



MusicWeek
25.08.07

News.

Playlist



The Wombats
Lets Dance To Joy Division (14th Floor)
2008 will be The Wombats year. A joyful, almost naive lyric delivered within an unshakable melody. (Single, October 15)



Tegan and Sarah
The Con (Warner Bros)
Title track and future single from the Canadian duo's new album, this is slumping Popstar to lead their much deserved breakthrough. (Single, 10c)



Reverend & The Makers
The State Of Things (Well Of Sound)
One of a handful of big debuts set to drop in the final quarter, this has potential to grow Rev's audience. (Album, Sept 19)



Gabriella
Why? (UP!)
At its heart, this is mid-tempo adult pop but stylistically Gabriella remains in a world of her own. This will be topped up by radio. (Single, September 24)



MeWithYou
Nice & Blue (part 2) (Strange Addiction)
First signing to the Strange Addiction label, these songs have an urgency and fragile commerciality. (Single, Sept 24)



Pale And The Pirates
Knots (Shoem)
A band striding firmly forward with every new release. Knots is an upbeat, memorable song that hints at the band's potential. (7-inch, October 2)



How I Became The Bomb
Let's be honest, 'mini albums' are typically a bit rubbish. This is certainly not the case with this Volent Femmes-esque debut (mini-album, October 8)



Cobbie Callait
Bubby (Island)
Callait's debut single is a warm, acoustic pop song that sits somewhere between Jack Johnson and Norah Jones. (Single, September 24)



I Was A Cubscout
Our Smallest Adventures (A&A)
The band's Hugh Padgham-produced debut album is a melody-soaked, leftfield pop delight. (Single, September 3)



Nut Brothers
Carte Blanche (unsigned)
Glaswegian four-piece (three of whom are brothers), these guys sound like the bastard child of the Police and Hot Chip. Very nice indeed. (demo)



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

New era for new-look MW

Music Week's new look is the beginning of a fresh approach in our coverage of the industry, with a new data site and website to come

Media

Music Week relaunches this week with a brand new look and a fresh new approach to its coverage of the business and the music that is driving it.

Working closely with design company This Is Real Art, Music Week has created a new magazine look, centring around a new brighter colour palette, a new masthead and a new MW logo symbolising a fast forward button. The new-look magazine also includes a broad range of new content elements, new charts and new perspectives on the music industry as it changes going forward.

This week also sees the arrival of a new online data site offering Music Week subscribers a wider range of information and improved functionality. Accessed via the current MusicWeek.com site, it will also offer subscribers across the business access to midweek singles and albums chart information for the first time.

The changes go back just a few weeks before Music Week will also introduce a wider range of new web and email services, to broaden further its offer to readers across the music business.

Music Week publisher Alex Scott says: "This is the beginning of a new era for Music Week. We're not just refocusing what we do in print, but in the coming weeks we will be transforming how we interact with our audience online. Music Week has always sat at the heart of the music business, and as that business goes through unprecedented change it is only natural that we should find new ways to provide services for readers right across the industry, from the smallest start-up to the largest corporation."

The relaunched magazine will embrace a number of new, guiding editorial aims:

- to spotlight creativity and innovation among the broader music business;
- to focus on the individuals driving these changes;
- to build audience interaction, with more opinion and views from across the industry;
- to offer deeper analysis – the inside take on the changes within the business;
- to continue supporting the development of British talent, at home and abroad.

This week's issue offers an in-depth focus on the future of independents through the sales of Sanctuary, Rough Trade and V2, as well as a tribute to independent pioneer Tony Wilson. Our celebration of Joy Division has also been designed in collaboration with Factory co-founder and design legend Peter Saville.

The new Music Upfront section brings together our traditional Key Releases and Reviews sections to offer a weekly snapshot on the activity surrounding the most important releases over the coming six weeks and beyond. Music Upfront will also include contributions from the Panel, a group of influential tastemakers who will regularly highlight the records which are exciting them.

Over the coming weeks, Music Week will also offer a new, in-depth Music Week Profile, focussing on key individuals from across the industry, in addition to the new weekly Brief Encounter profile spotlighting executives who are finding new ways to drive their businesses.

And, as well as offering extended news analysis pieces, we will also commit to regular in-depth analytical features, examining key issues facing the music business.



The magazine's repositioning will be complemented next month by the relaunch of MusicWeek.com, featuring an extended range of content, more in-depth data and greater interactivity. A brand new data service will also debut next month, offering unprecedented access to the data held within Music Week's databases, and the ability for users to generate their own reports tracking the performance of artists, releases and companies.

Music Week magazine will no longer feature its two pages of printed new releases listings, but we will be offering a new Releases email service which will be available free to subscribers. It will be sent out every Friday to those who request it, while also being made available as a PDF download from MusicWeek.com.

The data can also be downloaded in Excel format or printed from the new Music Week database which can also be accessed via MusicWeek.com.

To request the new Releases email, send your name, email address and customer number (which appears on the plastic bag which your magazine is delivered in each week) to newreleases@musicweek.com.



Editorial aims

- spotlight creativity and innovation
- focus on the individuals driving change,
- more opinion and views from across business.
- deeper analysis
- supporting British talent, home and abroad.

New elements

- Music Upfront
- In-depth profile and analysis features
- The Panel tastemakers feature
- New radio charts – AC, CHR and Rhythmic
- Extra digital charts – Play.com, Amazon, Last FM etc.



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The Big Question

In the light of Hard-Fi's decision to do away with cover art on their new album, coupled with the rise of the download, what future is there for the album sleeve?

There is of course a future for cover art. For a lot of people, particularly young people, music imagery is their first engagement with visual art, therefore it is very important. The Hard-Fi

cover is a good response to the inadequacy of a lot of visual material in our culture. It drew more attention to the album by not making a visual statement than by making

one. The only catch to it is that it can only be done once." Peter Saville

Manchester memorial earmarked for Tony Wilson

by Ben Cardew

As Tony Wilson is laid to rest among close friends and family, Manchester City Council plans a permanent memorial to the 57-year-old founder of Factory Records

People

Manchester City Council is planning a permanent tribute to Factory Records founder Tony Wilson, who will be buried today in a private funeral at the Hidden Gem Church in Manchester.

A council spokeswoman confirmed to Music Week that the city would be "doing something" to mark Wilson's passing, but said that it would not decide its final plans until after the funeral.

Among the proposals currently under consideration are understood to be a statue in Manchester, or possibly the renaming of a road in memory of the legendary manager, label entrepreneur, journalist and broadcaster.

The In The City conference, which Wilson created with long-term partner Yvette Livesey and which returns from October 20 to 22, is also believed to be considering a tribute to Wilson, although what form this will take is yet to be finalised. More details are likely to emerge over the coming days.

However, one of the fringe TFC events, Catch: In The City, which runs from October 19 to 22 showcasing new bands at various Manchester venues, has already announced that it is to rename one of its stages the Tony Wilson Stage, according to the Manchester Evening News.

Wilson, 57, died on Friday August 10 at the Christie Hospital in Manchester following a battle against kidney cancer.

The impact of his death on the city of Manchester has been immense. One Manchester industry source, who worked closely with Wilson during his Factory Records days, compares the significance to that of John Peel, who died in 2004.

A shrine of flowers has built up at the former site of the Hacienda, in Whitworth Street West, while the flag of Manchester Town Hall flew at half mast. A commemorative register set up online by the Manchester Evening News had received 57 pages of tributes by the end of last week, while the



Tribute planned: Tony Wilson with long-term partner Yvette Livesey

Christie Hospital, where Wilson spent his final days, received donations of £1,500 following his death.

Wilson's passing came just a week before the birth of one of his most famous bands, Joy Division, took place at the Edinburgh Film Festival last Friday night.

His funeral takes place today (Monday) at 2pm, with entry limited to close friends and family and by invitation only.

Discussions are also under way about a separate memorial service for Wilson, with further details to be announced in due course.

In addition, tributes to Wilson have poured in from throughout the music industry, with names such as Sire Records founder Seymour Stein, Warner Bros Records managing director Korda Marshall and Beggars Group chairman Martin Mills all paying their

respects to a man who Mills calls "a key figure in the birth of a new generation" (see page 10).

Peter Saville, one of Wilson's longest-standing and closest friends, who co-founded the Factory Records label with him in 1979, says one of the most gratifying developments of recent months had been Wilson's reconciliation with fellow Factory founder Alan Erasmus.

"In these past few months, while Tony has been ill, he and Alan reengaged with each other," says Saville. "I haven't seen Alan for years and neither had Tony, but he came to visit him. One of the most cheering things from these last six months is that Alan rang Tony's bell."

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UPS AND DOWNS



- A bright, sparkling new Music Week – even if we do say so ourselves.
- Tony Wilson's third NME front page – will any industry executive ever match his record?
- The MJJ album – a veritable masterpiece.
- Thanks to Peter Saville for masterminding our Joy Division feature design



- Thom Yorke says Radiohead's new album won't be out until 2008. Boo.
- Worrying figures for Q, NME and Mojo – a total loss of 48,700 readers in a year.
- Any cansels V and all August dates.
- The Ladies' Disc – not the musical act of course, but what we have anything against underwear.
- The loss of AJW – rest in peace, Tony

Niche music mags revel in ABC triumph

Many of the most established music magazines have taken a hit, with supposedly niche titles holding up strongest, in the latest ABC figures unveiled last Friday.

Future Publishing's *Classic Rock* experienced a massive 20% growth year on year with 67,241 direct sales of the magazine a week, together with Future's stablemate *Metal Hammer* which saw an 8.4% increase in sales.

In contrast, Emap's Q suffered a 17.7% drop in year-on-year sales down to 130,179 copies sold compared to 158,271 for the same time last year. Sister title *Mojo* saw an 8% drop and recently-relaunched NME, published by IPC, saw an 8.4% decrease over the same period.

Chris Ingham, Future's publisher of music, says: "We feel ecstatic about the latest set of results – in what everyone else calls a shrinking market we are expanding."

Ingham attributes the success of *Classic Rock* and *Metal Hammer* magazines to the loyalty of its readers. "These magazine continue to do well because readers wear them as badges of honour; they say 'I am a *Metal Hammer* person, not a

Kerrang! person'. *Metal Hammer* is like *Kerrang!*'s big brother and that distinction is very important. They do not read any other music titles, unlike the readers of NME or *Mojo*."

A deliberate focus on events, including *Metal Hammer*'s Get In The Ring battle of the bands competition, has strengthened the title's popularity, says Ingham. "Classic Rock, which is the old man mag, now only sells 800 fewer copies than NME, the cool new thing."

Despite NME's disappointing result – the title sold on average 68,151 issues a week in the past six months, down 6.7% from the previous six months – IPC's managing director Eric Fuller says the results do not reflect the strength of the brand, which recently launched its NME Mobile service. "We are certainly the biggest commercial music site after Yahoo! Music and Last.fm," he says.

This year is the first time ABC has offered results for the total audience for print, online and events, with IPC releasing a group product report for Loaded, NME and Hits. NME.com claims 1.7m unique users.

Titles in Emap's music stable all experienced losses in reader numbers in the six-month period. Declines in year-on-year sales saw Q sell 17.7% fewer copies, while *Mojo* saw an 8% decrease in sales in the same period. Only *Kerrang!* saw an increase in sales year on year with a 4.3% increase. Deputy managing director of music and entertainment at Emap Stuart Williams described the figures as a mixed bag.

"Overall, if you look at the ABCs in isolation, it's been a difficult period, but we are going through a media revolution, so we are having to develop and change very quickly," he says. "Kerrang! might have experienced a drop in sales in the last year, but it is in its 26th year and selling more copies than ever and is selling 15,000 more copies than NME every week."

Although dance title *Mixmag* saw an 11.7% decrease in sales year on year, selling on average 37,133 copies an issue, free magazine *One Week to Live* saw a 64.3% increase in distribution year on year. In turn, free title *The Fly* rose 16.5%, with 107,323 copies distributed in the six-month period up to end of June 2007.

	June End 2007	% change	June End 2007	% change	
Q	130,179	-17.7%	Classic Rock	67,241	20.0%
Mojo	112,037	-8.0%	Metal Hammer	48,143	8.3%
Uncut	85,884	-3.2%	Rock Sound	23,260	0.0%
Kerrang!	93,610	4.3%	Mixmag	37,139	-11.1%
NME	68,151	-8.2%	Top Of The Pops	102,997	-11.9%

Snapshot

Joe Lean And
The Jing Jang
Jong



SHAREWATCH:

- Chrysalis: 131p (-7.75%)
- Emp: 815.5p (-1.33%)
- EMI: 264.5p (0.28%)
- Cap Media: 237.75p (-4.8%)
- HMV: 118.75p (-0.2%)
- Sainsbury: 519p (-5.6%)
- Sanjuary: 18.75 (-1.3%)
- SGO: 48.5p (-13.5%)
- Tesco: 404p (-2.2%)
- UBC: 8.75p (-2.5%)
- WHSmith: 399p (2.8%)
- Wotworthe: 22.5p (2.3%)

Table shows companies' share prices at close of play last Friday (17). % change compared to the previous Friday.

Mercury's Vertigo label has concluded a new deal with independent Young & Lost, which will see the major provide additional funds and infrastructure for the burgeoning indie.

The first release under the new deal is Joe Lean And The Jing Jang Jong's (pictured) debut single Lucio Starts Fires, which is released commercially on October 8. Founded by school friends Sara

Jade and Nadia Dahlawi in 2005, Young & Lost has become an intrinsic part of London's music scene with its weekly club nights and monthly, limited-edition singles unearthing a slew of talent. Through the new deal they gain digital distribution and will enjoy the financial support needed to grow the Young & Lost brand nationally. "They are a very

good A&R source," says Vertigo's senior A&R man Richard O'Donovan. "They are smart, they have taste and we share common ground musically. The girls felt they were ready to take the label forward and we are going to help them do that."

Vertigo has recently signed two acts which drew exposure from the indie, Joe Lean And The Jing Jang Jong

performed their first three gigs at Young & Lost club nights and Sussex Will released their first single on the label.

"It's fun that we can start it with a band that we are really excited about," says Jade. "The deal has given us a bit more freedom with the singles we want to put out and we can start to investigate the possibility of doing."

Royal Albert Hall - LimeWire

Virus the only deterrent for youths' illegal downloading

- A European Commission survey has revealed that children are largely willing to illegally download music, despite knowing they are breaking the law. The survey concludes that the only issue that puts children off downloading is the potential hazard of downloading a virus.
- P2P application LimeWire is preparing to launch a paid download store. The company will offer links to the store from its file-sharing application.
- The Royal Albert Hall is to host Music For Youth's 2007 School Prom event, which features around 3,000 young musicians. Audiences at the Prom, which takes place on November 12-14, will see performances from 34 groups, including non-professional orchestras, jazz bands, music theatre groups, steel bands and soul singers.

Rankin - Alltop3.com

Rankin signs up to Youth Music Week 2007

- Celebrity photographer Rankin has joined forces with jazz musician Courtney Pine and the National Gallery to launch Youth Music Week 2007. Workshops starting October 24 in six categories - jazz, urban, early years, drumming, singing and rock - will take inspiration from the National Gallery's permanent collection and will feature contributions from musicians including Goldie, Hayley Westenra and Courtney Pine.
- EMI, Universal and Warner have had their case for damages claims from the former head of music downloading site alltop3.com thrown out by a Russian court. A court in Moscow found Denis Kozlov and alltop3.com had acted within the bounds of Russian law.

● Bob Aird has been named as Universal Music Publishing Group managing director for UMPG's integrated operation in Australia. The appointment follows the recent close by Universal Music Group of its acquisition of BMG Music Publishing, making the UMPG the largest music publisher in the world.

● Manchester duo The Whip, aka Bruce Carter and Danny Saville, have capped an early year of touring by signing an album deal with Southern Fish Records.

Badog Music - Philadelphia International

No more Sanctuary for four members of the board

- Sanctuary chairman Robert Ayling and three non-executive directors have stood down from the company's board. The announcement comes two weeks after shareholders approved Universal's bid for Sanctuary, making it unconditional. Following the departure of Ayling, as well as James Wallace, Tina Sharp and John Preston, the Sanctuary board now comprises chief executive Frank Prestand and finance director Paul Wallace.
- US unsigned bands competition Badog Battle is to come to Europe, offering winners a \$1m (£490,000) record contract with Badog Music.
- Badog Battle's European leg will see entrants compete in 12 European cities - London, Manchester, Birmingham, Glasgow, Dublin, Amsterdam, Copenhagen, Stockholm, Hamburg, Cologne, Berlin and Munich - in the final at The Astoria in London in March 2008.
- Sony BMG Music Entertainment has signed a deal to license the complete catalogue of music from Philadelphia International Records, the label founded by Kenneth Gamble and Leon Huff in 1971.

Universal trial opens

by Adam Bentzen

Second major to choose protection-free download

Digital

Universal's decision to drop DRM has opened the door for Amazon and Yahoo! to launch their MP3 download stores, which Music Week understands will follow in September and January respectively.

