/SAT	Mercury
2	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
3	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
4	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
5	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
6	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
7	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
8	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
9	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
10	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy

These charts are also available online at musicweek.com

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

COOL CUTS CHART

Rank	Artist	Album	Label
1	CHEMICAL BROTHERS STAYIN' ALONE	STAYIN' ALONE	Virgin
2	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
3	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
4	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
5	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
6	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
7	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
8	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
9	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
10	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy

URBAN TOP 30

Rank	Artist	Album	Label
1	THE VINE	THE VINE	Interscope
2	THE VINE	THE VINE	Interscope
3	THE VINE	THE VINE	Interscope
4	THE VINE	THE VINE	Interscope
5	THE VINE	THE VINE	Interscope
6	THE VINE	THE VINE	Interscope
7	THE VINE	THE VINE	Interscope
8	THE VINE	THE VINE	Interscope
9	THE VINE	THE VINE	Interscope
10	THE VINE	THE VINE	Interscope

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Rank	Artist	Album	Label
1	MICHAEL JACKSON	HIStory	A&M
2	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
3	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
4	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
5	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
6	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
7	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
8	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
9	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy
10	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	Bad Boy

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Week 30

Upfront p18 TV & radio airplay p21 New releases p24 Singles & albums p26

FAST CHART

SINGLES

NUMBER ONE

TIMBALAND FEAT. KERI HILSON & DQ: The Way I Are (Interscope)
The physical release of *The Way I Are* helps Timbaland's latest to increase sales by 66.8% week-on-week to 33,578, beating the 27,971 copies professor *Give It To Me* sold when it was number one 14 weeks ago. The latter track's 17-week chart residency has thus far generated sales of 203,820 – the year's 11th biggest tally.

ARTIST ALBUMS

NUMBER ONE

PAUL POTTS ONE CHANCE (Syco)
It is the second week at number one for *One Chance*, which sold well over four times as many copies overall as any other artist album last week, although it ranks only seventh on the downloads chart.

COMPILATIONS

NUMBER ONE

NOW! 67 (EMI/Virgin/UMTV)
With a slew of current chart-toppers on its playlist, *Now! 67* debuts emphatically at number one on sales of 226,630.

RADIO AIRPLAY

NUMBER ONE

MIKA BIG GIRL (YOU ARE BEAUTIFUL) (Casablanca/Island)
Seventeen tracks were aired more frequently last week than *Big Girl*, but it is audiences rather than plays that count, and as Mika's third straight airplay number one is the only track to secure an audience of more than 40m last week, it thus remains at the apex.

THE SCHEDULE

ALBUMS

THIS WEEK

Korn Untitled (Virgin); Newton Faulkner Handbuilt By Robots (RCA); Amy Macdonald This Is The Life (Mercury); Pretty Ricky Late Night Special (Atlantic); Good Books Control (Columbia); Garbage Absolute Garbage (Warner Bros); Ocean Colour Scene The Collection (Mercury)
AUGUST 6
Dragonette Galore (Mercury); Voice Of The Seven Woods Voice Of The Seven Woods (Twisted Nerve)
AUGUST 13
Prinzdom Dance School Prinzdom Dance School (DFA); Architecture In Helsinki Places Like These (Co-Op)
AUGUST 20
Mario Go (RCA); MIA Kala (Oki); Tuning God Arrives (Full Time Hobby); Eamon Love And Pain (RCA); David Guetta Pop

The Market

Now! boosts compilation chart

by Alan Jones

While the singles chart title changes hands again after a 10-week freeze, the artist album chart has its first repeat champion for eight weeks as Paul Potts completes an easy second week at number one with his debut album *One Chance*. Ineligible for the classical chart, as too many of its tracks are not classical repertoire, it is the first classical crossover set to be number one for two weeks in a row since the London Stage Cast version of Andrew Lloyd Webber's *Phantom Of The Opera* in 1987.

While Potts' sales of 75,494 were more than three times as many as artist chart runner-up Timbaland's 22,136, they were only a third of the 226,630 sales logged by *Now! 67* as it debuted atop the compilation's chart. *Now! 67*'s release sparked a 93% expansion in the compilation market to 707,671, helping overall album sales to improve 7.9% to 2,317,896. Its sales were the second highest in a week by any album this year, trailing predecessor *Now! 66*'s introductory tally of 288,579 16 weeks ago. *Now! 67*'s start is also significantly down on the 278,795 copies its 2006 equivalent *Now! 64* sold on its debut a year ago this week.



Paul Potts: second week at number one in the albums chart

Meanwhile, singles sales improved 5% to 1,838,656, with a very close battle for pole position resulting in victory for Timbaland's *The Way I Are*, with sales of 33,578 – just 16 more than *Kate Nash's Foundations*.

Nash has now been number two four times in five weeks with *Foundations*, which enjoyed a 52.5% expansion in sales last week, and scored the second highest tally for a number two this year, trailing only the 40,471 copies Avril Lavigne's *Griffin* sold when runner-up 15 weeks ago.

Finally, *Green Day's* energetic re-working of *The Simpsons'* theme tune features, along with cartoons of the band itself, in the yellow family's first film, *The*

Simpsons Movie, and provides the band with its 20th hit, debuting at number 19 on sales of 5,362 downloads. Even with a five-second vocal stanza from the original TV theme bolted to the start, it runs a mere 31 seconds, and thus becomes the second shortest hit single to date, although it is fully six seconds longer than the lead track from Nublexz DJ's *Rat Nation: Bootleg Edition Mix*, which ran for 75 seconds and reached number 33 in 2003. It also included full length versions of all six tracks in the medley, among them *The Curse Of Voodoo Ray* by The Edison Factor, *Slave To The Rhythm* by PPK and *Sunshine In A Rainy Day* by Ed Real & Mark Richardson.

KEY INDICATORS

SINGLES

Sales versus last week: +2.7%
Year to date versus last year: +8.3%

MARKET SHARES

Universal	52.3%
Sony BMG	28.3%
Warner	7.8%
EMI	2.3%
Other	9.3%

ARTIST ALBUMS

Sales versus last week: -4.4%
Year to date versus last year: -16.7%

MARKET SHARES

Sony BMG	39.1%
Universal	36.0%
Warner	13.2%
EMI	6.3%
Other	5.4%

COMPILATIONS

Sales versus last week: +52.7%
Year to date versus last year: +12.2%

MARKET SHARES

Universal	44.9%
EMI	34.9%
Ministry Of Sound	10.4%
Sony BMG	4.2%
Other	5.6%

RADIO AIRPLAY

MARKET SHARES

Universal	38.0%
Sony BMG	29.5%
Warner	7.7%
EMI	6.7%
Other	18.1%

CHART SHARE

Origin of singles sales (Top 75):
UK: 49.3% US: 45.3% Other: 5.4%
Origin of albums sales (Top 75):
UK: 54.7% US: 38.7% Other: 6.6%

For fuller listings, see musicweek.com

NEW ADDITION



Joni Mitchell releases a new album on September 24 via Starbucks' Hear Music label. Shine follows Paul McCartney's *Memory Almost Full* as the label's second album and one of three new projects to be launched by Mitchell this year. Two of the tracks have already featured in her recent ballet *The Fiddle And The Drum*. Universal will release the set in the UK.