The news will put further pressure on Apple's iTunes Music Store, which last week was coming to terms with Universal's decision to deliberately freeze it out from its much-deliberated MP3 trial period.

In particular, the news that a brand as strong as Yahoo! could offer Universal's copy-protection-free content will be of particular concern to the market-leading digital music retailer.

Shannon Ferguson, European managing director of Yahoo! Music & Entertainment, declined to comment specifically on whether Yahoo!'s US download store would begin selling MP3s in January. "Yahoo! Music is definitely interested in helping artists and labels in benefiting from exposure and transactions," she says.

"We're constantly evaluating the best ways to do that in all markets and we're actively investigating ways to drive transactions."

A US spokeswoman adds, "We certainly would like to sell them at some point in the future, but we don't have any timeline or news to share at this time."

Meanwhile, Amazon is understood to be planning the launch of its much-mooted download store next month, which EMI has already signed up to sell high-quality MP3s through. The retail giant announced plans to launch a digital music store later this year, offering millions of songs in the DRM-free MP3 format from more than 12,000 record labels.

The news comes after Universal revealed plans a fortnight ago to launch a trial in the US, running from August 21 to January 31, in which it will sell copy-protection-free MP3s through retailers including Amazon, Wal-Mart, Best Buy, Phoenicia, Transworld, and Puretracks, but not the iTunes Music Store.

Following the announcement, ReedNetworks said it plans to sell Universal's new offering at the same price as existing protected files through its Rapcity service - more than 25% cheaper than Apple's iTunes Plus format. Rapcity will sell tracks in 256Kbps MP3 format at a price of \$0.89 (£0.44) for

All eyes on the m

Universal's trial run with DRM-free releases is being viewed by many in the digital arena as the prompt which could lead Sony BMG and Warner to follow suit.

Warner and Sony BMG's global management have both consistently reiterated their commitment to DRM going forward in recent months.

Sources at both groups, however, have indicated to Music Week that they would likely reconsider their positions on DRM should Universal drop the copy protection technology. That hypothesis became a reality when Universal announced plans to launch a six-month, US-based MP3 trial a fortnight ago.

Leading digital sources are now predicting that the two remaining majors will unveil further efforts to experiment with DRM-free music within the next 12 months.

EMI Music worldwide head of digital Barney Wragg, the man behind the label's groundbreaking move this spring to offer downloads without copy

The Big Question

In the light of Hard-Fi's decision to do away with cover art on their new album, coupled with the rise of the download, what future is there for the album sleeve?

I didn't go to art school, so I'm not really qualified to debate the merits of what constitutes art or not, but Hard-Fi's lean-artwork looks very Peter Saville-influenced to me. As for

downloadable artwork, I'm looking forward to digital interactive audio/video/artwork bundles becoming available. Why's some way from an industry standard

on this, but the artistic possibilities are amazing. Barney Wragg, EMI

I don't think the end of album artwork is here yet. The majority of our design

is still in a physical format and we are enjoying being able to design them. In comparison, digital budgets are a fraction of physical budgets and the artwork can be knocked out in an

afternoon and doesn't take much thought. It was absolutely brilliant designing vinyl but these days are long gone. Nick Chapman, design@sony.com



Apple's iTunes-free downloads door for rivals

Downloads opts to trial away from Apple - to Yahoo! and Amazon's advantage



No Apples in this garden: A selection of DRM-free tracks from Amy Winehouse will be available from August 21

subscribers and \$0.99 cents (£0.49) for non-subscribers. Apple currently charges \$0.99 for DRM-protected 128kbps AACs and \$1.29 (£0.64) for 256kbps DRM-free files, which are roughly equivalent to Rhapsody's offering.

As part of the trial, Universal will also be driving traffic to DRM-free downloads using Google's AdWords advertising program and will also offer DRM-free music directly through select artist and label-branded websites, including islandrecords.com, deljam.com and classicandjazz.co.uk - the only site where UK consumers will be able to buy DRM-free tracks during the trial.

Universal will trial the DRM-free offering with a selection of artists that represent a mix of "chart-toppers and catalogue", including Amy Winehouse, Black Eyed Peas, Maroon 5, Mika, Slavey Wonder, Johnny Cash, Nelly, Shania Twain and Ryan Adams.

The major is understood to be working with the retail marketing research company SmithKline and PZP anti-piracy and marketing solutions

specialist MediaDefender to monitor and assess the trial.

Explaining the logic behind Universal's decision to freeze Apple out of the trial, one industry source says, "Universal needs a point of comparison, a control group to compare sample data with. Apple uses the AAC format, which is really a closed system. "Universal also wants to assess the consumer demand, because there really has been no research on this; to assess pricing points; and to assess what effects it will have on piracy."

They add that Universal "wants to have a robust and competitive digital marketplace" and say, "It's a question of expanding the market and really levelling the playing field".

The source adds that, unless there is a massive increase in piracy during the trial, Universal "will likely offer [DRM-free MP3s] alongside its existing offering" when the trial period ends in January.

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Editorial
Martin Talbot

00 00 00

A new Music Week for an ever-changing industry

We usher in our new look magazine in the week we say goodbye to the legendary Tony Wilson

Welcome to your new look *Music Week*. We hope you like the fresh look and new outlook.

This new issue of *Music Week* is many months in the making, from our new branding and layout through to new content elements such as Music Uplift and our weekly feature slot. And when you visit musicweek.com you will also find the first in a series of changes, with a new layout for our data offering and new content - including the midweek charts. Look out for more changes in the coming weeks in print and online.

Besides our general commitment to in-depth analysis of the business, the simplest way to encompass our new focus is a commitment to champion innovation, creativity and talent.

In this fast-moving industry of ours, such attributes are essential, and they apply across the various divides - independent or major, manager or label, live or records, within publishing, media, digital, retail, every single part of our business.

We will strive to reflect those who live out these attributes every week - and to ensure that *Music Week* is an essential read for everyone in the business. Let us know what you think.

Of course, no-one embodied those three attributes better than Tony Wilson, who we lost just over a week ago, after this column had gone to press.

Among my most vivid early memories of Tony were at those early in The City conferences in Manchester 16 years ago. He was already a legend in his own right at that time, someone I had been aware of since being a teenager, as one of the men who brought the world *John Division* and *New Order*.

He seemed a pretty intimidating character to me at the time, wise as hell, as smart as anyone you could ever wish to meet and almost incapable of predictable thought. Over the following years, I met him many times and he was certainly never short of an opinion. But when he spoke you knew it was always worth listening, even if you didn't necessarily agree. There was always some thought behind his words, some wisdom at the core of his expression.

His profile has always loomed large over Manchester, and rightly so. But, to his shame, the industry has too often overlooked Tony, for his insight, not to mention his role as one of the fathers of the modern independent sector.

It is strangely coincidental that the tributes are being written as we reflect both on the state of the independent sector, following the sales of V2 and Sanctuary, while also paying tribute to one of its greatest bands, *John Division*.

It feels inconceivable now that, of the various forces behind *John Division*, so many of them are now no longer with us - Ian Curtis, Rob Gretton, Martin Hannett and now, of course, Wilson himself.

The music industry would be a far better place if it had more of the lot of them, with Tony Wilson at the head of the line. The business is all the poorer for his passing.

Do you have any views on this column? Feel free to comment by emailing martin@musicweek.com

Major labels after DRM-free switch

protection, says, "I can't imagine a world where Universal won't see a positive effect from doing this. I would like to think that Sony BMG and Warner would want to benefit from that as well. This is an opportunity and it's there for them to take."

A senior source at one of the remaining majors has also been quick to applaud Universal's move, saying that limited experimentation which exposes abandonment of copy protection.

"When you look at what EMI did compared to what Universal has done, what Universal did [in excluding iTunes in their DRM-free trial] was smart, and was done from a position of strength," he adds.

"It made no sense that when EMI was struggling it should go and sign a deal that gives even more strength to Apple. We've seen no impact in terms of sales increase in what EMI has done with Apple."

On Universal's decision to exclude iTunes, Wragg

- former senior vice president for Universal Music

Group's digital division exlats - says, "I don't understand why Apple isn't included, but I'm sure Universal has its reasons. I'm not entirely sure why they really do this as a test either - I think they'll find it worth to do and they'll want to stay there."

"The thing that's important is that it's a right move for the consumer and the right move for the industry. It's just a shame that it is US-only."

Three months after it launched its DRM-free downloads in May, EMI refuses to reveal how sales have performed, leading some within the industry to question why it is so reticent. One source suggests, "If EMI had good news, do you honestly think they wouldn't be shouting it from the rooftops?"

Wragg, however, dismisses such cynicism. "We've stolen the march on the competition and people are now following in our wake. We've got a competitive advantage from being first [in dropping DRM] and I don't see why I should share that information with anyone."

artwork. You still need a good packshot even for a download and it makes sense that this lies in with the live ads etc

The Big Question

Tom Ross, *Revel Records* Hard Fi, like them or hate them, do have cover art, it is just text-based. I don't see what all the fuss is about, there are many previous

examples of people using text-only artwork for their campaigns. Personally I'm not a fan of either the music or their artwork but you can see the connection with the previous record's

Galaxy - The Spitz -

EMI announces its delisting from London stock exchange

EMI says that it expects to de-list from the London stock exchange on September 18, after Terra Firma's cash offer for the major was declared wholly unconditional. In addition, Sly Bailey, Kevin Carton, Peter Georgescu and David Londoner have all resigned as non-executive directors of the company with effect from the time of the offer being declared wholly unconditional. Non-executive Chairman John Gidderesive will remain with the company until it de-lists, at which point he will also resign.

London venue The Spitz has announced that this month's Spitz Festival Of Folk will be the final live music event on its premises. The festival takes place from September 6-9.

Global Radio-owned Galaxy is to broadcast separate FM and digital radio streams from the Creamfields festival, allowing listeners to tune in to an increased variety of DJs on different stages.

EMI has signed ad agency Saatchi & Saatchi to come up with new ways to market classic acts such as the Beach Boys, Frank Sinatra and The Rolling Stones. Saatchi & Saatchi will apply its signature Lovemarks philosophy to the catalogue which also includes Sean Martin, Steve Miller Band and Pink Floyd.

The Royal Liverpool Philharmonic Orchestra is to become the first professional orchestra to perform in Second Life. The performance will take place on Friday, September 14 at 7.30pm in an online replica of its concert hall.

Xtra has announced its broadcast schedule for August Bank Holiday Weekend, including coverage of the Leeds and Notting Hill carnivals. Xtra's Leeds and Notting Hill Carnival broadcasts starts at midnight on Saturday August 25 with Xtra Live, broadcasting highlights from Soca star Machel Montana's concert recorded the night before in London.

MTV - Coca-Cola Music -

Merlin announces inaugural board members

Merlin has announced the names of the members of its inaugural board, which is split across its three operational territories: North America, Europe and Rest Of World (see left). In addition, the Indies organisation (see left) forms the body for the global independent sector, has formally incorporated as a company in a process overseen by KPMG.

Digital retailer eMusic has now sold more than 150m tracks, the company says.

MTV Networks is to spend more than \$500m (£250m) over the next two years into the development and distribution of its gaming business as part of a plan to incorporate games into all new programs at their inception.

British music video director Tim Royles, renowned for his work with artists such as Sugababes, Rachel Stevens, Green Day and Will Young, has died following an accident in New York.

HMV has revealed more details of its Get Closer re-branding. Including a new logo and an update of its famous Nipper logo (left).

Amy Winehouse has cancelled all live appearances for a month, including a slot at last weekend's V Festival, to deal with health issues.

EMI Music Publishing has appointed Dylan Jones as its VP of corporate communications and marketing. Jones transfers to EMI Music Publishing from his current London-based role as senior director of corporate communications for EMI Group.

Coca-Cola Music has teamed up with A&R man David Ambrose for a European programme which aims to connect emerging artists with fans.

Peter Gabriel is to be honoured as a BMI Icon at the US performing right organisation's annual London Awards, taking place on October 15 at London's Dorchester Hotel.

GCap maintains steady repositioned Capital

by Ben Cardew

Commercial radio posts impressive performance in Q2 Rajar figures but GCap

Radio

GCap is sticking to its guns in its plans to re-position Capital 95.8, despite the station's slump to its lowest audience figures to date in the Q2 Rajar figures.

The London station posted an audience share of 4.1% for the quarter, down from 4.6% in the first quarter of the year and 5.0% in the same period of 2006. Its reach also fell sharply, to 1.519m listeners, a decrease of 6.4% quarter on quarter.

This performance puts the GCap flagship station in fourth position within the London commercial radio market, behind Emap's Magic 105.4 (6.2% share, with 1.863m listeners), Global Radio's Heart 106.2 (6.2%, 1.800m listeners) and - for the first time - Emap's Kiss 100 (4.5%, 1.515m listeners).

However, Fru Hazlitt, who joined GCap in May as managing director of the group's London operations, insists that Capital's transformation is still on track.

"We need to radically transform this station. Capital had become a station that people grew up with," she says. "Then our audience realised that they were 40 and Chris Tarrant was 50."

"The music on Capital now is aimed at contemporary hit music listeners of 15 to 44. We are now playing The Killers and The Kooks. That is not going to appeal to the 45-plusers."

"The whole plan is about brand positioning and that doesn't happen overnight. This is a sustained campaign," Hazlitt adds. "You can't say that it has failed. So of course we have to continue. There may be things that we need to change because there

always are. I, for one, am not frightened to do that."

But, for all this fighting talk, the figures will have made for uneasy reading at Capital. The station's position as London's number one, declining 18,000 listeners in the quarter to 836,000, while Heart 106.2's breakfast duo of Jamie Theakston and Harriet Scott grew their audience to 874,000 to take pole position.

Magic 105.4 breakfast host Neil Fox also grew his audience to 823,000 listeners, just 13,000 behind Vaughan, and Emap managing director of programming Mark Story says that Fox has the number one slot in his sights.

"There are now 50,000 listeners between the numbers one and three breakfast shows in London. Our breakfast show added more than 50,000 in the last week, so it is highly likely anyone could be number one," he says. "Fox is the number three at the moment, but he has been growing and others aren't. There it a good chance there."

Nevertheless, Hazlitt takes a positive from the results. "The only thing that is positive is that we have increased reach and share among 15- to 44-year-olds," she says. "Losses have come from the 45-plusers. That is still not good enough. We have not replaced them at the same rate."

GCap might also take heart from commercial radio's generally impressive performance. Overall reach across the commercial sector rose to 32.055m listeners, up 4.1% - or 1.3m listeners - from the same period last year.

In doing so, commercial radio has closed the gap

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MusicWeek online poll

Last week, we asked: Does Universal's decision to experiment with DRM-free tracks spell the end for copy-protected music? You said:

Yes | 73% ●●●●●●●●●●
No | 27% ●●●●●●●●●●

Q This week we ask: Can Capital bounce back from its poor performance in the Rajars?
6



ady course for despite Q2 slump

Capital 95.8 slips to its lowest audience figures to date



Hearty breakfast host Matt Scott and Jamie Theakston's *Heart 106.2* show is London's most-listened to breakfast show with 874,003 listeners

on the BBC in terms of audience share. Share at the Corporation fell 0.4 percentage points year-on-year to 54.3%, while commercial radio's share of the radio audience rose 0.6 percentage points to 43.5%.

While Radio Two remains the UK's most popular station, with an audience of 13.17m, down 1.0% quarter on quarter, Radio One made up ground, growing its listenership by 3.1% on the quarter (4.3%

year on year) to 10.873m listeners. "It is a strong combination of amazing events, great presenters and being able to do what we do on a number of platforms," says Radio One head of programmes Ben Cooper.

Among the BBC's digital music stations, 1Xtra overtook 6 Music during Q2, growing its audience to 473,000, while 6 Music slipped to 471,000.

Strange relationship

Dual forces unite to form "non genre-restrictive" indie label

Two industry veterans are bringing together experience across the management, live and labels sectors to establish a new independent player in the form of Strange Addiction.

The independent label unites respected live agent Steve Strange of X-Ray Touring together with former 19 and Infectious records executive Pat Carr and will provide a home to a boutique roster of acts the pair hope to grow, while keeping their existing employment. "The label is something that has been on my mind for the past couple of years," says Strange, whose clients of X-Ray include Elton John, Coldplay, Snow Patrol, Queens of the Stone Age and Bright Eyes. "Obviously, the agency remains my job first and foremost, but by bringing Pat in as a partner enables me to do both. Pat is very experienced in the world of rock and roll. I could never have done it without the time she's putting into this."

Carr herself boasts more than 20 years' experience in the UK music business. She first met Strange in 1994 when they were both working with Ash (Carr via Infectious and Strange via the FAB agency).

"We always enjoyed working together," she says of their relationship. "We're very different though; I'm the anal old bag and Steve is the chaos that is Strangey. He is one of the most creative agents in the business."