SINGLES

THIS WEEK

The Fray Look After You (RCA); Amerie Gotta Love (RCA); Beyonce Green Light (Columbia); Akon Mama Africa (Island); Prince Chelsea Rogers (Dolby); Paul Weller/Graham Coxon This Old Town (Parlophone)
AUGUST 6
Sophie Ellis-Bextor Today The Suits On Us (Fascination); Arcade Fire No Cars Go (Mercury); Ross Coppelmann Found You (RCA); Richard Hawley Tonight The Streets Are Ours (Mute)
AUGUST 13
Sublime Hurricane (Parlophone); Hard-Fi Athlete Knights (Atlantic); R Kelly Rise Up (RCA); Calvin Harris Merrymaking At My Place (Atlantic); Kanye West Stronger (Def Jam); Eamon How Good You (Brillig Hi Home); (RCA); David Guetta Love Is Gone (Charmis)

AUGUST 20

Kaiser Chiefs Angry Mob (B-Unique); Eve Tambourine (Polydor); Gossip Jealous Girls (Backyard); Natalie Imbruglia Glorious (RCA); Linkin Park Bleed It Out (Warner Brothers); Maximo Park Girls Who Play Guitars (Capitol); P Diddy & Mario Winans Through The Pain (Atlantic)
AUGUST 27
50 Cent Ayo Technology (Interscope); James Blunt 73 (Atlantic); Holographic Baby It's Fast (RCA); Maroon 5 Wake Up Call (Polydor); Proclaimers Live With You (Universal); KT Tunstall Hold On (Reeltime)
SEPTEMBER 3
Shayne Ward If That's OK With You (RCA); Editors An End Has A Start (Columbia); Rihanna Shut Up And Drive (Mercury); Girls Aloud Sexy! No No No (Polydor)

04.08.07

Dusting off the Old T-Shirts

The Plot

Angel Music Group expects big things from US act after their homeland success.

PLAIN WHITE'S EVERY SECOND COUNTS (ANGEL)

Angel Music Group is to reissue Plain White T's major label debut almost a year since its first release, aiming to elevate the US five-piece from underground favourites to mainstream staples. Entitled *Every Second Counts*, the album was released to little fanfare in November 2006 and had, to date, sold just shy of 5,000 copies in the UK. Despite tours with HelloGoodbye and strong word-of-mouth support via the blogging community, the album has remained largely off the radar of the mainstream media.

Angel is hoping to turn that around with the release of first single *Hey There Delilah* on September 3, followed by the reissued album one week later. Stateside, just get your knuckled Rihanna feat. Jay-Z's *Umbrella*

from its long-held perch atop the *Billboard* Hot 100 last week and it is already off to a strong start in the UK, with early support from Virgin Radio and Radio One, where it was C-listed last week.

"This is one of those phenomenon records that don't come along too often. The connection with listeners is amazing," says Angel Music Group director Mark Poston, citing the song's multi-format radio appeal in the US. The song is currently Top 10 at AAA, Modern Rock, Top 40 and Hot AC formats and plays of the track on the band's MySpace profile are nearing 10m.

"This is a song from a band who are well known and respected with emo kids, so for us the challenge is talking to that new audience without wiping out the credibility the band have," Poston adds.

The campaign will be focused around the band's appearances at the Carling Weekend festivals at Reading/Leeds next month and Angel is leading an upfront digital push, with ringtones due to be released on August 20, while a national poster campaign will coincide with live dates.

A UK website has also been launched where fans can



download mobile greetings from the band to their own handsets. A full UK tour will follow their festival appearances, concluding at Kings College in London on September 7.

"We think this band have the breakthrough success potential on scale of *The Fray*," says Poston. "It's clearly a record that is going to resonate with a broad audience."

CAMPAIGN SUMMARY

NATIONAL RADIO: Woolite and Leighton Woods, *Happy Like The Wind*
REGIONAL RADIO: Jason Bally and Martin Finn, Virgin
NATIONAL PRESS: Lee Hayes/Andy Saunders, *Velocity PR*
REGIONAL PRESS: Gordon Duncan, APB National TV, Laura Orlina, *freelance*
ONLINE PR: Don Jenkins, *Hyperlocal*
AGENT: Maria Home, *Xray Tearing*
LABEL MANAGER: Nicola Tibbitt, Angel Music Group
MARKETING: Mark Poston, Angel Music Group
NEW MEDIA: Mike Dowson and Kat Fell, Angel Music Group
MOBILE: Rob Madell, Angel Music Group
INTERNATIONAL: Nicole Banks, Angel Music Group

TASTEMAKERS TIPS

Manu Chao La Radiolina (Because Music)

NIGEL WILLIAMSON, LUNIC

"Chao's 1998 solo debut *Clandestino* sold 4m copies around the world, but precious few of those were in the UK. His first full studio album in six years should finally change all that. *La Radiolina* effervesces with all the joy and exuberance, the Latin vibes and the global beats that made *Clandestino* so wonderful – but with a fiesta of added guitars, so it's not so much a world music album as a global rock mission statement."

Crystal Castles

Crimewave (Trouble)

TIM CHESTER, NME

"Finally! I've been waiting over a year for more from Canada's

electro pair. Their *Alice Practise EP* last summer was a bolt from the blue; a weird combination of beeps, bips, squeals and squeals (from a keyboard with an Atari 5200 soundtrack stuffed inside) and genuinely emotive screeching vocals. Since then, they've been nothing but a series of rumours (they're on the run from Canadian police, they were a glam rock band for 10 years) and unbelievably inventive remixes. *Crimewave 1* is actually a cover of a track by hardcore band Health, offers more retro digital goodness, and might just replace *Ali War* as my phone ringtone."

Alaka Electro Livin' (Illa State)

SUNIL CHAUHAN, ECHOES

"The title might conjure up images of Afrika Bambaata or Cybotron, but

THE INSIDER

Virgin Retail



Virgin Retail is looking to give a lift to its online offering with the relaunch of *virginmegastores.co.uk*, creating a destination site for its customer base and driving online sales activity.

Based on a completely new platform, the overhauled site will be a priority for the retailer, reflecting its desire for online to take on a bigger role in the overall marketing mix.

"We have been planning the new website for about nine months now," says marketing and e-commerce director Steve Kincaid. "We had a platform that was adequate, but not up there with other entertainment stores –

it was quite functional. We wanted something that was in line with the brand and that moved with the times."

One of the most intriguing aspects of the site is its ability to feature user-generated content. Customers will be encouraged to submit personal reviews on music, films and games to support the label and studio synopses already online. Reviews will also be supported by store staff recommendations, replicating the expert advice offered to customers in-store.

"It's about giving people a kind of interactivity, helping them to select products," says Kincaid. "Peer reviews have more credibility, people are cynical about label hype. People are keen

Happy cycling with Rabbit, Fox, Tiger, Bear and Bat (For Lashes)

Promo focus

Douglas Wilson's promo for *Bat For Lashes* is surely single What's A Girl To Do! While latest single Natasha Khan's image as a curious creature.

Based on a brief written by Khan herself, the video opens with the singer cycling down a dark, tree-lined road towards the camera. At the chorus, four other cyclists emerge from behind her: BMX riders wearing scary cartoonish animal masks spread out in formation, clapping along, jumping and spinning their bikes to the Phil Spector-style rhythms. The spookiness just gets more playful from then on.

Khan has cited ET and Donnie Darko as two of her favourite films, and it is easy to see how Wilson seized these reference points to create an eerie and childlike promo blended with fantastic imagery and dreamlike fluidity. "She is really into that scene in *ET* when they're cycling over the forest. It's really beautiful. We were sort of ripping that off," says Wilson.

Unfortunately, a couple of animals were injured in the making



of the video – "bear" got a big graze on his chin and a sore foot, while Wilson confessed he found "rabbit" sitting on the roadside at one point, with his mask in his hands and a missing ear. A sad sight indeed.

The appearance and disappearance of the riders behind Natasha Khan was cleaned up in post-production – a process made somewhat easier by the dark background. And it is that darkness that arguably makes this video stand out among Wilson's portfolio of outstanding work: this is a

definite move away from his outwardly humorous promos for the likes of *The Streets*, Will Young, Jarvis and others.

"I'm quite happy that it feels so different to all the other stuff I've done," says Wilson. "I like to think there are still elements of humour in it, though. It makes me laugh sometimes when I watch it because I like the way it doesn't make any sense."

This is an extract from an article in the current edition of *Promo magazine* www.promomagazine.co.uk

RADIO PLAYLISTS

RADIO 1

AMERICA Gotta Work, Any Winhouse Tears Dry On Their Own, Arctic Monkeys, Fluorescent Adolescent, Avril Lavigne, When You're Gone, I Found You, Beyoncé Green Light, David Guetta feat. Chris Willis Love Is Gone, Fall Out Boy, The Take Over, The Eraser, Over, Groove Armada, Sung & Miley, Matt F. Suburban Knight, Jason Timberlake, Loveland, Kanye West, Stromae, Okavios It's Hot Over, Yeti, Mark Ronson feat. Lily Allen Oh My God, My Chemical Romance, Teenagers, The Killers, For Reasons Unknown, I Every Heartbeat, The Pigeons Detectives Take Her Back, Timbaland feat. Keri Hilson & D.O.E. The Way I Are

ALBA Momo Africa, Abilene Hurricane, Dizzle Razzoli DJ, Skool, Funeral For A Friend Walk Away, Goo Goo Dolls, Goo Goo Dolls, Kissin' That Ass, The Army Mobs, Kate Nash Found, Illegals, KT Tunstall, Red Hot, Linkin Park Blood In Out;

Maroon 5 Wake Up Call, Maximo Park Girls Who Play Guitars, Moka Big Girl (You Are Beautiful), Helly Fortado, In Gully's Paradise, Newtun Faulkner, Dream Child, M. Ship Boyz, Party Like A Rockstar, Yes, Lonestar, Live On
CLIST Calvin Harris, Mergenzking At My Place, Eve Taborshire, Ezyer & Christoph feat. Zor, Make My Day, Freaks The Creeps, Plain White T's Hey There Delilah, Bessie Coleman, M. Sunshine, Rihanna Shut Up And Drive, Sean Kingston Beautiful Girls, The Coral Who's Gonna Fight Me Out, First 23K, Frankie Big Girls She's So Lovely, The Cubs, Miley Cyrus
U-UPFRONT LIST Amuroy Van Helden I Want Your Soul, Gosad (feat. James Scott) & The Boom Boom, I'll See You Face Again, Scouting For Girls She's So Lovely, The Cubs, Miley Cyrus

RADIO 2

AMERICA Gotta Work, Any Winhouse Tears Dry On Their Own, Arctic Monkeys, Fluorescent Adolescent, Avil Lavigne, When You're Gone, I Found You, Beyoncé Green Light, David Guetta feat. Chris Willis Love Is Gone, Fall Out Boy, The Take Over, The Eraser, Over, Groove Armada, Sung & Miley, Matt F. Suburban Knight, Jason Timberlake, Loveland, Kanye West, Stromae, Okavios It's Hot Over, Yeti, Mark Ronson feat. Lily Allen Oh My God, My Chemical Romance, Teenagers, The Killers, For Reasons Unknown, I Every Heartbeat, The Pigeons Detectives Take Her Back, Timbaland feat. Keri Hilson & D.O.E. The Way I Are



Singles

Animal Collective
Peacetime (Domino RUG262T / D)
Animal Collective may have updated its to the relatively larger platform at Domino, but they haven't let that dilute their hysterical pop appeal. Peacetime, a taster from forthcoming album Strawberry Jam, features what appears to be a combination of synths, running water, random sound effects and even steel drums but packs a major pop punch nonetheless. Brilliant stuff, as ever.

Athlete
Hurricane (Parlophone)
Anyone doubting the relevance of this band need only have attended one of their three sold out concert nights at Koko in London earlier this month. This is a group just hitting their stride. First single from their new studio set, Hurricane, lacks the wilting, emotiveness of hits such as Wires; it is instead an upbeat song with healthy radio appeal. Played at Radio One, Radio 2 and Capital.

Crystall Castles Vs Health
Crinewave (Merck Records DUE001)
Crinewave – a remake of a track by LA hardcore band Health – is not your typical Castles number, taking a very laidback, slightly skewed approach to smooth electro-pop. Nevertheless, the song is pleasantly summery and has already won support from Radio One's Zane Lowe. B-side XXXXXX is the frantic electronica quota considerably.

Eamon
(How Could You) Bring Him Home (Jive B9886026/640)
This hugely catchy passionately performed RnB scorchier is Eamon's first single since the globe-straddling F*ck It hit the top spot around the world. Taken from his forthcoming second album Love + Pain (August 20), it has already clocked up over 1m plays on his website and, if radio follows suit, he could be celebrating another chart-topper.

Euros Childs
Horse Riding (Wichita WEBB1463CDP)

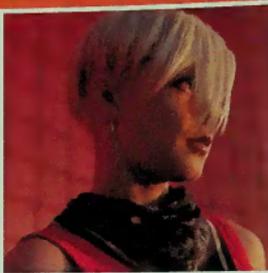
SINGLE OF THE WEEK

Hard Fi
Suburban Knights

Necessary/Atlantic LCO01557
Played at Radio One, Radio 2, Capital and Yfm, Hard Fi's new single is the anthemic return that this band needed to deliver. Kicking straight into a pulsating groove that continues throughout the song, Suburban Knights' calling card is the anthemic chorus chant which is sure to have fans crying from the rafters when they hit the stadiums later this year and when their album – Once Upon A Time In The West – hits the shelves next month.