The label will dovetail into Carr's existing business, Remote Control, which provides marketing, distribution and administration solutions to labels and artists looking to secure a UK release. Remote Control will handle the administration for the new label, with Carr managing all day-to-day aspects of the label. Distribution will be handled by Pinnacle. The catalyst for the label's creation was a little-known US outfit called MeWithoutYou. Signed to Capitol Records via the Tooth & Nail label Stateside, the band have been nurturing a growing live presence in the UK via tours with Brand New and an appearance at the Give It A Name Festival earlier this year. Despite the growing UK audience, however, the major was not committed to releasing the album.

"MeWithoutYou are one of my clients and it emerged that they couldn't get the album out here, which seemed a bit strange," says Strange. "We basically loved the album and thought, 'let's do something about that. They are a fantastic act to start the label off with and hopefully it will be the first of many'."

Strange Addiction release the band's third studio album, *Little Brother*, Sister, on October 1, complete with the bonus track *January 1979*, which is lifted from their previous studio album, *Catch For Us The Foxes*. Produced by Brod Wood (Smashing Pumpkins, Pete Dinklage), the album will be preceded by the single *Nice & Blue (Part 2)* on September 24.

Carr says the label will not be genre-restrictive, but notes that the bands will share one common trait. "Great live bands," she explains. "Look at Strange's roster and how eclectic that is. Guitar music is a love of both our lives but it's not about that, it's just about great live bands."

"We will try to keep some continuity within the label," affirms Strange. "It'll be alternative and that can be as broad or narrow as you want to make it."

Pat Carr started working as an assistant at Simon Fuller's 19 Management company in 1985, working with artists including Aozoa, Lennox, Cathy Dennis, D-Mob and The Chimes. In 1990 she was appointed general manager, a position she held until 1993. In 1994 she joined Infectious Records/Mushroom Group as general manager and remained there until 2000. In 2001, Carr set up Remote Control, a company marketing, distribution and administration solutions to labels and artists looking to secure UK releases.



Steve Strange began as an agent with Prestige in 1991, returned to Ireland after a year to promote shows locally with MCD/Wonderland and remained there for 12 months before returning in 1994 to London to join the FAB Agency, followed by a year at Solo. Strange then joined Heller Skeller in 1997. In February 2005 he formed a new independently-owned agency with Ian Hoffman, Scott Thomas and Martin Horne, X-Ray Touring Limited.

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Live Music Forum

Brief Encounter.



David Bianchi

As the management team behind the Enemy, Boy Kill Boy and Haunts, Grand Union Group is fast evolving into one of the UK's most vibrant independent music companies. Set up on a £7,000 credit-card budget, the company now boasts a 16-strong operation incorporating artist management, a live arm, studios in North London and a 40-strong fleet of four buses that it leases out to labels and UK artists.

Managing director David Bianchi founded the company with Rick Yealman in 2002, splitting it into four key areas under the Grand Union Group umbrella: Grand Union Management, Source Live Events, 2kr Studios and Moving Spaces vehicle hire and rehearsal space.

"We are a 360° music company," says Bianchi, who recently celebrated the company's first number one courtesy of The Enemy's debut, *We'll Live And Die In These Towns*. "Five years ago I could see what was happening with the major record companies and felt there was an opportunity for a company which gave artists the ability to develop outside of what was becoming a diminishing A&R and development structure [at the major labels]."

"We figured if we owned the live production company, the tour bus company, the recording studios, the management, then we could operate a more sensible record company model and take bands to a point and then move them on to either majors or distributors."

"The structure proved vital in the early development of Boy Kill Boy, who spent nine months utilising the group's resources before locking a deal with Mercury Records in 2005. Prior to the major deal the band recorded a number of early singles in the companies North London studios, which were released on the Force Panda label."

"They used all of our facilities and entered the label situation in considerably less debt," affirms Bianchi. The band's debut sold 150,000 copies across the UK, Europe and the US and recently concluded work on their Dave Sandry-produced, sophomore set, due for release next year.

Through Source Live Events, the company also has a stake in last weekend's Underage Festival and Field Day and has produced events and award ceremonies for Classic Rock, Metal Hammer, Toyota and Yahoo!

Bianchi says currently it is the area of the business most fruitful for them financially. "I think music is music, for everybody at the moment, is in live music. I still think there is money to be made out of recorded music, but we're in the Wild West at the moment and once it gets worked out everybody will make some money in that area again."

Name: David Bianchi

Job: Managing director, Grand Union Group
The first record you bought: 999 – Indian Reservation
The first gig you saw: Alien Sex Fiend at Digbeth Irish Centre in Birmingham in 1995. I was 12 and went with my brother as a birthday present. I was so excited I threw up four times on the way and much to my mother's horror, two years later I got Alien Sex Fiend tattooed on my arm, which I still have now.
Greatest professional inspiration: Malcolm McLaren. He invented go-go management. Before that it was all quite boring really and he put a bit of art into something that had previously been quite dull.

The Big Question

In the light of Hard-Fi's decision to do away with cover art on their new album, coupled with the rise of the download, what future is there for the album sleeve?

As a one-off it's a very clever idea, which makes you wonder why nobody's ever thought of doing it before in this particular way. The CCTV icon on the band's debut album really

Festival Republic targets US market

by Anna Goldie

Rebranded Mean Fiddler going to USA as part of new owner Mama's drive to make impact on the American festival scene

Live

The newly-formed Festival Republic has set its sights firmly on the US festivals market, after completing the £6m sale of six London venues, including the Jazz Café and The Garage, to music promoter Mama Group.

Festival Republic, formerly known as Mean Fiddler, was created last week in the wake of the Mama sale, which comprised the Borderline, the Jazz Café, The Garage, the Old Fiddler in Harlesden, the G-A-Y Bar, the G-A-Y Late Club and the Mean Fiddler brand.

Headed by Mean Fiddler co-founder Melvin Benn as managing director, Festival Republic's portfolio includes the Caring Weekend festivals, Latitude, Rise and a stake in the Glastonbury Festival, as well as the Astoria and Astoria 2 venues in central London.

Benn says the new company will aim to drive on the American festival scene with a 50,000-capacity event held in the north-east of the country, using the Reading Festival as a blueprint for entry into the American market.

"The majority of festivals in the US are, in one way or another, a derivative of Reading or Glastonbury; and rather than have US promoters coming over here and copying us, we thought we'd do it ourselves," he says.

Benn explains that without Live Nation's 51% ownership of Festival Republic, entry into the American market would be extremely difficult.

"UK festivals by and large have significantly less corporate branding than in the States and there is not the same culture of 'festival seating' – i.e. grass," he says. "They could be described as more sanitised, it's a matter of mixing what the American public expect and what we're good at."

Festival Republic has retained the ownership of the Astoria and Astoria 2 venues, because – as Benn explains – "musically they fit with my company to a much greater extent than the Jazz Café, for example, and they were the jewel in the crown that I didn't want to get rid of."

However, he says that he left the Borderline was not making much money and describes G-A-Y and G-A-Y Late as "not my cup of tea".

For its part, Mama says the acquisition will allow it to diversify its portfolio, in the belief that it can use small venues to discover new acts to represent. Mama has spent £20m so far this year in a shopping spree which includes the purchase of the Hammersmith Apollo in June, also from Live Nation.

Co-chief executive Adam Driscoll says the group plans to roll out venues, including the Jazz Café brand, across the country as well as extending the internet brand, adding that linking the management of live venues with artist management is key for music groups, as live performances are a significant revenue source for musicians.

The deal comes as a Mintel report last month revealed that the live music industry in Britain – Europe's largest market – has grown 8% over the last year and is worth an estimated £743m, with 20% in festival attendance increasing by more than 10% in recent years.

Driscoll says, "Our philosophy has always been a strategy of looking at smaller venues and I think that a direct relationship with bands has a high security value that you can't get from downloading



Some corners of a fringe field. Festival Republic hopes to use Reading as a blueprint for entering the American live market

music." Driscoll adds that Mama could be opening four or five Jazz Cafés in metropolitan areas across the country in the next two years, while extending the brand into artist services.

"The Jazz Café is a fantastic brand that has never had the opportunity to develop like the Barfly brand and we don't see any reason why it shouldn't copy its success."

While Driscoll admits there are no firm plans for the Old Fiddler venue which has been closed for five years, the Forum and the Garage are both undergoing repair and refurbishment work.

The two developments do not necessarily mean that the Mean Fiddler brand will die; as part of its deal, Mama has given Live Nation the option to use the Mean Fiddler brand in promoting festivals above a 10,000 capacity.

Who is...

Mama Group: Alongside the newly-acquired Mean Fiddler brand, venues and website, Mama's operations include the Barfly Club chain, two record companies, music magazine *The Fly*, the Great Escape music festival in Brighton, Stephen Budd Management and Supervision Management, whose clients include Franz Ferdinand, Cajun Dance Party and Kaiser Chiefs. Mama intends to integrate the Mean Fiddler brand into its live music division.

Festival Republic: Festival Republic is the new name for the festival division of Live Nation previously hosted under the Mean Fiddler brand. Festival Republic is half owned by Live Nation and headed by Melvin Benn, one of the co-founders, along with Vince Power, of the Mean Fiddler Group.

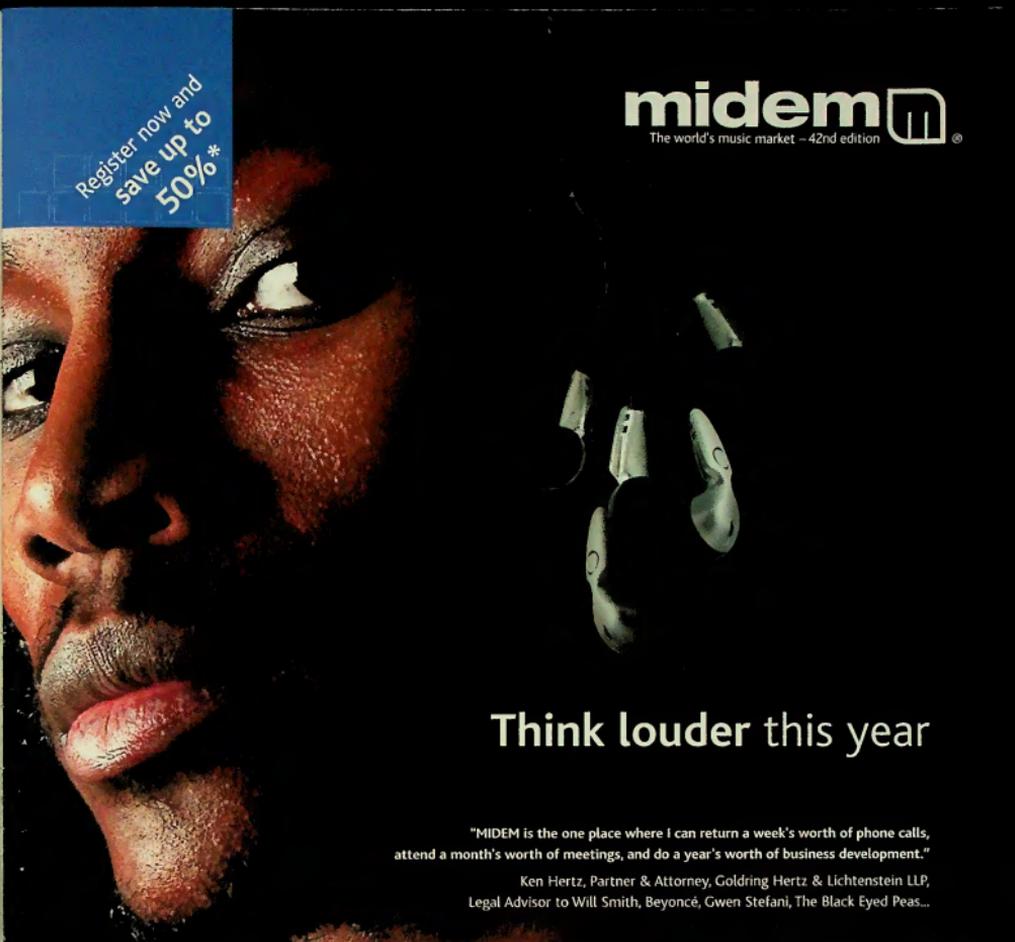
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helped it to stand out to play a part in its success, and Hard-Fi have done well to come up with something that will again get people talking.

Rudy Green, HMV

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WHAT'S ON THIS WEEK?

Monday
Tony Wilson's funeral, Manchester.
The legendary Wilson is buried at the hidden Gem Church in Manchester in a private ceremony.

Tuesday
Friendly Fires and Crystal Castles, Rescue Rooms, Nottingham.
The celebrated Liars Club, together with Under the Radar, put on an all-day event at the Rescue Rooms, headlined by the up-and-coming dance acts Friendly Fires and Crystal Castles. Just don't mention nu rave.

Thursday
Kerrang! Awards, The Brewery, London.
It's the noisiest, hard rockin' night of the year. Will it be Moss's time to shine or will My Chemical Romance sneak the honours?

Friday
Carling Weekend festival, Reading, Leeds.
The annual Carling Weekend festival kicks off, where the entire music industry descends on Berkshire and hopes for good weather.

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Design created by
The In Real Art
Origination and printing by
Hedley Brothers. The Societe Press, Queens Road, Ashford, Kent TN24 8BH

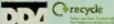


Average weekly circulation:
1 July 2005 to 30 June 2006:
8,180

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Member of Periodical Publishers' Association
ISSN - 0265 1548

UK £109, Europe £235,
Rest Of World Airmail £ 230.
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Twenty-four hour mu

By Ben Cardew



Obituary

I recently learned of a phrase inscribed in the stone of Manchester city art gallery that I could offer as an epitaph to Tony Wilson's hopes - 'advancement and diffusion' - says legendary designer Peter Saville, who founded Factory Records in 1978 alongside Wilson, Alan Erasmus and Martin Hannett.

It perhaps fitting that Saville should find an epitaph for Wilson - the In The City co-founder, recordist mayor of Manchester and celebrated music industry personality, who died on Friday August 10 after a battle against kidney cancer - in an art gallery.

For Wilson, despite three successful decades in the music industry, was never motivated purely by money. All who worked with Wilson are witness to the fact that, for him, running a label provided a way of making history, sticking a flag in the ground for his beloved Manchester and exposing his socialist credentials while pushing the envelope in terms of art, design and, of course, music.

"Music was his life, but passion was the driving force behind everything Tony did," says Sir Ronald founder Seymour Stein, a friend of Wilson's. "That's where the energy came from to open on red the Hacienda; the inspiration for In The City, even a meal with him was unforgettable, especially at his favourite Chinese restaurant The Yang Sing on Princess Street in Manchester."

"Youth culture is defined by pop music and so consequently was Tony, an unfortunate generalisation that does not do him justice," adds Saville. "People talk about Tony being Manchester's Manchester's Mr Music. Tony was, 'Music, what does it mean?' Tony was a Cambridge literature student; he was interested in what music meant, what people were trying to say with it. He was interested in the voice of youth."

John Reid, now vice-chairman of Warner Music International and president of Warner Music Continental Europe, witnessed Wilson's compelling mix of business nous and political idealism first-hand. As head of International for London Records in the late Eighties and early Nineties when Factory was flourishing through the company, he

felt like a constant presence - a real fan as well as someone who made things happen; he was enthusiastic, irreverent and bright as a button - he will be sorely missed."

Tony Wadsworth, EMI Recorded Music
"Growing up in the north west, when Tony was the local TV reporter and sharing his passion for the seismic changes in music from the late Seventies onwards, Tony

was present at the famous meeting when it was emerged that New Order had no written contract with Wilson's label.

"Tony had a total, total commitment to music, right to the end, to raising the profile of new local acts - all these bands that never had a chance of getting - and Manchester itself," Reid says. "He was an ambassador for Manchester. He was a great character who would do anything for a hit." Frunk director of content and production Jeremy Patterson, who worked with Wilson at Factory Too and In The City, believes it was more than music that made Wilson tick. "I don't think that Wilson was motivated by music per se," he explains. "His was a wider vision where the artists he chose to support were central to a wider impact on youth culture. It was this vision that made him such a remarkable figure."

It is certainly unsurprising, given his vision, his drive and astute eye for the media, that Wilson remained one of the most high-profile members of the UK music industry up until his death. For many in the business, Wilson was best known in recent years for his bravura performances on the various stages of the Midland Hotel in Manchester, which remains the spiritual home for the In The City collective he created in partnership with Yvette Lively.

In the early years of the conference, Wilson's talents shone through both in his ability to recognise the stary brilliance of previously low key industry figures - such as Ed Bicknell, Elliot Rashman, Peter Grant, among others - and create truly inventive panel session concepts such as The Hypotheticals, which brought industry execs onto the stage to debate an outlandish, and fictional, set of circumstances with the bold challenge, "now get out of that".

For all his intellectual sensibilities, Wilson certainly had a strong feeling for public life, becoming one of the best-known figures in the UK music industry has produced - especially following Michael Winterbottom's 2002 film *24 Hour Party People*, which chronicled Wilson's role in the rise and fall of Factory, ending with an unforgettable scene in which God criticises the label founder for not signing The Smiths.