ALSO OUT
THIS WEEK
SINGLES
Shinehead: If That's OK With You (RCA); Smoove Writs: The American War (Parlophone)

ALBUMS
Moby And The Acidemic: Science Fiction (Illustrated) (Chemikal Underground); Luke Ross: The Forever House (Universal)



Records released 13.08.07

ALBUM OF THE WEEK

Robyn
Robyn

Konichiwa / A niche KORGD005
After a low key release on Robyn's own label, Konichiwa, the Scandinavian's boundary pushing collection of pop songs is set for a re-release in the UK following the conclusion of a new JV deal with Island Records here. Riding high on the multi-format radio success of current single With Every Heartbeat, the self-titled set promises to fill the void in the CD collections of all those who like pop songs with an edge. Intelligent, credible and catchy as ever.

Any Winehouse
Tears Dry On Their Own (Island 1745444)
After blistering headline appearances at both Somerset House and the ICA in London recently, anyone doubting the 24-year-old's ability to handle the trappings of her own success must be feeling rather misinformed right about now. Forget the tabloid rubbish, this is an artist at the top of her game. This new single continues the musical theme of its predecessors. And its upbeat, horn-soaked pop is currently enjoying rotation at Virgin, Capital, Radio One and Radio 2.

Albums

Architecture In Helsinki
Arch Liez This (Taipei Bird TSD004)
"Musical chameleons" is the press release, and indeed it seems that six-piece Aussies AiH have all brought something different to the party. Most noticeable is songwriter Cameron Bird's infusion of synthy beats and quirky layers of electronics courtesy of his relocation to a Puerto Rican suburb of New York. This album is not as immediate as previous effort In Case We Die, but more efficient numbers Like It Or Not and the reggae-steeped Heart It Races have stayed afloat.

Fog
Dilherx (Lex LEX049CD)
Minnesota three-piece Fog's fourth album is their first to feature a full band, with the guitar/bass/drums backing giving the outfit the sonic coherence they have often lacked. Echoes of Radiohead, Beach Boys and Wilco resonate within the grooves but, with the exception of the sprightly title track and dramatic audio close What's Up Freaks?, the album sadly fails to ignite.

Prinzhorn Dance School
Prinzhorn Dance School (DFA DFAEM12167CD)
This male-female duo are the first full non-US signing to trendy US label DFA, home to LCD Soundsystem and The Rapture. The lyrics express insights and social comment in a poetically realistic way, often via shouty

spoken word. Less is more is PDG's motto: minimal drums, picked bass and wily, mostly-absent guitar may well infiltrate a niche audience, but the only radio station warming to this is likely to be London art station Resonance FM.

Softlightes
Say No! To Being Cool, Say Yes To Being Naughty (Modular MODCD44)
This San Diego band formed from the ashes of The Incredible Moses Leroy make sunny, understated pop music with a delicate edge that ticks more of a puny with all their litan. Standout tracks The Microwave Song and the all-too-short Black Skinheads In White Pants hit home with more of an impact than the electro-pop debut single Girl Kills Bear and this album is at its best when it makes that all too rare track.

The Tacticians
Some Kind Of Urban Fulfillment (Setanta SETD0155)
Sibling songsmiths Ollie and Joe Tactician have honed a set of urban tales that reek of London's underbelly, introspective songs for a "Town Full Of Losers" as the album's closing track would have you believe. Ollie's compelling vocals push songs such as the soaring, party Girls Grow Up Pastier Than Boys up a notch, while the wry storytelling of single Hardcore Porn reveals the street-level observations of The Kinks.

Various Artists
The Very Best Of Ethiopians (Manteca MANTCD245)
At the end of the Sixties and in the early Seventies, Ethiopia was in the dying years of the imperial decline of Haile Selassie and the early years of a brutally repressive junta led by Mengistu. Within the confines of this stifling and constrictive environment there flowered some astonishing music. At times showing Fela Kuti's influences, in the big band sax flavour and other times a different take on regional music, this is a music that is accessible to all and has been championed by the likes of Robert Plant, Brian Eno and Elvis Costello. It is the fresh sound of spiritual freedom.

This week's reviews: Arto A.-Arto, Phil Brooke, Jimmy Brown, Ben Crocker, Stuart Clarke, Ed Miller, Nick Trovati and Simon Willmet

Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE
26	27	29	29	TAKE THAT SHINE	POP/ROCK	1177	0	25.53	10					
27	23	4	33	AMERIE GOTTA WORK	R&B	599	24	23.21	9					
28	18	4	2	KATE NASH FOUNDATIONS	FOLK/ROCK	1123	0	24.82	5					
29	40	2	0	AXWELL I FOUND U	POP/ROCK	305	11	24.60	30					
30	34	4	0	BEN'S BROTHER LET ME OUT	ROCK/BLUES	556	57	22.10	11					
31	41	3	0	BEYONCE GREENLIGHT	OLDFASHION	333	8	22.07	27					
32	36	2	10	MANIC STREET PREACHERS AUTUMNSONG	COLUMBIA	656	26	21.66	11					
33	16	6	0	TRAVIS SELFISH JEAN	INDIE/ROCK/BLUES	818	25	21.37	28					
34	42	5	23	KINGS OF LEON FANS	COLUMBIA	312	2	19.87	12					
35	12	2	16	NEWTON FALKNER DREAM CATCH ME	INDIE/ROCK	185	35	19.71	39					
36	20	2	0	RICHARD HAWLEY TONIGHT THE STREETS ARE OURS	MUTE	95	36	19.64	49					
37	55	1	0	ATHLETE HURRICANE	REPRO/BLUES	292	21	19.44	51					
38	45	3	39	YVES LAROCK RISE UP	DATA	483	22	19.37	16					
39	20	2	0	GOLDSPOT FRIDAY	MERCURY	57	7	18.98	13					
40	46	10	15	NATASHA BEDINGFIELD SOULMATE	PHENACENT	1122	7	18.48	12					
41	35	5	54	FALL OUT BOY THE TAKE OVER, THE BREAKS OVER	MERCURY	188	5	18.03	30					
42	41	27	0	PINK LEAVE ME ALONE (I'M LONELY)	LAROCK	894	13	12.19	9					
43	27	16	0	MUYA BUENA REAL GIRL	4TH & BROADWAY	986	22	12.17	25					
44	37	49	0	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	REPRO/ROCK	641	34	12.09	34					
45	35	8	0	DAVID GUETTA AND CHRIS WILLIS LOVE IS GONE	ARIEL	482	8	12.01	53					
46	38	26	4	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	GETTEN	1058	7	16.71	22					
47	49	1	0	HARD-FI SUBURBAN KNIGHTS	ATLANTIC	480	45	16.67	4					
48	48	28	5	KAISER CHIEFS RUBY	B. BRIDGE/POP/ROCK	705	0	15.48	4					
49	47	4	0	THE KILLERS FOR REASONS UNKNOWN	VERVOLO	187	20	15.30	1					
50	21	4	0	JOSS STONE TELL ME WHAT WE'RE GONNA DO NOW	REPUBLIC	245	36	15.21	53					

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debut album Back To Bottom. It was on schedule for a dramatic debut on the airplay chart, ranking as high as number nine in a midweek version of the list, but finally debuts at number 21, with 91 plays from 28 supporters entering its air audience of 26.1m. 36. Richard Hawley

Hawley has never eased since the top of the singles chart with his 3m selling debut album Back To Bottom. It was on schedule for a dramatic debut on the airplay chart, ranking as high as number nine in a midweek version of the list, but finally debuts at number 21, with 91 plays from 28 supporters entering its air audience of 26.1m. 36. Richard Hawley

week, who took the track 215 times. Some 15 plays from Radio Two provided 52.1% of the track's 28.77m audience, but it was primarily by word of mouth that it was played more than 1076 Juice FM.