As Paterson suggests, it would be ludicrous to suggest that Wilson had no ego; famously, he

Andy Saunders, Velocity Communications
"Tony was the only Manchester United fan I've ever been able to call a true friend. As well as being a creative visionary, maverick genius and industry legend whose

passion for music always burned fiercely, he was, above all, a funny, generous and kind human being. I already miss him terribly."

Tributes to Tony Wilson

Stephen Morris, Joy Division/New Order
"We definitely wouldn't have become what we did without him. So many other things wouldn't have become what they are if Manchester wouldn't have become what it is without him."

usic man

00.00

revealed in the fact that he was the only record boss to have made the cover of *NME* twice – until the title made it three times last week.

"But," insists Paterson, "his was an ego that was inclusive and built on an unshamed self-confidence and enthusiasm. Working with him you became part of his story, drawn into the good and the bad."

Equally, it would be wrong to think that such ego made Wilson an aloof figure. As Pinnacle managing director Chris Maskery explains, "Tony Wilson's influence cannot be underestimated in Manchester and the indie scene generally; everybody knew who Tony was."

"But at the same time he was totally hands-on. He came out with me several times to sell key Factory albums to national accounts. That was how hands-on he was. You would take him to New York or Virgin and they would be shocked. 'Bloody hell, it's Tony Wilson!'"

The same passion and drive that marked Wilson's day-to-day dealings with the music industry also prove to be an inspiration for independent music operators around the world. Beggars Group chairman Martin Mills says Wilson played a pivotal role in the creation of the whole independent sector.

"Tony was a key figure in the birth of a new generation 30 years ago and made more of a difference than almost anyone," he says. "He was a maverick and true individual and one who kept on challenging ever since."

Will this, then, prove to be Wilson's legacy – the UK's vibrant independent scene? Or will he rather be remembered for those peerless Happy Mondays, Joy Division and New Order records that he helped to give to the world? Or could it be *The City* prove to be Wilson's lasting contribution to the music industry? The truth, as always with Wilson, is considerably more complicated.

"Tony repeatedly claimed to have only one skill – he couldn't sing, he couldn't play instruments, he couldn't write songs and couldn't design sleeves but he could bring talented people together and give them opportunities," says Paterson.

"Tony's real legacy is a group of people who were brought together by him over 30-plus years – artists, designers, musicians, music execs, sound engineers, promoters, venue owners, to name but a few. To this day, involvement in this extended Factory family is a shared experience and an introduction that still opens doors for the lucky members."

"Tony Wilson had many other things in his life to be proud of," adds Stein, a loyal *The City* visitor. "His BA from Cambridge University, his pioneering efforts on the indie label scene with Factory Records and bands like Joy Division, New Order and The Happy Mondays; his career as a TV presenter at ITN and Granada; co-founding Britain's most influential club during the Eighties and early Nineties and, of course, being the inspiration and guiding light behind *In The City*. England's first and most important annual music conference."

"Yet I believe what Tony was most proud of was his roots. The ultimate Mancunian, he loved that city," Stein adds. "Tony left his mark on all of us. Manchester and the music business will never be the same without him."

bnr@musicweek.com

Anthony Howard Wilson, born February 20 1950, died on Friday August 11 at the Christie Hospital in Manchester, at the age of 57. He is survived by his son, his daughter and long-term partner in life and business Yvette Livesey, his co-founder of *In The City*.

Korda Marshall, Warner Bros Records
"He really was a great, brave, amazing character. It's important that we encourage those characters. He was strongly independent and very entrepreneurial."

Manchester and Manchester will be his lasting legacy, getting away from the London capital music business scene. He influenced the bands that influenced entire generations."

QUOTE OF THE WEEK

"My heart is broken"
Peter Hook, following news of the death of Tony Wilson

Dooley's Diary



MW: the biz's poolside read...

August is that month of summer holidays, of course, and, while more and more people seem to be hanging back at their desks, preparing for the inevitable autumn rush, Barbosco and the south of France have become established as the music biz destinations of choice. One of those who found himself spending a few days near Antibes, Doug D'Arcy, even had the joy of seeing music Week on sale on the beach. We get everywhere. Maybe the newswriter knows something – when Dooley noted that Martin Mills is also on holiday in the area, D'Arcy said, "Yes, he's in the next street"... Summer is certainly a romantic time of year, with weddings

too. RCA presented the singer with a plaque emblazoned with the words: "Fuck me! Pink is Not Dead!", celebrating sales of 1.5m in the UK. Pictured (left to right): her manager Roger Davies, RCA's Lou Hart and Craig Logan, RPI, Sony BMG chairman/ceo Ed Geaherty, RCA's Julie Gray, Jacqui Quail, Lynn Swindhurst, Annette Miller and Cherie Melick... While Prince continued his residency at The O2 – which Dooley checked out for himself on Tuesday night (what a splendid venue it is!) – his sax player, the legendary Maceo Parker, played second fiddle to another famous torchbearer, AEG Live held an audience with Bill Clinton at the Indigo2 (pictured below), which saw the former US president discussing a theme of "embracing our common humanity". Not satisfied with bringing the purple one to London, AEG Live European managing director Rob Hallitt welcomed the silver fox to the stage, described him as "one of the world's greatest orators". It also happened to be Clinton's birthday last Saturday, leading Parker to offer a sax rendition of Happy Birthday, just for the occasion. Look out for The Ladies Brass next week, as pre-orders for the track, available through Wispit, suggest it could be the shortest record to make it onto the UK singles chart. The track, by Jonny Trunk & Wiskey, has been popularised by Danny Baker's All Day Breakfast and Podcast, with the singer performing the August 20 re-release of the 30-second song. Finally, among the heartfelt tributes to Tony Wilson which came thick and fast last week, one exec told of being picked up in Leicester Square by the legendary Factory Records founder for a car more suited to a drug dealer. Wilson then rolled a massive joint – while driving – leaving our



all over the place, it seems. Congratulations to Mama chief Adam Driscoll, who is now on his honeymoon after getting wed to Louise Carpenter on Friday, not to mention Relentless co-founder Paul Franklin who is getting married next month, Ocho's Grimshaw being the lucky lady and Angel Music's Billy McLeod who married last weekend... There were some more heads at Sony/ATV on Friday. The major concluded two high-profile deals last week and celebrated accordingly, well into the early hours. First up were The Hoodlums, who signed with the major following a healthy courtship from two other publishers, and Elliott Minor, currently enjoying Top 20 success with the Jessica single, also signed. As if that wasn't enough, the wife of managing director Rik Sanjani was due to give birth on Friday! Congratulations all round. On a similar tip, One Night Only have concluded a publishing deal with Chrysalis. The Mercury-signed act will hit the road with *The Pigeon Detectives* next month ahead of the release of their Steve Lillywhite-produced debut album in January... Talking of new business models (as we do elsewhere in this issue), musician and promoter Tony Moore is taking the term "on the road" to a higher level by undertaking a tour around the country's airports using a Cessna aircraft to fly solo between shows. Tony recently qualified as a pilot and, armed with just a PA system, acoustic guitar and electric keyboard, he is using his licence to stage 15 performances over nine days to raise money for the Teenage Cancer Trust... Pink was in the country last week for two sold-out Britton Academy shows ahead of her TV performance over the weekend. Justifiably overjoyed that 18 months since its release, Pink's latest album is still in the



poor man in fear of his life. "I wondered if I'd ever get to the studio," he said. In turn, Dominic Jones, who was Factory Records label manager at Pink's, remembered Wilson's legendary appearances at the Pinnacle conferences including his introduction of The Space Monkeys, during which "he left many in the audience scratching their heads as he waxed lyrical about 'the inextinguishable modularity of life'... recalls Jones. "More than anything," Jones concludes, "he was a lovely, lovely man whom I adored and who missed immensely." Amen to that... Today being the day of Wilson's funeral, the thoughts of everyone at Music Week go to his family, not least children Oliver and Isabel, and partner Yvette Livesey.

DOOLEY'S WEEKLOG

Monday
Dooley spent the best part of Saturday at Field Day festival, which was bloody brilliant. With the exception of the massive queues for toilets. And for beer. And for food. And to collect tickets. And the fact that you could hardly hear anything on any of the stages at all because it was so quiet. Apart from that though, bloody brilliant.

Thursday
Hoary, hoary the record is saved from the ravages of history. Or it is, at least according to Saint Elenne masterning / journalist Bob Stanley, who reveals that the church of Scientology has pressed the collected thoughts of L Ron Hubbard on good old-fashioned vinyl in a bid to preserve his teachings for future generations.

Friday
It was Charles Caldas who was first introduced to Tegan And Sara (thanks Charlie). The current Martin chairman was heading up the Sheek Records operation in Australia at the time and had licensed their third studio album for the market. He played us some music, dragged us along to a few gigs and we were blown away.

Peter Dinklage, Joy Division / New Order
"It is a very, very, very sad day. It is like my father dying all over again. I'm devastated. My heart is broken. Say hello to Rob, Ian and Martin for me please. Tony"

Richard Russell, XL
"I've loved the creative edge for all independent labels. What was even more important to me about Tony was his inextinguishable love of life. I always had a great time in his company, because he

always had fun. It'll miss him."

Steve Redford

"The industry will miss the sense of brotherhood, contact and intellectual engagement which Tony brought to pop music. I will

miss my friend and mentor. The public reaction to Tony's death is unprecedented for a music industry figure. He will come to be seen as one of the great figures in British popular music history."



Features.

Independents' day

by Gordon Masson and Martin Talbot

The smaller you are, the tougher it gets, seems to be the adage in today's music industry climate - but independent labels are proving that a blend of creativity, ingenuity and agility can generate success and confidence



When the history books chronicle the music business, August 2007 will likely be recorded as one of the most traumatic months for the independent sector. While two of its biggest players, Sanctuary and V2, have fallen into major ownership, the death of Tony Wilson just a week ago took away one of the independent's totemic figures.

These could be thoroughly depressing times for those working within the indie sector. Few areas of the music industry can honestly claim that business is booming, and it would be logical to assume that the smaller you are, the tougher it gets.

But those working at the grass roots are in little doubt that, while the business is certainly challenging, the indies are as ready as anyone to face that challenge head on.

It would be crazy to argue that independents dominate the music business today; while major groups account for something approaching 90% of the mainstream record business turnover, only one wholly independent title could claim a place in last year's Top 50 albums - the obligatory Arctic Monkeys debut.

But, as the music business looks to charter a course through a rapidly changing business, independents are doing so with their own brand of creativity, ingenuity and agility.

The acquisition of independents by bigger players has been part of the history of the music

business since its very early days (as our 20-year timeline shows, below), stresses Martin Mills, chairman, founder and owner of Beggars Group. It is not in itself a cause for concern; in the case of V2 and Sanctuary, it is reflective of the attitudes of financial institutions and investment banks towards music as a long-term investment, according to one indie label veteran.

Independent labels will continue to be courted, it seems, as long as they remain creative in their efforts to devise new ways of exploiting their repertoire and, more crucially, sign and develop new acts, genres and musical movements.

And the independents' ability to regenerate itself is exactly why the sector continues to be successful in a changing business. Chrysalis Music CEO Jeremy Lusselles has an intriguing theory to explain the indies' ability to roll with change.

"All of us - majors and indies - are looking and waiting for someone to come along with a compelling new business model," he says.

"That makes it an exciting time for entrepreneurial individuals and people that think outside of the box. One thing is for sure, those people who are stuck in the old world model are definitely going to struggle."

"People may have been doing this 15-20 years, but they simply can't do it in the same way going forward - and, in many ways, the less you know

(Picture above)
Indie rock and roll: current indie success The Pigeon Detectives, Arctic Monkeys, Bat For Lashes and The Gossalt

about the history of the business, the more chance you might have of surviving."

This idea, that a lack of historical perspective can benefit the very smaller, newer players, might explain why many companies - indie and major - which were founded in the Sixties, Seventies and before, have struggled to keep up - but also why the fresh new independents are, in many ways, proving so creative in building new models. It remains a fact that small can often mean like, fast, with a low centre of gravity allowing for faster repositioning.

One of the biggest independents in the UK, Ministry Of Sound, is currently flourishing after 15 years of building its brand across club - with its first Indian franchise to open in Bangalore this autumn - labels, electronic equipment, TV channel, radio station and much more. Dance To The Radio's co-operative share-ownership scheme for its artists is genuinely ground-breaking (see breakout), while the decision by The Crimea's label earlier this spring to give away their latest album in an effort to promote their live shows (from which they can generate much more income) was equally innovative. It could even be argued that the similar move by Prince, in association with his advisers Paul Gongaware and John Megjic (but outside of his deal with Sony BMG), could only have come from an independent approach to business.

Two decades of indie deals.

1989 A&M is sold to PolyGram by founders Jerry Moss and Haro ALCANTARA for a reported \$500m. Chris Blackwell sells Island Records and Island Music to PolyGram UK Group for £272m



1989



1991 EMI snaps up the half-share it doesn't yet own to take overall control of Chris Wright's Chrysalis Records

1991



1992 Virgin Records is sold by Richard Branson to Thorn EMI for a reported US\$1bn (around £560m)

1992



1997 PolyGram adds to its 49% stake in Goli Discs, buying out owner Andy MacDonald.

1997

1999 When Roger Ames moves to a senior role within Warner Music Group, the major takes over the London label. The acquisition of 50% of 4AD for £2.1m sees Beggars Group take its stake to 100%.



1999

Fiction

2001 Chris Parry sells Fiction to Universal Music Operations for £4.05m

2001

Two decades of indie deals.



In turn, the fully flexible business approach – with of key functions outsourced to other independent specialists in press, promotions, marketing, international and so on – have long since been championed by labels such as Mike Ball's Dramatica, the Simplified.com operation run by Jan Grenfell and their like.

Of course, at the heart of any debate about new business models these days is the so-called "360°" approach, a phrase which was, of course, coined by independent entrepreneur and then owner-operator Anny Taylor, the founder and former chairman of Sanctuary Group.

While Sanctuary's troubles might cloud Taylor's claim for the intellectual high ground, his fellow indie execs are certainly among those who have most proactively driven this forward. The concept centres around diversification into every conceivable area that an artist might need – from record label, music publishing, live agency, management and even merchandising – thus allowing acts access to a complete service under one roof, and giving the company multiple revenue sources.

Such a philosophy is central to Universal's acquisition of Sanctuary, where to the Heltter Skeltter agency, management operations that took after the likes of Elton John and James Bunt, and one of the world's biggest merchandise companies, Bravado, it also drove EMI's deal to sign Robbie Williams, lies behind Warner's signing of deals with The Rifles and Hadouken! earlier this year and moves by the likes of Sony BMG and EMI-linked Relentless to create their own booking agency operations.

But, quietly, many indies have been just as quick to embrace such concepts – some even led the way. Mark Jones, managing director of PIAS/Wall Of Sound, recalls: "The deal we did years back with the Infadels was one of the first that meant the label got a share of the live revenues."

Hospital Recordings, which is currently enjoying an indie top 10 single with High Contrast's I We Ever, doesn't limit itself to a records-only model either. Tom Kelsey, who runs marketing and promotions for the label, says, "We're not just about putting out records, we present our Hospitality club nights globally."

"We're careful to tie things in, so for the High Contrast album that is coming out in October, we'll make sure the branding and artwork for that is on our flyers and posters at our club night at Heaven in September. We'll also have a merch stand at all our club nights, where we sell T-shirts and CDs, etc."

Hospital manages everything in-house and Kelsey believes this has been key to radio airplay. "I'll call up radio producers and it seems they love the fact that they are talking to someone involved in the making of the record, who is passionate about it, rather than a pluggier who is trying to get five records on the playlist."

In turn, Southern Fried Records – the label founded by Fatboy Slim, his manager Gary Blackburn and lawyer David Glick – are also using the live route with the Southern Fried Mobile Disco, which makes its debut in Brighton this October.



(Picture above) **Contrasting fortunes:** Hospital Recordings are enjoying an indie top 10 hit with High Contrast's I We Ever

Dancing to the DTRR tune

Leeds indie label Dance To The Radio is going from strength to strength with a bold economic model

Leeds-based independent Dance To The Radio has emerged as one of the breakthrough new labels of 2007, with a bold economic model at the heart of its business.

Determined to compete on par with the major labels, the Leeds-based imprint has got creative with its deals, structuring a formula which offers its artists part-ownership of the label as their sales increase.

Although the label only offers one album deals, artists can own up to five shares in the company – out of 100 issued – depending on the level of sales reached, gaining one

share for each 30,000 albums sold. Through doing so, the label hopes to provide a viable alternative to the multi-album, major label deal, and at the same time foster a sense of long-term commitment from its acts.

"We sign bands for one-album deals, so if they're going to come back and release on the label, they need a bit more incentive," says co-founder Colin Oliver, who set up the label with Whisks from Forward, Russia! in 2005. "By giving them a share in the company, it gives them a bit more of a bonus."

The formula

proved a winning hand in helping the label secure the signatures of The Pigeon Detectives, who released their debut album on the label in June. Wait For Me has since taken the label to its most successful, releasing to date, selling past the gold sales mark last month.