21. James Blunt 1973 will be the first single from his All the Lost Souls. Blunt's follow-up to his 3m selling

EMAP BIG CITY

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	
2	4	2	2	ENRIGHE BLESSAS DO YOU KNOW	INTERPRETE
4	1	2	4	THE HOSIERS WORRIED ABOUT RAY	R&B
1	1	1	1	MAROON 5 MYMES ME WONDER	AMAZONIC
1	1	1	1	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	CASABLANCA/VALANO
5	1	1	1	AVIIL LAVIENE WHEN YOU'RE GONE	ARISTA
1	1	1	1	FEBIE BIZ GIRLS DON'T CRY	POP/ROCK
7	1	1	1	THE PRAY OVER MY HEAD (CABLE CAR)	EPIC
3	1	1	1	MUYA BUENA REAL GIRL	4TH & BROADWAY
9	1	1	1	PINK LEAVE ME ALONE (I'M LONELY)	LAROCK
1	1	1	1	KATE NASH FOUNDATIONS	FOLK/ROCK

XFML

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	
4	1	1	4	RELAXONS IT'S NOT OVER YET	ROCK
2	1	1	2	THE WHITE STRIPES JOY THUMP	XL
1	1	1	1	ARCTIC MONKEYS FLUORESCENT ADOLESCENT	SONY/NO
1	1	1	1	REVEREND & THE MAKERS HEAVYWEIGHT	WALL OF SOUND
5	1	1	5	THE KILLERS FOR REASONS UNKNOWN	VERVOLO
6	1	1	6	THE KILLERS ROMANCE TEENAGERS	REPRO/ROCK
9	1	1	9	KINGS OF LEON FANS	WALL OF SOUND
8	1	1	8	JACK PENATE TUN ON THE PLATFORM	NOVA
1	1	1	1	THE HOLLOWLANDS GENERATOR	THE
7	1	1	7	KATE NASH FOUNDATIONS	FOLK/ROCK

PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	
1	1	1	1	KIT TUNSTALL HOLD ON HELENLESS	REPUBLIC
2	1	1	2	KANYE WEST STRONGER (feat JAM)	ROCK
3	1	1	3	ROBYN WITH EVERY HEART BEAT KICKIN' AROUND	REPUBLIC
4	1	1	4	JAMES BLUNT 1973	ATLANTIC
5	1	1	5	NELLY FURTADO IN GODS HANDS GETTEN	GETTEN
6	1	1	6	AXWELL I FOUND U	POP/ROCK
7	1	1	7	BEN'S BROTHER LET ME OUT	ROCK/BLUES
8	1	1	8	RICHARD HAWLEY TONIGHT THE STREETS ARE OURS	MUTE
9	1	1	9	ATHLETE HURRICANE	REPRO/BLUES
10	1	1	10	GOLDSPOT FRIDAY	MERCURY
11	1	1	11	DAVID GUETTA AND CHRIS WILLIS LOVE IS GONE	ARIEL
12	1	1	12	HARD-FI SUBURBAN KNIGHTS	ATLANTIC
13	1	1	13	KAISER CHIEFS THE ANGRY MOB	B. BRIDGE/POP/ROCK
14	1	1	14	THE PIGEON DETECTIVES TAKE HER BACK (SINGLE OF THE WEEK)	1336
15	1	1	15	SEAN KINGSTON BEAUTIFUL GIRLS	RCA
16	1	1	16	GHOSTS GHOSTS	ATLANTIC
17	1	1	17	SOPHIE ELLIS BEATON TODAY THE SUNS ON US	INFORMATION
18	1	1	18	ARMAND VAN HELDEN I WANT YOUR LOVE	SONY/REPUBLIC
19	1	1	19	SCOUTING FOR GIRLS SHE'S SO LOVELY	WHITE BIRD
20	1	1	20	ROSS COPPERMAN FOLDO YOU	PHENACENT

RADIO GROWERS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	
1	1	1	1	SEAN KINGSTON BEAUTIFUL GIRLS	527
2	1	1	2	GROOVE ARMADA SONG 4 MUYTA	1394
3	1	1	3	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	905
4	1	1	4	BEN'S BROTHER LET ME OUT	556
5	1	1	5	OLY CLASS HERE'S OURS (EP)	210
6	1	1	6	IDA CORR VS FERRÉ LE GRAND LET ME THINK ABOUT IT	200
7	1	1	7	TRAVIS SELFISH JEAN	818
8	1	1	8	AMY WINDHOUSE TEARS DRY ON THEIR OWN	413
9	1	1	9	ARCTIC MONKEYS FLUORESCENT ADOLESCENT	599
10	1	1	10	HARD-FI SUBURBAN KNIGHTS	480

RADIO TWO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	GENRE	
1	1	1	1	RICHARD HAWLEY TONIGHT THE STREETS ARE OURS	MUTE
2	1	1	2	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	CASABLANCA/VALANO
3	1	1	3	AMY MACDONALD MR ROCK AND ROLL	MERCURY
4	1	1	4	GOLDSPOT FRIDAY	MERCURY
5	1	1	5	KIT TUNSTALL HOLD ON	REPUBLIC
6	1	1	6	JAMES BLUNT 1973	ATLANTIC
7	1	1	7	NELLY FURTADO IN GODS HANDS	GETTEN
8	1	1	8	AMY WINDHOUSE TEARS DRY ON THEIR OWN	ISLAND
9	1	1	9	FERRÉ LE GRAND DONT CRY	POP/ROCK
10	1	1	10	BEYONCE GREENLIGHT	REPUBLIC
11	1	1	11	JOSS STONE TELL ME WHAT WE'RE GONNA DO NOW	REPUBLIC
12	1	1	12	MANIC STREET PREACHERS AUTUMNSONG	COLUMBIA
13	1	1	13	GHOSTS GHOSTS	ATLANTIC
14	1	1	14	TRAVIS SELFISH JEAN	INDIE/ROCK/BLUES
15	1	1	15	ATHLETE HURRICANE	REPRO/BLUES
16	1	1	16	NEWTON FALKNER DREAM CATCH ME	LEVI BIRD
17	1	1	17	THE REVELATIONS BABY I WANT YOU TO KNOW	REPUBLIC
18	1	1	18	ROSS COPPERMAN FOLDO YOU	PHENACENT
19	1	1	19	RUFUS WAINWRIGHT RULES AND REGULATIONS	EPIC