"One of the reasons The Pigeon Detectives signed to Dance To The Radio was that they knew we were doing that structure," says Oliver, who also manages the band. "Bands are a little bit more savvy these days. They know that their careers can be short-lived and to

know that they can still have their foot in the industry after the band has dissolved and members have gone their separate ways is an attractive proposition."

Dance To The Radio teamed up with VIVA for the company's marketing and promotional muscle in the marketplace.

"To be able to plug into the Integral framework can make a lot of difference in terms of how successfully we can market and promote an artist," says Oliver.

Stuart Clarke



(Picture right) **Free download:** The Crime's Secrets Of The Wishing Hour album was given away to boost interest in their tour

"The idea is that we'll mix our DJ acts such as Armand [van Helden] and Norman [Cook] alongside some of our live acts such as The Whip and The Black Onests," explains label assistant Jamie Chalmers. "We'll start it off in small venues, but we hope to take it around some of the festivals next summer with the plan being to build a live around the acts that we have."

Label manager Katy Ellis adds, "We've always been our own little bastion of electronic weirdness, so we don't ever get caught up in the panic of what

is going wrong in the industry. We've always embraced new technology and that's sustained us really well through mobile and digital and happily whatever comes along next."

Kitchenware Records managing director Keith Armstrong hints that innovation for the sake of it is not the plan. "Mostly we'll be putting out great records and not pretending social networking, etc. is the new deal. Informing people about the acts, whether through the internet, print, television, radio or live, is only of any use when the music is good"

Such an attitude is not stopping the label pushing the envelope. "We're starting our own Sirens TV show on the net, syncing worldwide before even looking at releasing in the UK," says Armstrong. "Laguna Beach used our lead track this week and we are trying in with iTunes in the US, UK and Japan. We've been having brainstorming meetings at Apple and are looking to work digitally way upfront of physical releases."

Speed of change is essential for any label moving forward, indie or major, suggests Lascettes. "To survive, you have to think broadly and laterally," he says. "Our record label, Echo, would not have been viable if we hadn't changed it a couple of years ago. We now use Echo to develop artists in the first phase of their career and that's been successful

2003 Mushroom/Infectious are acquired by Warner Music, as Korda Marshall becomes managing director of Warner Bros Records.



2008 Wall Of Sound and PIAS merge in the UK to create PIAS/Wall Of Sound Ltd, under managing director Mark Jones.



January 2007 Warner Music Group acquires 73.5% of Roadrunner Music Group for \$73m



August 2007 Universal receives the shareholder green light to acquire Sanctuary Group for £44.5m.



August 2007 Beggars Group acquires 46% of Rough Trade for £800,000.



August 2007 Universal confirms its intention to acquire V2 for a sum said to be between £7m and £13m.

2003

2008

Jan. 2007

August 2007

August 2007

August 2007

Two decades of indie deals...



Features.

for the likes of Bat For Lashes and Roy Lichtenstein.

The same is true of possibly the most successful indie breakthrough of recent years, Domino Recordings, which scooped *Music Week's* independent label of the year award in 2005 and 2007, and the A&A award in 2008. General manager John Dry believes Domino's flexible set-up helps its efficiency.

"Having two big selling global acts, I suspect we are structurally better than the bigger labels," he says. "I gives us the ability to develop and build all the other bands on the roster. We might lack the deeper pockets of the majors, but at the same time we can react to the market much faster than they can."

Pragmatism is certainly essential for any label looking to succeed. Wall Of Sound's deal to merge with PIAS Records just over a year ago was not an easy decision for WoS founder Mark Jones to take, as he acknowledges at the time. But it has provided his company with the additional back-up required to face the industry's current challenges – and with Reverend & The Makers poised to become one of the biggest acts he has yet produced, it was clearly a plunge worth taking.

"It has enabled me the back-up and freedom I need to take the label forward," he says. "PIAS was my first licensee when I started Wall Of Sound all those years ago, so it's great to have cemented that relationship with them now. The support that people like [PIAS Group CEO] Nick Hartley can give me on a level that I haven't had before."

In general, the independent sector is possibly better supported than at any other time in music business history, with the best range of options and opportunities for the newborn indie.

For one thing, the indies can now claim a support structure with more power than ever before, represented by record-industry association the BPI, indies-only association Aim, its European equivalent Impiata and the development of Merlin – the indies' own global new-media rights licensing agency. Aim chairman Alison Whanham stresses that membership is booming, with Aim securing 222 new members last year alone.

On the practical matter of selling records, PIAS-owned Vital Distribution's integral marketing setup has spawned success for Must Destroy's Enter Shikari, Dance To The Radio's Pigeon Detectives, and Backyard's Gossip, this year alone, while Vital PIAS Digital also provide new independents with a level of support they could never previously call upon. In turn, Finnic has developed its own new digital division, while the likes of Absolute and Proper are pioneering as they develop.

Increasingly sophisticated means of helping small labels to market.



(Pictures above) Selling successes: Must Destroy's Enter Shikari have benefited from Vital's integral marketing setup

And, of course, even the major groups are getting in on the act. Universal offers a bespoke independent distribution service, while Warner Music has been offering similar facilities through its Alternative Distribution Alliance (ADA) for the past year.

BPI's director of independent services Jon Webster believes, however, that while it is easier than ever for small operators to get into the business of making music, getting it to market is another matter entirely. Obstacles still remain.

"In many ways, it's easier and cheaper to make records these days, but at the same time access to the media is becoming more difficult and expensive." Retina continues to be a big issue, he adds. "It's not too difficult to get digital distribution, but distribution of physical product is becoming a huge issue for the indies, who can find it very difficult to get their product into the bigger retailers."

"As a result, there is almost a cottage industry springing up of people who are rejecting that path and who instead are selling directly to the consumer, either in digital or physical format."

There is a lot to be said for thinking small, while the major groups think bigger and bigger, looking after the pennies, while the majors look after the pounds. Certainly, one great benefit of smaller companies is the fact that they are not slaves to the hi-marketing cycle which is at the centre of the major company's economic model.

Peter Guicke, founder of Ninja Tune, says, "We don't try to have hits: our model is built on licensing,

owning the publishing and even doing a bit of 'pig promoting'. So we offer individual artists a complete 360° deal because, to be successful, you now need to be able to play the whole game, especially when it comes to things like sync deals."

"V2 and Sanctuary were both trying to punt at the top end of the market and I think they found that difficult," says Guicke. "It's really fucking hard to make your way as a traditional record company these days, but we know we can make money at the low end, by selling 5,000 to 50,000 copies of a record worldwide, so that's what we concentrate on. Indeed, in an increasingly commodified world, with major groups able to offer greater economies of scale and more powerful penetration into media and retail, a lot of value continues to be represented by the personal touch."

Wild speculation over the ownership of majors such as EMI and Warner in recent months can only have played into the hands of indies, observes Domino's John Dry. "It makes bands and managers more open to looking at indie labels than they otherwise might have been."

Holmes continues, "When I was working at Island, I remember asking Paul McGuinness why U2 had resigned to the label. He told me he liked to be a big fish in a small bowl. That's the kind of ethos I've always used at Gull – artists are minded that they want to be taken care of and we do a better job of that at the indies."

While acknowledging the difficulties that industry consolidation poses, Aim's Wenham is optimistic about the indie's ability to roll with the punches.

"There is terrific enthusiasm across the industry among managers, label execs, producers, artists or whoever," says Wenham. "So there is a sense of opportunity among the indies that, yes, it's tough out there, but the market able to support niche activity in a way that it hasn't been able to before."

Beaggs' founder Mills adds, "Granted, it's more difficult to establish an indie now than it was when we started out 30 years ago. But there are always good companies emerging – Domino has been fantastic, while Peacock's is another that springs to mind. The bottom line is that smarter people always find a way in to the business."

PIAS/WOS's Mark Jones sums up the passion of indie pioneers with his infectious approach to the business. "I'm fed up with people saying that it's hard work," he says. "To me it's all about the music. When it's not about that anymore, I'm out of here."

"I've never experienced the level of excitement that I'm getting with Reverend & The Makers – it's the most exciting record and artist I've ever been involved with. I hate to describe what I do as a labour of love – it's just what I do, it's all I know and I love it."

"It all comes down to your belief and passion for your artists and their music."

Universal proclaims V2 for victory in indie acquisition

As rival bidders fall by the wayside in the V2 Music Group takeover, Victor Universal will seek to reshape the indie's acts and catalogue into a more cohesive and streamlined venture

Universal sought off interest from a number of other rival bidders, including former major Warner Music, to acquire V2 Music Group.

How much Universal paid is open to debate, however, with the major reluctant to officially confirm the price tag, speculation has indicated that the final price rests somewhere between £7m and £13m.

Warner is understood to have pushed Universal closest, with Warner

Music president continental Europe John Reid leading the hunt on their behalf, and Universal Music International chairman/CEO Lucian Grange heading up the other side.

One version of events has it that, ultimately, Warner took its offer as high as £12m, with Universal willing to go that little bit further.

Whatever the truth of the situation, Universal's deal essentially brings it the V2 Music record assets covered by V2

and the Co-Qq branded record labels, but not its publishing companies or its music division, which both remain 100% owned and funded by Morgan Stanley.

Anyone glancing at V2's financials over the past decade might wonder what Universal has got for its money. According to Cifl Dane's new Record Industry Numbers report, the company has made losses every year of its life, the low point being the operating

loss of £37.5m in the financial year ended June 30 1999, the high point being a £5.6m loss in the year ending June 2003 – cumulative operating losses across the 10 years of £165.8m.

But those losses, suggests Dana, are directly attributable to the large overheads which are derived from V2's operations in multiple markets, without the large-scale sales successes that make them cost effective. "V2 always had a very heavy overhead

structure," he says. "Across the world, they've had a few successes, but nothing that really got near their costs."

"But if you take their acts and put them through an existing structure, as Universal will be able to do, they will be able to make good money out of it."

Grange declines to discuss the deal in such detail, including Universal's future plans for the company, which will remain under wraps until after the

agreement is finalised. This is likely to take two months or more, although the only regulatory hurdle is likely to be in Germany, and Universal is confident of clearance there.

Essentially, though, Universal has bought V2 for rights to the company's existing acts, its catalogue and access to a range of additional acts through Co-Operative Music.

Universal was already talking with V2, through some of the distribution deals

it has with the independent in Europe.

But one source close to the deal adds, "What is attractive about V2 is some great repertoire – as well as Stereophonics, there is Isabelle Boulay and Anis, while there are more acts capable of selling 250,000 units each, which all adds up. And there is access to Co-Operative Music, which gives you access to other artists."

Martin Talbot

Joy Division

by Christopher Barrett

Frustrated by the post-industrial climate of late Seventies Manchester and imbued with the power of punk, the brooding melancholy and fierce delivery of Joy Division's music continues to reverberate today. To mark the 30th anniversary of the band's inception, *MW* charts the pioneering act's tragically short career with band members Peter Hook and Stephen Morris.

It is difficult to underestimate the revelatory impact of the Sex Pistols at the height of their power. And for two 20-year-old livers at the band's Lesser Free Trade Hall gig in Manchester on July 20 1976, the raw impact and attitude of its delivery would change their lives forever.

"For Bernard Sumner and Peter Hook, friends since they were 11, their respective jobs in graphic design and at the Manchester Ship Canal Company were soon to be discarded in favour of a frenetic life in one of Manchester's many young and ambitious punk bands.

Borrowing £85 from his mum the day after the Faber gig, Hook bought his first boss guitar and immersed himself in the local punk scene. "It was like being a member of a semi-secret society. It was against the world," he reflects fondly.

Circulating in that same social underbelly was enigmatic singer and labour exchange employee Ian Curtis, who was eager to join Hook and guitarist Sumner after the recent demise of his own band.

Having responded to an advertisement for a drummer in a Macclesfield music store, Stephen Morris met Curtis outside Strangeways Prison, they immediately clicked and the line-up was secured. Initially named Warsaw, after the track Warsawa from David Bowie's *Low* album, and fronted by local student Martin "Zed" Roganoff, the band set about earning a reputation for their uncompromising and often violent live shows.

While Curtis' lyrics expressed an emotional desolation and dark literary fascination, they were in sharp contrast to the act's fiery onstage energy. "I was thinking of getting t-shirts printed with the slogan 'I've been rotted at a Warsaw gig'."

chuckles Morris.

Having learnt of the existence of London punk outfit Warsaw Fold, the name Joy Division was swiftly adopted. Curtis found inspiration for the new moniker in the pages of the novel *The House Of Dolls*, which describes a Joy Division as being an area of a Nazi concentration camp designated for the prostitution of female prisoners.

Despite the change of name, the atmosphere at gigs remained as chaotic as ever, with Joy Division's first concert, at Manchester's Pips Disco in January 1978, proving no exception.

"Ian got thrown out for kicking a bottle and we had to plead with the bouncers to let him back in," says Hook. "He was going mental outside and when we finally got him back in and started playing the whole place erupted into a huge fight. It wasn't the most successful of gigs really," he laughs.

The focal point of Joy Division's live shows, Curtis made for a frenzied physical presence on stage.

"The thing I will always remember about Joy Division gigs was the transformation that would come over Ian," says Morris. "When we were in rehearsals he would usually be hunched up with his lyric book, mumbling into a microphone, but when he took to the stage he became highly animated.

"I remember one time we participated a gig at a club in Manchester and we persuaded them to let us play halfway through the first song there were of these pint pots whizzing past my head and I thought, 'Bleeding hell we're not going down too well here.' I looked up and it was Ian who was throwing them."

It wasn't long before the band had earned something of a reputation in Manchester and found

inspiration from
Tunnel Vision.
Peter Hook and Ian Curtis
onstage

if increasingly hard to get bookings. As a result they took time out to knuckle down to write and practise their songs.

"We got a place at TJ Davidson's, an old electric mill with firebrass walls," says Morris. "There were the Buzzcocks in one room and Monitored Noise across the way. We would practice twice a week, on Wednesday evenings and Sundays."

Hungry for attention, the band's now infamous first meeting with Granada TV presenter and Factory boss Tony Wilson took place at the Ratters club in spring 1978. Wilson had previously viewed the band's *An Ideal For Living* EP at the camera during his local news slot, *Granada Reports*, but Curtis was nonetheless furious that his band hadn't been invited to play live.

On Friday April 14, the Ratters held a battle of the bands contest hosted by S11 and Olewick Records. Curtis wasted no time pinning Wilson against a wall and berating him for not inviting Joy Division to perform on his show. A stunned yet obviously impressed Wilson assured him they would be the next band on.

Joy Division finally took to the stage, with Curtis (late, at 2:00am after a scuffle with hushshill out the Negatives, made up of singer Paul Morley, Kevin Cummins and Richard Bloor, who ranted or performed first).

"When Ian was angry he was really angry. They kicked down the dressing room door and it got pretty heavy," says Morley, a local contributor to *MW* and one of the band's most enthusiastic supporters. "I loved that night because when they went on in the early hours of the morning their anger was so intense that suddenly you saw them

July 1976 - timeline story at events that will turn by the formation of Joy Division
July 1976 - at a bar outside gig at the Manchester Lesser Free Trade Hall, a conversation between Bernard Sumner and Peter Hook sparks a

January 1978 - having swapped the name Warsaw, Joy Division play their first gig at Pips Disco, Manchester

April 1978 - Joy Division meet Tony Wilson and Rob Gretton when they

perform at the S11/Chiswick Challenge at Manchester's Ratters club. Rob Gretton offers to help manage the band

June 1978 - Joy Division release their first record, *An Ideal For Living*, which

was recorded in December 1977

September 1978 - Joy Division perform *Shadowplay* at Tony Wilson's TV show *Granada Reports*

December 1978 - Ian Curtis suffers his last epileptic fit, recorded from a gig at his home a few days in Gorton, Leeds

January 1979 - *Facelift* Factory Records, in

YET THERE'S STILL THIS APPEAL
THAT WE'VE KEPT THROUGH OUR LIVES
LOVE, LOVE WILL TEAR US APART AGAIN



CONGRATULATIONS FROM SIMON
AND ALL AT

S.J.M. CONCERTS

PROUD TO BE PROMOTER

1985 - 2006

NEW ORDER



Features.

Music and design in harmony

Peter Saville's artwork for Joy Division remains as distinct and timeless as the band's music. The Factory co-founder and aesthetic mastermind behind the label's modernist imagery discusses the inspiration behind the design of the band's three album covers.

Just six months after graduating from Manchester Polytechnic, 23-year-old Peter Saville, a huge fan of the photography of Helmut Newton, found himself presented with pulsar CP 1919, a waveform reading from a dying neutron star.

Freshly out from the Cambridge Encyclopedia of Astronomy, the evocative image would provide the basis for one of the most famous album covers of all time and a career that would lead the young designer to worldwide renown.

In a few crucial months in 1978, Saville found himself progressing from designing posters for the fortnightly Factory club night on Moss Side to working on his first album, Joy Division's lauded debut *Unknown Pleasures*.

Having been handed CP 1919 by the band's globalist Bernard Sumner, Saville was delighted. "It was great to be given such a potentially iconic image. It's usually a bit worrying when a group has some ideas," he laughs.

But despite being supplied with a strong visual foundation, Saville was far from complacent. "I did the best I could putting it together with a very cautious imagination. I was a little intimidated by the responsibility. I didn't work for anybody, I want in this kind of comfort zone of a studio with experienced people. I didn't know what I was doing."

But Saville was not the only inexperienced member of the Factory team, something that he believes worked to their advantage.

"In spring 1979 I hadn't met the business, but nor had anyone else - not even Tony Wilson, Nico Bretton or the band. We knew not what we did. The

wonderful thing about Factory is that nobody said you can't do it that way. Everybody pleases themselves and in pleasing themselves they please their contemporaries."

Influenced by the prevailing cultural trend for hi-tech, with limited experience and minimal equipment, Saville set about creating the artwork in his rented studio at the offices of the Manchester Evening.

"The whole point of hi-tech was to take things that were found and use them, like using a laboratory flask as a vase," he enthuses. "Unknown Pleasures is a celebration of something very reduced and technical. I didn't mess around with it. It was cool in its hardness and uncompromising qualities, so I didn't want to put the title on the front and have it into a record cover."

Saville related to freedom working for an independent label presented. "I had been doing that cover for someone like CBS or Virgin they would have said, 'Very funny, put the fucking title on,'" he laughs. "It was an album by an independent band on an independent label with no budget, there was no promotion, no airplay, no angles, who said it, who fucking matter? It was a miracle that we sold 5,000 copies of the Factory sampler."

Despite believing that there is a symbiotic relationship between the artistic quality of the artwork and the post-industrial atmosphere generated by the band's music, Saville says he approached the project from outside the context of the music. "I was interested in music as an element in the sense of how we live and therefore presented the image in this open and ambiguous way."

CLOSER



"I'd had been doing that cover for someone like CBS or Virgin they would have said, 'Very funny, put the fucking title on!'"

Peter Saville on Factory's unusual allude to Unknown Pleasures's artwork

artwork

STILL

released by Factory and peaks at number six in the albums chart

September 1980 - The three remaining numbers of Joy Division form New Order

July 10 1982 - New Order play Joy Division songs live for the first time live in 18 years at the Manchester Apollo Theatre. It is the first time live songs have been heard live since Ian Curtis's death

October 12 2000 - Honoring the first anniversary of the death of John Peel, New Order perform a six-song set made up entirely of Joy Division songs

television from bottom right. Uncompromising and enigmatic. Peter Saville and his artwork for Still, Unknown Pleasures and Closer

Anish Kapoor's film based on Deborah Curtis' novel *Touching From A Distance*, premieres at the BFI's Geneva Film Festival, on the day of 27th anniversary of Ian Curtis's passing

This feature is based on a design concept created by Peter Saville

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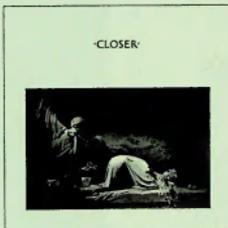
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Available 10th September

Control OST available from 1st October





Features

Heart and soul

Three decades after Joy Division formed, the iconic act is to be the subject of an unprecedented bout of activity this autumn. From a feature film and documentary to a comprehensive reissue program and a number of books, interest in Manchester's foremost post-punk pioneers shows no sign of abating.

While Martin Hannett's visionary production and Peter Saville's unique sleeve designs have lent Joy Division's output a timeless quality, assimilation with the band's story, particularly the tragic demise of frontman Ian Curtis, looks set to reach fever pitch in the coming months.

The feature-length biographical debut by photographer Antony Corbin, *Control*, takes a revealing look at Curtis's life based on his widow Deborah's intimate memoir *Touching From A Distance*.

Aged 24 in October 1979, Corbin was so taken aback by the leader of Joy Division that he felt compelled to leave his home and seek out its source. In a matter of weeks, Corbin found himself photographing the band after a gig at London's Rainbow Theatre and was later invited to take some behind-the-scenes shots during the filming of the *Love Will Tear Us Apart* video.

Corbin's passion for the subject, together with his first-hand experience of the band and late Seventies Manchester, is apparent throughout. Beautifully shot in black and white, *Control* not only captures the gloomy atmosphere of post-industrial Manchester but the brooding intensity of Curtis, the band's humor and their sometimes ferocious live shows.

"Anton, amazingly, with the help of screenwriter Matt Greenhalgh, took an insight into us," says the band's bassist Peter Hook. "When I watched the film

I recognised the characters. It's difficult to watch, it's heartbreaking all over again, in many ways I thought I had got over it, but when I watched it in Cannes I realised I hadn't."

With a truly remarkable central performance by Sam Riley as Curtis and the remainder of the central cast delivering powerful live performances of Joy Division's music, it is hardly surprising that Hook believes it will spark renewed interest in the band. "Anton has done such a fantastic job, he will elevate this group to the level of semi-gods," he says.

Control is scheduled to appear on over 80 screens around the UK from October 5, with a DVD set to follow in January 2008.

Having co-funded *Control*, Warner is preparing to reissue Joy Division's back catalogue in an array of formats, with Peter Saville called in to oversee the design process.

September 10 will see *Unknown Pleasures*, *Closest and Still* released on remastered CD, 180gm vinyl and digitally via iTunes. Simultaneously, a boxed set comprising the three albums on vinyl will hit shelves.

Each album will be accompanied by extended sleeve notes and a live disc, *Unknown Pleasures* is accompanied by the band live at Factory, *Closest* with their recorded live at BSL and *Still* together with a live at High Wycombe set.



"It's difficult to watch, it's heartbreaking all over again. I thought I had got over it, but when I watched it in Cannes I realised I hadn't".
Peter Hook on Anton Corbin's film *Control*.

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Small but perfectly formed

In Memory
ANTHONY H WILSON
1950 - 2007

Music Week.

Club Charts 25.08.07

The upfront club top 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Jack Rokka vs. Betty Boo Take Off	Hi-Tek & Lethal Bunch	Charlean Dance Mr DJ	Ida Corr vs Feado Le Grand Let Me Think About It	Veé Scott Gimme Your Love	Weekend Masters Feat. Shena I Found A Love	Aralon Supersoul Feat. Rita Campbell So Alive	Out Of Office Hands Up	Lovevush UK! Meets Kirsty Hawkshaw Lovemush	Calvin Harris Making A My Place	Just Jack No Time	Arnold Van Helden I Want Your Soul	Booby Luv Don't Mess With My Man	Awwell I Found You	Helicopter girl! Doesn't Get Much Better Than This!	Operator Please Just A Song About Ping Pong	Sander Van Doorn Feat. Mc Pymme by Any Demand	Holmes Ives Feat. Aralon Frost & Letters	Space Cowboy Running Away	Tiesto Feat. BT Break Like A Fall	
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
Doh! Kwe Feat. That Jam	Dave Spoon Feat. Lisa Maria Bad Girl (At Night)	Whelan & Di Scala Feat. Nikki Balla Sunset To Sunrise	Sappalava I'm In Motion	Wawa Vs. Hillary Stranger	Funk Marauders Hook My Body	Mauro Picotto I'm Bad!	4th Child Now I Found You	Freaks (Get On The Dancefloor)	David Guetta Feat. Chris Willis Love Is Gone	Mary Saturday	The Widows Feat. Clare Evans Bomb The Secret	Lvr Vs. Andrea Doria Freak Me	Soul Corporation Let's Go Together	F-Emo Feat. Jullie Roberts Saturday Night Sunday Morning	Ear Dis Girl	DI Jereanski Back Once Again	N-Joi Can't Get Enough Love Can't Turn Around	Vision Factory Lovin' Music		



Charlean Dance double chart topper this week

San Knighton, threatening 'Inland in Urban'

Charlean leads the dance

By Ann Jones

Touted as "urban London's new heroine", Charlean paces race to the top of both the Uplift and Commercial Top charts with her debut Position single DJ O.D. Dance, there is no easier way to penetrate O3 to play a record than to meet the most influential DJ in the UK, and Charlean has done just that. Her recently qualified Molo Blanco, Richard Grey and Speakapunk but it's a controversial record, heralded by some as the first flowering of a new genre called "dirtpop", and dismissed by others as hype and sell-out. Dirtypop apparently has its own set of rules, and Charlean's DJ O.D. Dance is a prime example of this. In her own definition, she is a "dirt" artist, and should be treated as crossover.

Either way, Mr O3 tops club charts by big margins this week, finishing 14.2% ahead of nearest challenger Calvin Harris' Making A My Place on the upfront chart, and 13.7% in front of Tom Dale's Working on the Commercial Top.

We've noted in this column recently the increased turnover and improved health of the Uplift chart, and said turnover recedes a new 2007 high this week, with eight new arrivals in the Top 40, and a further 15 new entries in the unranked 41-60 portion of the chart. The Top 10 therefore from the 41-60 is: 1. Vision Factory, 2. Love Goggles - Lil' Moons, 3. So Do I Say Sorry First? - Stephanie McIntosh, 4. Running Away - Space Cowboy, 5. I'm Don't Get Much Better Than This - Helicopter Girl, 6. (How Could You) Bring Him Home - Gemma, 7. Get It Stony - Luvy, 8. Get Down - Todd Terry, 19. Come To Me - Debra.

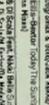
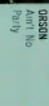
On the Uplift chart, Timbaland, Ke\$ha Wilson and Ock remain solid as a rock at the top, where The Way I Are completes an easy (then too often) summer. Nereez challenges Eve's transubstantiating heart (got them too out there) although Eve's in her third week at the top, and her album, *Somebody's Daughter*, is gaining faster and could be Timbaland's eventual successor, with Beautiful Girls, which has thus far moved 20-10-6-5-3.

Visit www.musicweek.com

Top 10 upfront club breakers

1	2	3	4	5	6	7	8	9	10
Shelby Lynne/Don't Stop Believin' (Rocky Road)	Michael (feat. Lulu)	Rebel (feat. The Roots) (UK)	Reverend & the Makers (feat. The Roots) (UK)	Reverend & the Makers (feat. The Roots) (UK)	Reverend & the Makers (feat. The Roots) (UK)	Reverend & the Makers (feat. The Roots) (UK)	Reverend & the Makers (feat. The Roots) (UK)	Reverend & the Makers (feat. The Roots) (UK)	Reverend & the Makers (feat. The Roots) (UK)

Playlist.

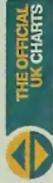


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Music Week

The Official UK Charts 25.08.07



Prepared in co-operation with the BPI and EMI.
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As used by Radio One

Singles

1	Kanye West Stronger	<small>NEW</small>
2	Robyn With Kleeerup With Every Heartbeat	<small>NEW</small>
3	Timbaland Feat. Doe/Keri Hilson The Way I Are	<small>NEW</small>
4	Kate Nash Foundations	<small>NEW</small>
5	Plain White T's Hey There Delilah	<small>NEW</small>
6	Axwell I Found You	<small>NEW</small>
7	Fergie Big Girls Don't Cry (Personal)	<small>NEW</small>
8	Gym Class Heroes Clothes Off!!	<small>NEW</small>
9	David Guetta Feat. Chris Willis Love Is Gone	<small>NEW</small>
10	Newton Faulkner Dream Catch Me	<small>NEW</small>
11	Elvis Presley Suspicious Minds	<small>NEW</small>
12	Hard-Fi Suburban Knights	<small>NEW</small>
13	Rihanna Feat Jay-Z Umbrella	<small>NEW</small>
14	Rihanna Shut Up And Drive	<small>NEW</small>
15	The Hoosiers Worried About Ray	<small>NEW</small>
16	Amy Winehouse Tears Run Dry On Their Own	<small>NEW</small>
17	Enrique Iglesias Do You Know (The Ping Pong Song)?	<small>NEW</small>
18	Avril Lavigne When You're Gone	<small>NEW</small>
19	Mike Big Girl (You Are Beautiful)	<small>NEW</small>
20	The Pigeon Detectives Take Her Back	<small>NEW</small>
21	Mario How Do I Breathe	<small>NEW</small>
22	Revance Green I Light	<small>NEW</small>

Albums

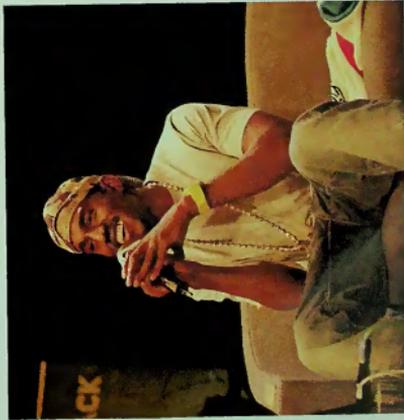
1	Elvis Presley The King	<small>NEW</small>
2	Kate Nash Made Of Bricks	<small>NEW</small>
3	Newton Faulkner Hand Built By Robots	<small>NEW</small>
4	Amy Winehouse Back To Black	<small>NEW</small>
5	Mike Life In Cartoon Motion	<small>NEW</small>
6	Amy Macdonald This Is The Life	<small>NEW</small>
7	Timbaland Shock Value	<small>NEW</small>
8	Paul Potts One Chance	<small>NEW</small>
9	Prince Ultimate	<small>NEW</small>
10	Rihanna Good Girl Gone Bad	<small>NEW</small>
11	The Pigeon Detectives Wait For Me	<small>NEW</small>
12	Paolo Nutini These Streets	<small>NEW</small>
13	Rod Stewart The Complete American Songbook 1-4	<small>NEW</small>
14	Ben's Brother Beta Male Fairytales	<small>NEW</small>
15	Justin Timberlake Futuresex/LoveSounds	<small>NEW</small>
16	Take That Never Forget - The Ultimate Collection	<small>NEW</small>
17	Kings Of Leon Because Of The Times	<small>NEW</small>
18	Lily Allen Alright, Still	<small>NEW</small>
19	Nelly Furtado Loose	<small>NEW</small>
20	Robyn Robyn	<small>NEW</small>
21	Reveling Willburys Collection	<small>NEW</small>
22	Fergie The Dutchess	<small>NEW</small>

PLAIN WHITE T'S
Every second counts

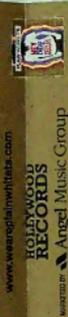
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WOLFGANG
RECORDS

- 20 **The Pigeon Detectives** Take Her Back
Dance & Pop
21 **Mario** How Do I Breathe
22 **Beyoncé** Green Light
23 **50 Cent** feat. **Justin Timberlake** & **Timbaland** Ayo Technology
24 **Yves** Larock Rise Up
25 **Amy Macdonald** Mr. Rock And Roll
26 **R. Kelly** & **Usher** Same Girl
27 **Groove Armada** Song 4 Mutya
28 **Foo Fighters** The Pretender
29 **Nataasha Bedingfield** Soulmate
30 **Mark Ronson** feat. **Lily Allen** Oh My God
31 **My Chemical Romance** Teenagers
32 **Arctic Monkeys** Fluorescent Adolescent
33 **Hans Zimmer** Spider Pig
34 **Kat Tinsdale** Hold On
35 **Eve** Iambourne
36 **Justin Timberlake** LoveStoned
37 **Timbaland/Furtado/Timberlake** Give It To Me
38 **Ben's Brother** Let Me Out
39 **Athlete** Hurricane
40 **Dizzee Rascal** Pussybootie (Old Skool)



Western power: Kanye's Stronger consolidates at Number One



Compilations

- 1 **Original TV Soundtrack** High School Musical 2
2 **Various** Now That's What I Call Music 67
3 **Various** Hed Kandi - The Mix - Summer 2007
4 **Various** Classic France Nation
5 **Various** The Ride
6 **OST** Hairspray
7 **Various** R&B Love Collection
8 **Various** Club 80s
9 **Various** R&B Anthems
10 **Various** Just Great Songs
11 **Various** TOT Club Anthems
12 **Various** Dance Mania 2 - The Ultimate Club Party
13 **Various** Galaxy Dance Anthems
14 **Various** My Songs
15 **Various** Festival 07
16 **Original TV Soundtrack** High School Musical
17 **Various** Big Summer Tunes
18 **Various** Clubland 11
19 **Various** Cream Summer 2007
20 **Original TV Soundtrack** Hannah Montana 2/Meet Miex Cyrus