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Singles

04/08/07
Top 75

The Official UKs

Rihanna's reign at number one is over, as Timbaland and Kate Nash take the top two slots. Meanwhile, there are new entries for Manic Street Preachers and Newton Faulkner

TOP 20 DOWNLOADS

Pos	Artist Title	Label
1	TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE	Interscope
2	KATE NASH FOUNDATIONS	Parlophone
3	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
4	FERGIE BIG GIRLS DON'T CRY (PERSONAL)	Interscope
5	THE HOOSIERS WORRIED ABOUT RAY	BMG
6	ENRIQUE IGLESIAS DO YOU KNOW	Interscope
7	MARK RONSON FEAT. LILY ALLEN OH MY GOD	Capitol
8	AVRIL LAVIGNE WHEN YOU'RE GONE	BMG
9	MY CHEMICAL ROMANCE TEENAGERS	Reprise
10	ARCTIC MONKEYS FLOUROSCENT ADOLESCENT	Capitol
11	GROOVE ARMADA SONG 4 MUTYA (OUT OF CONTROL)	Capitol
12	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	Columbia
13	NATASHA BEDINGFIELD SOULMATE	Atlantic
14	JUSTIN TIMBERLAKE LOSTVEDONED	Jive
15	AMY MACDONALD MR ROCK & ROLL	Virgin
16	KINGS OF LEON FANS	Mercury
17	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	XL
18	JACK PENATE TORN ON THE PLATFORM	Capitol
19	NELLY FURTADO SAY IT RIGHT	Atlantic
20	DM CLASS HEROES CUPID'S CHOKEHOLD	Capitol

TOP 20 REALTONES

Pos	Artist Title	Label
1	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
2	TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE	Interscope
3	AVRIL LAVIGNE WHEN YOU'RE GONE	BMG
4	ENRIQUE IGLESIAS DO YOU KNOW	Interscope
5	FERGIE BIG GIRLS DON'T CRY	BMG
6	JUSTIN TIMBERLAKE LOSTVEDONED	Jive
7	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	XL
8	DM CLASS HEROES CUPID'S CHOKEHOLD	Capitol
9	KELLY CRUIERS RUBY	Blonk/Universal
10	AKON DOPPE WATTER	Universal
11	CAVYIN HARRIS THE GIRLS	Capitol
12	MY CHEMICAL ROMANCE TEENAGERS	Reprise
13	SNOW PATROL CHASING CARS	Capitol
14	TIMBALAND/NELLY FURTADO/TIMBERLAKE GIVE IT TO ME	Interscope
15	NELLY FURTADO SAY IT RIGHT	Atlantic
16	PINK LEAVE ME ALONE (I'M LONELY)	Mercury
17	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	Island
18	MIKA LOVE TODAY	Island
19	THE PROCLAIMERS (I'M GONNA BE 500 MILES)	EMI
20	THE CHEMICAL BROTHERS DO IT AGAIN	Virgin

TOP 20 EUROPEAN DOWNLOADS

Pos	Artist Title	Label
1	TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE	Universal
2	RIHANNA FEAT. JAY-Z UMBRELLA	Universal
3	FERGIE BIG GIRLS DON'T CRY	Universal
4	KATE NASH FOUNDATIONS	Universal
5	ENRIQUE IGLESIAS DO YOU KNOW	Universal
6	AVRIL LAVIGNE WHEN YOU'RE GONE	Sony BMG
7	MARK RONSON FEAT. LILY ALLEN OH MY GOD	Warner
8	THE HOOSIERS WORRIED ABOUT RAY	Sony BMG
9	MARK RONSON FEAT. LILY ALLEN OH MY GOD	Warner
10	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	Universal
11	ICH + ICH (I'M YOUR SELBEN STERN)	Universal
12	MARQUESS VAYAMOS COMPANEROS	Warner
13	MY CHEMICAL ROMANCE TEENAGERS	Warner
14	JUSTIN TIMBERLAKE LOSTVEDONED	Sony BMG
15	ARCTIC MONKEYS FLOUROSCENT ADOLESCENT	Interscope
16	NELLY FURTADO SAY IT RIGHT	Sony BMG
17	BEYONCÉ AND SHAKIRA BEAUTIFUL LIAR	Sony BMG
18	THE FEAT NIKI TO SAVE A LIFE	Sony BMG
19	MIKA GRACE KELLY	Universal
20	LININ PARK WHAT FIVE COINS	Warner



1. Timbaland Timbaland co-wrote and co-produced maiden number one singles for Nelly Furtado (*Wasted*) and Justin Timberlake (*Soyuz*) last year, and the pair showed their appreciation by adding their vocals to Give It To Me, which gave Timbaland his first number one as a credited artist in April. Timbaland now returns to number one with *The Way I Are* on sales of 33,978. This time with assists from DOE and Keri Hilson. Both singles are from Timbaland's Shock Value album, which vaults to a new peak this week. *The Way I Are* is jumping 5-2 on sales of 22,136.



3.18. Rihanna The reign is over for the so-called 'summer' Rihanna's *Umbrella* retreats 13 spots this week increasing to 22,645. Rihanna thus equals but fails to beat the *ATM* female record of 21 weeks at number one set by Whitney Houston's *I Will Always Love You* in 1992/3. *Umbrella*'s retreat coincides with a 65-10 leap for follow-up *Disturbia* and *Drive*, which sold 5,526 copies last week. Rihanna's Good Girl Gone Bad album ends a six-week run of descending sales, improving by 11% to 13,597 sales, as it rebounds 11-10.

Pos	Artist Title	Label
1	TIMBALAND FEAT. DOE/KERI HILSON THE WAY I ARE	Interscope
2	KATE NASH FOUNDATIONS	Parlophone
3	RIHANNA FEAT. JAY-Z UMBRELLA	Def Jam
4	FERGIE BIG GIRLS DON'T CRY	Interscope
5	ENRIQUE IGLESIAS DO YOU KNOW?	Interscope
6	THE HOOSIERS WORRIED ABOUT RAY	BMG
7	AVRIL LAVIGNE WHEN YOU'RE GONE	BMG
8	GROOVE ARMADA SONG 4 MUTYA	Columbia
9	MIKA BIG GIRL (YOU ARE BEAUTIFUL)	Columbia
10	MANIC STREET PREACHERS AUTUMNSONG	Columbia
11	MARK RONSON FEAT. LILY ALLEN OH MY GOD	Columbia
12	MY CHEMICAL ROMANCE TEENAGERS	Reprise
13	AMY MACDONALD MR ROCK & ROLL	Virgin
14	ARCTIC MONKEYS FLOUROSCENT ADOLESCENT	Dennis
15	NATASHA BEDINGFIELD SOULMATE	Phonogram
16	NEWTON FAULKNER DREAM CATCH ME	Jolly
17	JUSTIN TIMBERLAKE LOSTVEDONED	Jive
18	RIHANNA SHUT UP AND DRIVE	Mercury
19	GREEN DAY THE SIMPSONS THEME	Reprise
20	CAST OF HIGH SCHOOL MUSICAL 2 WHAT TIME IS IT	Walt Disney
21	DM CLASS HEROES CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	Capitol
22	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	XL
23	KINGS OF LEON FANS	Columbia
24	JACK PENATE TORN ON THE PLATFORM	Capitol
25	KELLY ROWLAND FEAT. EVE LIKE THIS	Columbia
26	PLAIN WHITE TS HEY THERE DELILAH	Arista
27	R KELLY & USHER SAME GIRL	Arista
28	TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME	Interscope
29	TAKE THAT SHINE	Polygram
30	REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION OF THE WORLD	Walt Disney
31	MUTYA BUENA REAL GIRL	Capitol
32	HELLOGOODBYE (HERE IN YOUR ARMS)	Capitol
33	AMERIE GOTTA WORK	Columbia
34	CALVIN HARRIS THE GIRLS	Capitol
35	MAROON 5 MAKES ME WONDER	Capitol
36	NELLY FURTADO SAY IT RIGHT	Atlantic
37	THE ENEMY HAD ENOUGH	Warner
38	KLAXONS IT'S NOT OVER YET	BMG