Forthcoming

Key single releases	Date	Key album releases	Date
Kaiser Chiefs <i>The Angry Boss</i> / <i>Excuse My Fear</i>	Aug 28	Michelle Williams <i>Revolution</i>	Aug 28
Calvin Harris <i>Memorylane Pt. 1</i> / <i>Don't Be Shy</i>	Aug 31	Arctic Monkeys <i>Whatever People Say I Am, That's What I'm Not</i>	Sept 3
Bliss <i>Yes I Can</i> / <i>Up And Down</i> / <i>Get It</i>	Aug 31	Hale-PI <i>Once Upon A Time</i> / <i>Alaska</i>	Sept 3
James Blunt <i>1973</i> / <i>Mane</i>	Aug 27	Natalie Imbruglia <i>Ghostes</i> / <i>Heartside</i>	Sept 3
Rodney Wave <i>Use Your Heart</i> / <i>Go Missing?</i>	Sept 3	50 Cent <i>Curtis</i> / <i>Whena</i>	Sept 3
Girls Aloud <i>Say It No No</i> / <i>Freestyle</i>	Sept 3	James Blunt <i>All This Lost Souls</i> / <i>Atlantic</i>	Sept 3
Enrique Iglesias <i>Trust</i> / <i>Off Being Sorry</i>	Sept 3	Fat Ship <i>Boys Don't Cry 4</i> / <i>Perthshire</i>	Sept 3
Heritage	Sept 3	Foo Fighters <i>Echoes, Silence, Pain & Hope</i>	Sept 3
Busta Rhymes <i>Run It Up</i> / <i>My A\$\$ / Red Hot!</i>	Sept 3	Lee Lam <i>Strong Against Gravity</i> / <i>Popper</i>	Sept 3
Robyn <i>Robyn</i>	Sept 3	Lee Lam <i>Popstar In A Hat</i> / <i>Nature</i> / <i>Playboy</i>	Sept 3
Robyn <i>Robyn</i> / <i>Country / Japan</i>	Sept 3	Jan Brown <i>The World Is Yours</i> / <i>Playboy</i>	Sept 3
Kala Wain <i>Macchabai</i> / <i>Frame</i>	Sept 3	Bayakumbale <i>Shooter's Nation</i> / <i>Pop!</i>	Sept 3
Shayne Ward <i>Nothing Un Happen</i> / <i>Eye</i>	Sept 3	Marie Perle	Sept 3

- 21 **Robyn** Robyn
22 **Traveling Wilburys** Collection
23 **Roy Orbison** The Very Best Of
24 **Arctic Monkeys** Favourite Worst Nightmare
25 **Pink** I'm Not Dead
26 **Avril Lavigne** The Best Damn Thing
27 **The Coral** Roots And Echoes
28 **Linkin Park** Minutes To Midnight
29 **Kaiser Chiefs** Yours Truly Angry Mob
30 **Amy Winehouse** Frank
31 **Mark Ronson** Version
32 **The Enemy** We'll Live And Die In These Towns
33 **Akon** Komticated
34 **Editors** An End Has A Start
35 **Gym Class Heroes** As Cruel As School Children
36 **Barbra Streisand** The Essential
37 **Cassidy** Stop The Clocks
38 **Maroon 5** It Won't Be Soon Before Long
39 **The Fratellis** Costello Music
40 **Snow Patrol** Eyes Open



Long live the Kog: Elvis's new entry rockets in to the top of the charts

Pre-release airplay top 20
New and near the / **Album**

- 1 **Sean Kingston** *Beautiful People* / **Def Jam**
- 2 **Rihanna** *Good Girl Gone Bad* / **Def Jam**
- 3 **Amy Winehouse** *Back In Black* / **Capitol**
- 4 **Armand Van Helden** *I Want Your Soul* / **Armada**
- 5 **Ida Corr** *Up Rebel* **is** *Grand* in the **UK** / **Atlantic**
- 6 **Out of Office** *Survival* / **Mercury**
- 7 **Kano** *Back On Track* / **Mercury**
- 8 **Boyz n the Bay** *Boyz n the Bay* / **Def Jam**
- 9 **Madon** *Hard Candy* / **Mercury**
- 10 **Madon** *Hard Candy* / **Mercury**
- 11 **Incubus** *The Master and the Vampire* / **Walt Disney**
- 12 **Carlin** *Carlin* / **Def Jam**
- 13 **Hot Chick** *Hot Chick* / **Def Jam**
- 14 **Paul Simon** *So Beautiful and So True* / **Mercury**
- 15 **Steve Spohn** *Just Gettin' Started* / **Mercury**
- 16 **Steve Gaghan** *From The Top Of The World* / **Mercury**
- 17 **The Del Planets** *Del Planets* / **Mercury**
- 18 **Stuart** *Stuart* / **Mercury**
- 19 **Stuart** *Stuart* / **Mercury**
- 20 **Stuart** *Stuart* / **Mercury**
- 21 **Stuart** *Stuart* / **Mercury**
- 22 **Stuart** *Stuart* / **Mercury**
- 23 **Stuart** *Stuart* / **Mercury**
- 24 **Stuart** *Stuart* / **Mercury**

These charts are also available online
at musicweek.com

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ten hottest tracks of
the week check out
www.musicweek.com/playlist

www.musicweek.com/playlist

Cool cuts chart

- 1 **Pharrell Williams** *Whistle* / **Capitol**
- 2 **Pharrell Williams** *Whistle* / **Capitol**
- 3 **Pharrell Williams** *Whistle* / **Capitol**
- 4 **Pharrell Williams** *Whistle* / **Capitol**
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- 18 **Pharrell Williams** *Whistle* / **Capitol**
- 19 **Pharrell Williams** *Whistle* / **Capitol**
- 20 **Pharrell Williams** *Whistle* / **Capitol**

KELLY ROWLAND
When the Money Goes

Urban top 30

- 1 **Pharrell Williams** *Whistle* / **Capitol**
- 2 **Pharrell Williams** *Whistle* / **Capitol**
- 3 **Pharrell Williams** *Whistle* / **Capitol**
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- 24 **Pharrell Williams** *Whistle* / **Capitol**
- 25 **Pharrell Williams** *Whistle* / **Capitol**
- 26 **Pharrell Williams** *Whistle* / **Capitol**
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Joy Division's drummer Stephen Morris is pleased to see them back on vinyl. "When you go to HMV and you see the albums for £5 it's a bit sad really. They were designed to be 12-inch slabs of vinyl. Those sleeves don't have the same impact when you shrink them down."

Prior to the release of the Control original soundtrack on October 1, Warner will issue the single Love Will Tear Us Apart on seven-inch vinyl and CD on September 17. For Warner Bros Records UK managing director Korda Marshall, who was executive producer of Control, it has been a matter of treating the releases with "as much tender loving care as possible".

Gilbert
Silla from Anton Corbijn's
Control. Above, on sofa:
Sam Riley, Joe Anderson,
James Anthony Pearson and
Harry Treadaway as Joy
Division



A long-time Joy Division fan who queued outside his local record store the day Unknown Pleasures was released, Marshall has ensured the reissues have "as much of the integrity of the originals." "We have been very careful with the reissues to make sure they remain true to the original repertoire, while embellishing them with more history," he explains. "You can't do that and not release it on vinyl. It's a collectors market and will be the first time in about 18 years the albums have been available on vinyl."

One of the contributors to the reissued albums' liner notes and among the first journalists to review and report on Joy Division, Paul Morley has

Anthony H Wilson

LEA & COMPANY



SOLICITORS



Features

subsequently been writing about the band for the best part of 30 years and is set to publish a compilation of those works entitled *Piece By Piece* in November.

Of the sustained interest in the post-punk pioneers, Kenney says: "There has been such a strange trajectory to this story, with Joy Division becoming, after the event, an international group. Ian's death was a minor thing at the time, they were quite a cult band. Somehow the story has taken on mythical proportions and the band's music has never dated. It seems important to keep celebrating it."

Another writer who was central to the evolving post-punk-Manchester scene in the late Seventies, Jon Savage has been busy writing the feature-length documentary *Joy Division*, which is set to debut at the Toronto Film Festival in mid-September.

Directed by Grant Gee, whose CV includes documentaries and promos for acts including Scott Walker and Radiohead, the film has been backed by New Order's US representative Tom Allen and is slated for a UK release in early 2008.

Peter Saville, the documentary's art director, has been asked to produce a poster to promote its release and enthuses that the documentary is "incredibly good". "It paints the real picture of late Seventies Manchester and uses archival footage from that period."

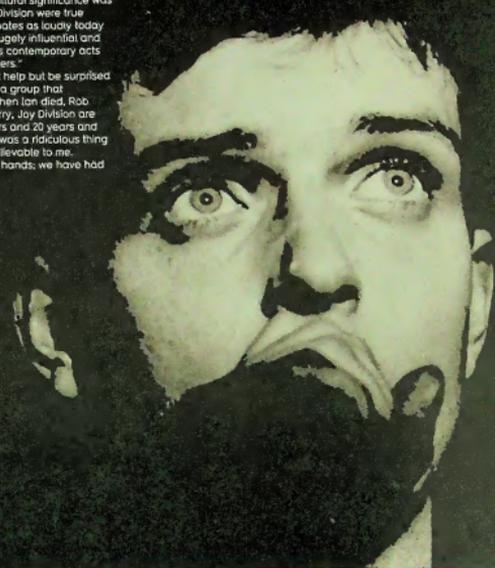
"It's very, very expressive of the time and place," agrees Savage. "We knew Control was going to focus on Ian Curtis's emotional life, we wanted the documentary to be about Joy Division."

As well as looking at the possible reasons for Curtis's suicide and his relationship with his wife Debbie and lover Anniel Honoré, the documentary examines the role each band member played in the band's evolution. "What was great about Joy Division was that they had a very uncompromising vision and they were very true to it. Some of the recent books that have come out have presented [the other band members] as being Ian's oily rags, but they definitely weren't," avers Savage.

Over at Universal Music Publishing, the company's film and TV department have been working hard to push the catalogue via bespoke

samplers, following president of Europe and UK Paul Connolly's acquisition of Joy Division's works in December 2006. Senior A&R manager Darryl Watts says that the catalogue's cultural significance was key to the acquisition. "Joy Division were true innovators, their music resonates as loudly today as it ever did, they remain hugely influential and continue to inspire numerous contemporary acts such as Interpol and The Killers."

Looking back, Hook can't help but be surprised by the sustained interest in a group that disbanded 30 years ago. "When Ian died, Rob Gretton said to us, 'don't worry, Joy Division are going to be huge in ten years and 20 years and 30 years'. We all laughed, it was a ridiculous thing to say, but it's true. It's unbelievable to me. Bernard and I should shake hands, we have had 30 amazing years."



NEW ORDER LEGENDS

RESPECT FROM IAN HUFFAM AND ALL AT

X-ray
TOURING



The do-it-yourself digital landscape takes shape

by Adam Webb

Unsigned bands with an online presence are ten a penny. Now, with a generation of music lovers raised on social networking sites, the challenge for Web 2.0 innovators and their DIY artists is how to turn clicks and page views into hard cash



The record industry might have its problems, but for unsigned artists there's never been a better time: make a professional-sounding recording on GarageBand, load it up on MySpace, Bebo or Last.fm, build a fan community on these or any number of other social networks, plug into the UK's booming live scene, sign up to CD Baby and get into the iTunes Store, enter one of a seemingly endless variations of brand-sponsored unsigned band competitions (the latest, a joint venture between Sony Ericsson, Orange and Channel 4), and then sit back and watch the money roll right in.

Actually, wasn't that the dream circa 1999 in the days of MP3.com? Certainly, in today's digital landscape, marketing and getting your music out there is not a problem. In the Web 2.0 world, there are millions of people doing just that, and hundreds of user-generated-content (UGC) websites – including the likes of YouTube, MySpace and Bebo – entirely dependent on the creativity of others.

But, while more people are making more music and – working on the principle that the cream always rises – the best of it is finding a new web-savvy audience, the \$64,000 question is whether that audience will then put its hand in its pocket and start clicking "buy".

Certainly, there's no shortage of options for artists to start selling their wares. The average social network page is now cluttered, pimped and personalised with all manner of widgets, players and embeddable flotsam and jetsam. Over the years and so, the likes of Myspace, Nimbit, OMT, Musiclane and BlastMyMusic have all joined SnoCop in enabling artists to sell music direct to consumers. Following an exclusive partnership deal with MySpace US, the latter's MyStore widget is now used by thousands of unsigned acts, as well as those from EMI and Warner Music.

"An entire generation of music lovers are really growing up on social networks and experiencing most of their music there," explains SnoCop's VP

corporate & business development Alex Refman. "Terrestrial radio is really no longer a force and MTV doesn't play a whole lot of music anymore.

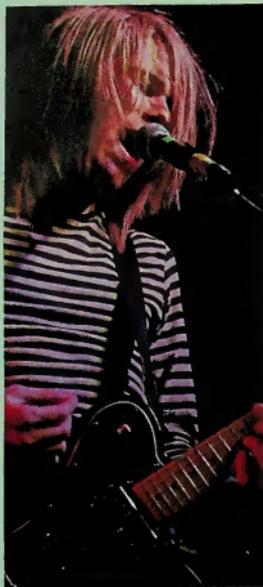
These music fans are experiencing something that people of previous generations only dreamed of – you get to interact with the artists that you love.

"That's a fundamental shift and a contrast to the old days where content was pushed to you by programmers and that's where the MyStore product fits in. This is the new place where [artists] can reach live to their fans."

Closer to home, the UK has hardly been short on innovation. One of the founding principles of download store TuneTribe in 2005, for instance, was to build a platform on which unsigned artists would have the freedom and autonomy to ingest music, build personal profiles, dictate prices and take the lion's share of royalties.

TuneTribe is currently hosting chart-eligible music from around 3,000 artists although, according to chief operating officer Ronnie Traynor, the

"An entire generation of music lovers are really growing up on social networks and experiencing most of their music there. Terrestrial radio is really no longer a force and MTV doesn't play a whole lot of music anymore"
Alex Refman, VP corporate & business development, SnoCop



(Picture left)
The Midas touch: the Slourbridge band reached Number 59 in the singles charts with help from 7digital's indiestore pre-orders

"unsigned" section will soon be ditched and rebranded under the slightly less ubiquitous title of "Arising Artists". This, says Traynor, will be a more Web 2.0-centred offer, allowing acts to share information, make contacts and gain practical advice, as well as sell their music.

"When we started TuneTribes, we probably didn't realise the amount of artists who would sign up or the amount of talent that was out there. We've since launched a record label with A&A Distribution which has given us a chance to support bands like The Romance, The Bright Lights and Sugaradday and now what we want to do is to take it a step further - 90 enable artists to get A&A advice, or get a press release written and generally get their hands on the tools that can further their career."

Another mainstay of this space - and equally chart eligible - is 7digital's indiestore. Launched in May 2006, with the aim of enabling unsigned artists to "build it yourself" download stores and get into the charts, the service came out of beta testing in February 2007 and now hosts more than 32,000 bands. It has propelled the likes of Koopa and George Galloway's Ugly Rumours into the Top 40.

With users able to instigate pre-order campaigns and embed the indiestore widget direct into their website or social network page (7digital signed an exclusive retail partnership with Decca in March 2007 and remains the affiliate retail partner of Last.fm), the service also allows consumers to buy direct by SMS text message.

Combining these features with traditional activity - such as gigging and physical sales - can be incredibly effective, says Metting Ice Management's David Kuczora, manager of Midas, the Slourbridge-based band who scored a number 59 hit earlier this year with help from an indiestore pre-order.

"The biggest impact for us has been at the live shows," he explains. "The fact you can have an SMS pre-order with a short code, has been really good for us. First of all, loads of fans are under 18, so they don't have credit cards and debit cards and can't buy music online. But all 14-year-olds have a mobile phone."

"We've found that's a fantastic way of getting the younger fans at gigs to actually buy it, so instead of spending a couple of quid on the merch stand we've asked them to send us a couple of texts in our initiative to crack the charts."

Regardless of what digital tools are available, it is how you utilise them that counts: odds, Kuczora, who reveals that Midas can sell in the region of 100 SMS downloads after a particularly good gig.

"The fact that it's chart eligible and you can promote the SMS at gigs has been more important to us than MySpace," he says. "We also get a better share of revenue with something like indiestore - you're just paying the transactional cost and you don't have to pay anything to an aggregator or digital distributor."

Proving offers another twist on digital community building. Marketed as an "Audience Relationship Management" tool, the service effectively operates as a digital "backstage area" - sitting on a social network page and allowing the artist, manager or label to shepherd their core fanbase to a more secluded place, away from the outside distractions and chaos of the Internet. In effect, it is a 21st-century version of the fan club.

Initially launched in Australia via bands such as Evermore and Another Day Down, who have used the service to disseminate information, as well as to sell ringtones, downloads, tickets and merchandise, Usync is currently being rolled out on this side of the world. And, although aimed at signed as well as unsigned artists, the principles of finding and nurturing an audience remain universal, explains UK managing director and global brand director Mark Clark.

"Not everybody dreams of being Robbie Williams," he says. "Some people just want to produce music and make a living. In order to maximise the potential that technology offers, all bands, no matter what size, should be thinking about their audience; how to grow them and how best to manage their relationships within them."

"The real cash in the business is the relationship equity artists create with their respective audiences - put another way loyalty -

PROMOTIONAL PROFILE

music: free, safe, legal, share



Keynote : Steve Purdham, CEO - We7 Limited

Buy or Steal - that's the apparent mantra for all internet music downloaders with "stealing" taking the lion's share. We7 provides an standing alternative to the Buy/Steal choices by providing great music for free download because it is paid for by advertisers.