Artist	Album	Label
1	THE WAY I ARE	Interscope
2	THE WAY I ARE	Interscope
3	THE WAY I ARE	Interscope
4	THE WAY I ARE	Interscope
5	THE WAY I ARE	Interscope
6	THE WAY I ARE	Interscope
7	THE WAY I ARE	Interscope
8	THE WAY I ARE	Interscope
9	THE WAY I ARE	Interscope
10	THE WAY I ARE	Interscope
11	THE WAY I ARE	Interscope
12	THE WAY I ARE	Interscope
13	THE WAY I ARE	Interscope
14	THE WAY I ARE	Interscope
15	THE WAY I ARE	Interscope
16	THE WAY I ARE	Interscope
17	THE WAY I ARE	Interscope
18	THE WAY I ARE	Interscope
19	THE WAY I ARE	Interscope
20	THE WAY I ARE	Interscope

Singles Chart

As used by Radio One
Over sampled from actual vinyl. See listing on page 38 for details on the use of samples.

NEW! **10. Manic Street Preachers**
Shooting for their fourth straight number two single, the Manic Street Preachers fall short with Autumnsong, which debuts at number 10 on sales of 92764, and is unlikely to climb higher, having been fully released physically and on download. It's the second single from the band's album *Sent Away The Tigers*, following *You Love Alone Is Not Enough* and *Help To Spark A 33.6%* increase in sales of the album to 3,289, as it moves 80-42, while increasing its 12-week sales tally to more than 100,000.



16. Newton Faulkner
His first band was a Green Day covers band but now Newton Faulkner takes on and beats his former heroes, debuting at number 16 with debut hit *Dream Catch Me* (7212) which takes notches ahead of Green Day's cover of the Simpsons' Theme. Faulkner releases his debut album *Hand Built By Robots* today (CD). It also contains his previous single *I Need Something*, which peaked at number 107 in May. *Dream Catch Me*'s high debut was helped by plays from Radio One and Radio Two last week.



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The Official UK Singles Chart is compiled on behalf of the BPI and EMI based on a sample of more than 1000 retail outlets comprising 1423 physical and 1234 download units sales.

HIT 40 UK

Pos	Artist Title	Label
1	TIMBALAND FEAT. DANIÈLE NIKLSON THE WAY I ARE	INTERSCOPE
2	KATE NASH FOUNDATIONS	Fiction
3	Rihanna FEAT. JAY-Z AMBELLA	Def Jam
4	Fergie BIG GIRLS DON'T CRY	ASAP
5	ENRIQUE IGLESIAS DO YOU KNOW	INTERSCOPE
6	THE HOOSIERS WORRIED ABOUT RAY	IGA
7	AVRIL LAVIGNE WHEN YOU'RE GONE	RCA
8	GROOVE ARMADA SONG 4 MYVA	COLUMBIA
9	KATE NASH FEAT. JAY-Z AMBELLA	CASABLANCA/ASAP
10	MANIC STREET PREACHERS AUTUMNSONG	COLUMBIA
11	MARK RONSON FEAT. LILY ALLEN ON MY MIND	COLUMBIA
12	CYN CLASH HEROES CRYING CHEERLEAD	Decca/Parlophone/EMI
13	NATASHA BEMINGFIELD SOLICITAE	PHONOGRAM
14	MIKEY PEARFORD SAY IT RIGHT	Capitol
15	ARCTIC MONKEYS FLOURESCENT ADOLESCENT	Decca/Roadrunner
16	MARK RONSON FEAT. LILY ALLEN ON MY MIND	AMERICA
17	AMY MACDONALD MR. ROCK AND ROLL	Vertigo
18	JUSTIN TIMBERLAKE LOVESTINK	Jive
19	TAKE THAT SHINE	Mersey
20	MY CHEMICAL ROMANCE TEENAGERS	REPRISE
21	METVY BUBA REAL DIZ	EMI/SONY
22	ENRIQUE IGLESIAS FEAT. AKON THE SWEET ESCAPE	INTERSCOPE
23	NEWTON FAULKNER DREAM CATCH ME	Toyah
24	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Columbia
25	PINK LEAVE ME ALONE (EM DOWDY)	Liberty
26	Rihanna SHUT UP AND DRIVE	Def Jam
27	MIKA GRACE KELLY	COLUMBIA/EMI
28	JACK PENATE TORN ON THE PLATFORM	ALPINE/SONY
29	SNOW PATROL CHASING CARS	Fiction
30	AMERIE GOTTA WORK	RCA
31	THE FRAY HOW TO SAVE A LIFE	Capitol
32	THE FRAY CASH MY HEAD (CABLE CAR)	Capitol
33	YVES LAROCK RISE UP	Def Jam
34	KELLY CLARKSON NEVER AGAIN	Columbia
35	TIMBALAND/FURTY/DJ TIMBERLAKE GIVE IT TO ME	INTERSCOPE
36	SHAKIRA CHIEFS RUBY	Q-Beats/Interscope
37	TRAVIS SELFISH JEAN	Indieprodigy
38	PLAIN WHITE T'S THEY THERE DELILAH	Angel
39	HELLOGOODBYE HERE (IN YOUR ARMS)	Dine-Tone
40	KINGS OF LEON FANS	Mersey/Decca

TOP 30 PHYSICAL SINGLES

Pos	Artist Title	Label
1	TIMBALAND FEAT. DANIÈLE NIKLSON THE WAY I ARE	INTERSCOPE
2	MANIC STREET PREACHERS AUTUMNSONG	COLUMBIA
3	Rihanna FEAT. JAY-Z AMBELLA	DEF JAM
4	Fergie BIG GIRLS DON'T CRY	ASAP
5	KATE NASH FOUNDATIONS	FICTON
6	ENRIQUE IGLESIAS DO YOU KNOW	INTERSCOPE
7	AVRIL LAVIGNE WHEN YOU'RE GONE	RCA
8	GROOVE ARMADA SONG 4 MYVA	COLUMBIA
9	KATE NASH FEAT. JAY-Z AMBELLA	CASABLANCA/ASAP
9	COST OF HIGH SCHOOL MUSICAL 2 WHAT THE IS IT	WALT DISNEY
11	AMY MACDONALD MR. ROCK & ROLL	VERTIGO
12	BUFFY CYLRO FOLDING STARS	FRANCO
13	ARCTIC MONKEYS FLOURESCENT ADOLESCENT	DECCA/ROADRUNNER
13	NATASHA BEMINGFIELD SOLICITAE	PHONOGRAM
15	FUNERAL FOR A FRIEND WALK AWAY	ATLANTIC
16	MY CHEMICAL ROMANCE TEENAGERS	REPRISE
17	LEE MEAD ANY DREAM WILL DO	RADIOMATOR/IGA
18	THE HOOSIERS WORRIED ABOUT RAY	RCA
19	MARK RONSON FEAT. LILY ALLEN ON MY MIND	COLUMBIA
20	KELLY CLARKSON NEVER AGAIN	COLUMBIA
21	SHIRLEY BASSEY GET THE PARTY STARTED	COCK SHOT & SWEETS
22	ROBIN THIRKES LOST WITHOUT U	INTERSCOPE
23	BUFFY CYLRO FOLDING STARS	BHM/FRANCO
24	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	COLUMBIA
25	NEWTON FAULKNER DREAM CATCH ME	TOYAH
26	ROBIN EVOLUTION	VERIGNA
26	HELLOGOODBYE HERE (IN YOUR ARMS)	DECCA/TONE
29	SUNFREAKZ FEAT. ANDREA BRITTON COUNTING DOWN THE DAYS	PHILIPINA
29	DEACONETTE TAKE IT LIKE A MAN	MAGNETIC
30	BOBBY VALENTINO FEAT. TIMBALAND ANONYMOUS	DEF JAM

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NEW! **39. YVES LAROCK RISE UP**
One of the most successful singles of the year, *Rise Up* has spent 10 weeks at the top of the chart and is still going strong. It's the lead single from Larock's debut album *Yves Larock* (2007) (Def Jam).

40. FUNERAL FOR A FRIEND WALK AWAY
The lead single from the album *Funeral For A Friend* (Atlantic, 07150693) (811).

41. GWEN STEFANI FEAT. AKON THE SWEET ESCAPE
Interscope (07149512)

42. NINE BLACK ALPS BURN FASTER
New! (EMI, New York) (811)

43. SUPER MALL FEAT. LUCIANA BIGGER THAN BIG
Capitol (EMI, New York) (811)

44. THE CHEMICAL BROTHERS DO IT AGAIN
Capitol (EMI, New York) (811)

45. ROBIN THIRKES LOST WITHOUT U
Phonogram (EMI, New York) (811)

46. THE FRAY HOW TO SAVE A LIFE
Capitol (EMI, New York) (811)

47. SHIRLEY BASSEY GET THE PARTY STARTED
Cock Shot & Sweets (EMI, New York) (811)

48. FERGIE GLAMOROUS
Capitol (EMI, New York) (811)

49. LINKIN PARK WHAT I'VE DONE
Warner Bros. (EMI, New York) (811)

50. MIKA GRACE KELLY
Capitol (EMI, New York) (811)

51. MIKA LOVE TODAY
Capitol (EMI, New York) (811)

52. BIFFY CLYRO FOLDING STARS
Capitol (EMI, New York) (811)

53. CHRISTINA AGUILERA CANDYMAN
Capitol (EMI, New York) (811)

54. FALL OUT BOY THE TAKE OVER THE BREAKS OVER
Capitol (EMI, New York) (811)

55. AVRIL LAVIGNE GIRLFRIEND
Capitol (EMI, New York) (811)

56. SNOW PATROL CHASING CARS
Capitol (EMI, New York) (811)

57. ARMAND VAN HELDEN NYC BEAT
Capitol (EMI, New York) (811)

58. KAISER CHIEFS RUBY
Capitol (EMI, New York) (811)

59. THE FRAY HOW MY HEAD (CABLE CAR)
Capitol (EMI, New York) (811)

60. AKON DON'T MATTER
Capitol (EMI, New York) (811)

61. KELLY CLARKSON NEVER AGAIN
Capitol (EMI, New York) (811)

62. MARK RONSON FEAT. DANIEL MERRITWEATHER STOP ME
Capitol (EMI, New York) (811)

63. SUNFREAKZ FEAT. ANDREA BRITTON COUNTING DOWN THE DAYS
Capitol (EMI, New York) (811)

64. BOBBY VALENTINO FEAT. TIMBALAND ANONYMOUS
Capitol (EMI, New York) (811)

65. LEE MEAD ANY DREAM WILL DO
Capitol (EMI, New York) (811)

66. GWEN STEFANI 4 IN THE MORNING
Capitol (EMI, New York) (811)

67. MY CHEMICAL ROMANCE TEARS DRY ON THEIR OWN
Capitol (EMI, New York) (811)

68. THE HOLLOWAYS GENERATOR
Capitol (EMI, New York) (811)

69. ALEX GAUDIO FEAT. CRYSTAL WATERS DESTINATION CALABRIA
Capitol (EMI, New York) (811)

70. EDITORS SMOKERS OUTSIDE THE HOSPITAL DOORS
Capitol (EMI, New York) (811)

71. TAKE THAT PATIENCE
Capitol (EMI, New York) (811)

72. AMY WINEHOUSE REHAB
Capitol (EMI, New York) (811)

73. AMY WINEHOUSE BACK TO BLACK
Capitol (EMI, New York) (811)

74. FRANKIE VALLI/THE FOUR SEASONS BEGGIN
Capitol (EMI, New York) (811)

75. NE-YO BECAUSE OF YOU
Capitol (EMI, New York) (811)

76. THE HOOSIERS WORRIED ABOUT RAY
Capitol (EMI, New York) (811)

77. THE HOOSIERS WORRIED ABOUT RAY
Capitol (EMI, New York) (811)

78. THE HOOSIERS WORRIED ABOUT RAY
Capitol (EMI, New York) (811)

79. THE HOOSIERS WORRIED ABOUT RAY
Capitol (EMI, New York) (811)

■ Sales increase
■ Highest New Entry
■ Platinum (600,000)
■ Silver (200,000)
■ Gold (100,000)
■ International (Total)

WRO TO SAVE A LIFE 46
LIVE THROUGH IT 37
LIVE THROUGH IT 45
LIVE THROUGH IT 45
LIVE THROUGH IT 45
LIVE THROUGH IT 45

NEW! AGAIN 42
WALK AWAY 41
LIVE THROUGH IT 37
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ANY 38
SUNFREAKZ 37
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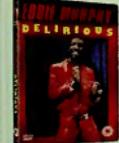
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