The We7 unique ad-funded model gives everyone what they want - consumers get free music, advertisers get listened to and rights owners get paid. With We7, Sharing is encouraged with widgets and email links because every sharing action and even promotions through We7 is now a monetised action.

So don't steal it - We7 it. Check out www.we7.com.

We7 : what is it all about?

Backed by rock musician and digital pioneer Peter Gabriel, and led by internet entrepreneur Steve Purdham, We7 is a new ad-funded music download service offering free "paid for" music content.

The concept is simple: music fans get free downloads of their favourite artists, artists get paid and retain control over their intellectual property and advertisers who fund the content get to intimately interact with the audiences they want to reach.

The new download service is designed to help the industry tackle piracy by removing the prime driver of illegal downloading - cost. It could also help remove the need for DRM protected music because the "free" content is funded by advertisers and more importantly sharing. We7 creates a "paid for" event making sharing legal.

And, because the content is DRM-free it works with every kind of MP3 player.

Every time a customer downloads a track or album from We7, an ad is inserted into that piece of content (a 10 second ad at the start of the particular track or album) based on his/her profile. Sharing results in the ad being dynamically changed to reflect the profile of the person that receives the track.

A profile is created when a customer goes onto the We7 website for the first time. This allows relevant ads to be crafted onto the content.

The We7 technology platform will also enable the delivery of free "paid for" music downloads from the We7 website, via partner websites and via social networking sites. We7 will open a wide range of possibility for new artists to reach audiences.

We7 will be significantly promoting New Bands and Artists but with a twist, the We7 community will decide what New Bands are good enough to be published with the We7 Tastemaker review technology.

Key points

- We7 offers consumers (music fans) free "paid for", legal music downloads which they can listen to on any MP3 device and share with their friends.
- We7 is an ad-supported download music delivery platform. Music fans get free downloads, artists get paid for their music and advertisers get the chance to interact with the audience they want.
- We7 offers advertisers a unique and intimate "off web" audio ad medium, because consumers can download the free content onto any MP3 device to listen to

whenever and wherever. And the ad inserted into the download is personalised to their profile.

- We7 helps tackle music piracy because it offers free "paid for" and therefore legal downloads.
- We7 makes music sharing easy, legal and safe as every track shared, via We7, gets paid for.

CONTACT

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(Pictures left) Beyond MySpace: "DIY" music community sites include (clockwise from top left) Usync, BlastMyMusic, Soacap and TuneTribe.



(Picture right) Guido in-SellaBand artists Second Person raised \$50,000 via the website's innovative investment scheme

and that can only be created through direct, known, "managed" artist-audience relationships. And that's what makes Usync different."

Again, stresses Clark, Usync is not an end in itself, but rather a tool best used in tandem with an artist's day-to-day activity.

Of course, as is the case with the wider record industry, beyond the traditional unit-based business of a la carte downloads, new digital models are continually evolving and these are also making their impact on unsigned acts. The concept of "free music" and artists taking a slice of advertising revenue is central here and although much-heralded platforms such as QTrax and SpiralFrog are yet to gain traction (with UK-based We7 currently in beta testing) this model is

already becoming prevalent amongst UGC video-sharing services such as Rever3, 3's SeeMeTV and - if you're big enough to broker a deal - YouTube.

We7 will certainly be looking to attract unsigned artists says CEO Steve Purdum, although to bolster quality control only those deemed good enough by the site's Tastemaker community will qualify for a royalty share. "One of the problems for unsigned artists is that if you introduce an economic element to your model, so charge 99 pence to download a song, then it makes it difficult to spin an audience. To us, the ad-funded model is great for new bands, as they get promotion and the potential that someone might listen to them and they're get paid - so it's the best of both worlds. They're

reaching more fans because fans don't have to pay anything, but money is going back into the coffers."

And then there are the alternative ways of getting financed in the first place - other than the record label advance, that is - whether through private funds such as Ingenious' backing of Passenger or Apartment, the sponsorship of a global coffee chain, giving your music away for free, or an innovative investment scheme such as SellaBand. Leaving aside the question of quite how radical any of these models really are (and certainly, it's often overlooked that Enter Shikari, for instance, are signed to Universal Publishing as well as being beneficiaries of Viator's distribution

PROMOTIONAL PROFILE



Keynote : Andrew Martyn, CEO - Mubito

Although the shift to online music distribution has caught many in the industry off-guard, it is also creating a lot of positive opportunities for musicians and record labels.

At Mubito, our vision is to create an entirely new distribution model that allows artists and smaller labels the power to go direct to their customers. And to do it in such a way that the result is better for both the artists, labels and the consumer.

This makes the distribution of the music more efficient and direct, and gives music lovers the opportunity to be closer to their favorite artist.

Mubito : what is it all about?

Mubito is the new name for Touchplay Music, the Swedish-born company which launches a new service this month - a tool for musicians and labels to create and manage their official music websites, including in-built member community, online shop, news, live events, and streaming media.

The new product introduces a wizard which simplifies the creation and management of official music websites. By using its "site manager", artists and labels can monitor sales by the minute and keep track with their members.

Users can also create a place for fans to experience music and interact - building a music community on their official site. With the in-built shop, they can sell music downloads, CDs, merchandise and more.

Advertising is also being incorporated into sites (depending on the artist or label's choice), enabling clients to earn money from visitors to their community, and when watching streaming content on site.

Mubito is not just another profile community - it powers

official music sites offering complete sites on the artist's own URL. The one place that an artist or label keeps their news and releases up to date, the first place in a Google search where fans go for official information.

It's as simple as choosing a site layout and design, uploading content, creating products and you're ready to publish your site. The Mubito wizard takes you through all the steps, enabling you to create a new site in hours.

When you upload new tracks or videos to your site, Mubito's systems convert them into products for sale immediately in your shop. The live concert that you recorded last night can be released to the world today in just a few clicks.

When you sell products from your shop, Mubito supports your customers so you don't need to worry about it. You earn up to 80% of the net sale value. Mubito can also place your products for sale in other online music shops - helping you to sell your music to a wider audience.

The Mubito network

When an artist or label chooses to create their official site using Mubito, their site is added to the Mubito network, even though it is published as a standalone site, on the official URL (www.etermaristask.com or www.flamingrecords.com).

Fans who create a member profile in any Mubito site, can apply that profile to other sites they come across. They can also cross-refer friends to other Mubito artists.

This helps cross-promotion of artists and sites - all built into the Mubito platform.

Mubito also allows artists and labels to sell their products (music downloads, CDs, videos, custom bundles, merchandise) on other sites in the Mubito network. And they can add products from Mubito's affiliate partners to their site, and earn commissions on selling other products.

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expertise) the killer question going forward is whether the digital DIY route will be an end in itself, or merely the stepping stone to brokering a better deal elsewhere.

Mark McClaine, bassist and producer of Second Person, the first UK act to raise \$50,000 from SellaBand, says that the actual barometers of success have shifted immeasurably. "The idea of the magic A&R person turning up in their limousine to sign you and make you famous doesn't exist, basically," he laughs. "For us, success would be to make music for a living and to make it our day job. That would be our dream and the fact is that you have to make money to live."

David Kuczora is similarly realistic. The digital revolution may have levelled a few playing fields, but for an emerging artist it remains one part - albeit an important part - of a much larger equation.

"I would be very surprised if a truly unsigned artist managed to sell hundreds of thousands of records or downloads and earn enough to support their own careers," he says. "I don't know of a case where that's ever happened, so in that respect I think the DIY ethic is a lovely theory, but there's only so far you can go without other people helping you."

Sella's market SellaBand allows music fans - or 'believers' as it calls them - to finance favoured bands

Keeping track of digital sales

With tracks replacing albums as individual products, royalty accounting is much more demanding

In theory, those employed with tracking and accounting sales data at the end of the revenue chain should be quite positive about the shift from physical to digital. In practice, the pace of change has made royalty accounting infinitely more demanding - tracks have replaced albums, reporting remains non-standardised and business models themselves are changing, evolving and perpetually coming to market. In addition to processing today's growing permutation of digital products, any self-respecting royalty system must also be capable of handling tomorrow's revenue data.

"It used to be about moving albums around, now it's about moving data," summarises Bob Kohn, founder and CEO of RoyaltyShare, the US web-based

royalty processing service. "Before, you paid a distributor 18-22% of your gross revenue, to move those CD jewel cases around, to relabour and restock. Now, you have all these digital services around the world - and while it doesn't cost 18-22%, it doesn't cost nothing either."

For Kohn, who announced the acquisition of Musicolic (royalty software provider to the likes of Biggars Group, Skint and Minder Music) at this year's London Calling, a different era requires different solutions and the days of purchasing out-of-box royalty software are over. "Selling software to someone is like selling them a hammer and a saw and saying go build a house. You've got to have it done by an organisation that is continually updating its systems to deal with the business

changes that arise."

These are issues that RoyaltyShare's competitors - namely Counterpoint, the UK's leading software supplier, particularly with its Record Maestro product, and web-based specialist Koract - say they are already meeting.

"Because we only started five or six years ago, we only ever looked at things from track level," says Koract's Simon Paters, whose software is used by the likes of Ninja Tune, Warp and Domino. The real problem, he adds, is the quality of end standard of data reports. "People are not using a unique reference to account to them. Services are using a track name, but nothing else - and if you've got millions of tracks on your database, that lack of information makes it difficult to account properly." For Ben Clasper, the head of

Counterpoint's PC Department, because the fundamentals of accounting remain unchanged there is no need to panic. "For us, the two big challenges were taking each track from a CD and tuning it into a product in its own right and then ensuring that there was no manual entry, especially with high-volume sales files," he says. "If you've got software that can handle those two things, then you can manage change and it's not as difficult as it sounds."

Clasper adds that Counterpoint's expertise in publishing and TV has served it well to meet changes in the record industry. "Counterpoint also works over film and TV, so the move towards licensing-based models is not such a big shift for us. The key thing for us is that we believe that all of these things are manageable."

PROMOTIONAL PROFILE



Keynote : Steve Machin, VP International - UltraStar Entertainment

The business of entertainment is being driven by change. Did-school tactics are being replaced by new technologies. The web has become the dominant way we sell, interact and communicate with fans.

Through a powerful combination of cutting edge technology and exclusive content creation, UltraStar works with some of entertainment's most popular acts, from superstars to emerging talent, to cultivate and engage their customers online.

UltraStar : what is it all about?

Co-founded by David Bowie in 1998, UltraStar launched as a web community development company for marquee entertainment brands. Today, UltraStar is a leader in online fanclub management and marketing services, promotional and customised ticketing services, online stores and original content development and production including "Virtual Ticket".

UltraStar owns Virtual Ticket - an innovative, revenue-generating service that provides original video programming for an artist's website, drives fanclub membership and promotes sales of concert tickets,

recordings and merchandise. Virtual Ticket is the ultimate insider experience for fans, delivering free online fanclub membership to everyone who buys a ticket to the artist's show and giving the access to exclusive coverage of live acts as they tour.

UltraStar's Virtual Ticket satellite media player allows fans to embed and share featured photos and videos on their own sites. Virtual Ticket is fast becoming the gold standard that allows fans unprecedented access to their favorite performers.

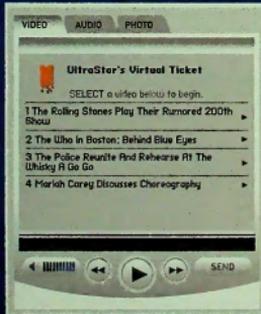
Ultra growth for UltraStar

UltraStar's rapid growth in the past year has been driven by a growing industry recognition of the value of Virtual Ticket, combined with a flair for innovative marketing programs and attention to detail provided by the UltraStar team.

In addition to David Bowie, the Rolling Stones, Bill Gaither, INXS, Red Hot Chili Peppers and Sting, UltraStar has added to its roster: The Police, Genesis, Mariah Carey, Counting Crows, the Sprouse Brothers, The Who and, most recently, Trivium.

UltraStar offers an unparalleled array of online content development and marketing services for top touring and recording brands. This suite of online and offline marketing and management services are designed to increase the artist's fan base, simplify web operations, and increase profits.

The platform allows artists to connect directly with their most passionate fans across the entire sphere of their activities and throughout their work cycles.



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MusicWeek
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Representing the world's music, the MCPS-PRS Alliance, with an annual turnover in excess of £500m and 850 employees, carries out a unique role at the heart of the music industry, enabling businesses and individuals to access all the music they need for use in their business, product or project in the most effective way.



THE MUSIC ALLIANCE

We are currently recruiting for:

Business Development Consultant - Salary circa £23,000 per annum

As a Consultant you will undertake Business Development research projects and assist in the development and implementation of the department's key projects. The successful candidate will have detailed working knowledge of other licensing bodies, competition law, music publishing and music user industries. An excellent communicator, you will be highly analytical and possess excellent report writing, project management, negotiation and presentation skills. Previous experience in a similar role with an understanding of MCPS licensing schemes and their operation is desirable.

Music Licensing Agent - Salary circa £19,000 per annum

As Music Licensing Agent you will be responsible for handling all incoming telephone and email enquiries to the MCPS Licensing scheme promptly and efficiently whilst providing the best possible service to licensees and members. This is a customer facing role and you will be expected to visit licensees and on occasion attend conferences/events. The successful candidate must be highly motivated and thrive on working in a busy and fast paced environment. An excellent communicator and team player, you will have specific knowledge of all MCPS Licensing schemes, a proven track record in customer service, and the ability to build relationships. In addition you will demonstrate your ability to work under pressure and to tight deadlines. Previous record company experience is desirable.

PEL Research Officers - Starting salary £17,474 per annum

Working as part of the Pan European Licensing (PEL) team you will be responsible for processing information onto the Copyright system, ensuring that the shares for various European territories are correct for publishers. In addition you will ensure that the Alliance repertoire is licensed in the most effective manner for Pan European shares. It is important to have a 'can do' attitude, combined with drive, enthusiasm and tenacity to achieve results and ensure information is delivered in a changing and challenging environment. In addition you will have excellent research, communication and time management skills. Previous experience of working within a copyright environment is desirable.

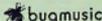
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Please apply with full CV and covering letter, specifying which position you wish to be considered for to recruitment@mcps-prs-alliance.co.uk.

The MCPS-PRS Alliance is an equal opportunities employer.

Closing date for all applications is **Tuesday 28th August 2007.**

Royalty Administrator



Independent music publisher Bug Music Ltd is looking for a Royalty Administrator.

The successful candidate will have experience working at a music publishing company or related company. Duties include processing royalty statements, dealing directly with clients, making payments and general royalty administration duties. You will be self-motivated and must demonstrate a mature approach to your work, with an eye for detail. Good communication skills and working well within a team is of importance.

Music publishing royalty experience and knowledge of the Counterpoint AS400 Maestro system would be advantageous. Salary will depend on the experience of the applicable candidate.

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See details with advertisement for closing dates at www.musicweek.com/jobs

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Music Upfront

Welcome to our new Music Upfront section: three pages highlighting the key records which are being primed for release over the coming four weeks, with details of the media activity on the records, updated on a week-by-week basis. This week we kick off with forthcoming releases from Katie Melua, Girls Aloud, Rihanna, Natalie Imbruglia, Athlete, James Blunt, and many more besides.

This Week

Albums

- **Bedouin Soundclash** *Street Gospels* (Side One Dummy)
- **Caribou Andorra** (City Slang)
- **Jackie Lee** *Jackie Lee* (Polydor)
- **MIA Kala** (XL Recordings)
- **Eastman Love & Pain** (RCA)

Singles

- **Kaiser Chiefs** *The Angry Mob* (B Unique/Polydor)
 - **Jamie Scott** *When Will I See Your Face Again* (Park Bench)
 - **Mario How Do I Breathe** (J)
 - **Calvin Harris** *Merrymaking At My Place* (Columbia)
 - **Eye** *Tambourine* (Geffen)
 - **Madina Park** *Girls Who Play Guitars* (Warp)
 - **Nemici Kalo** *Mr Sunshine* (Island)
- The first single proper from Nemici Kalo is the follow-up to her limited-edition debut, *Fed Up*. It has been released on CD, download and the two seven-inch formats, one of which is a picture disc featuring a remix by Reverend & the Makers.

August 27

Albums

- **The Polyphonic Spree** *The Fragile Army* (Gut)
 - **Kanye West** *Graduation* (Def Jam)
- West's love affair with the UK saw him hosting a playback of the album at BBC studios in London last Monday, exclusively for iXtra listeners and media. The star was interviewed by Trevor Nelson for the session.
- **Akon** *Kovicted* (Universal)
 - **Aye** *Joyful* (Polydor)
 - **Ben Harper** *Lifeline* (Virgin)
 - **Super Furry Animals** *Hey Venus* (Rough Trade)
 - **Tungst Good Arrows** *Full Time Hobby*
- Experimental folk sextet Tungst's forthcoming single *Bullets* has been enjoying Radio One spins courtesy of Colin Murray and Rob Da Bank, the latter of which will be hosting a live session from the band in September. *Good Arrows* was a recent Album Of The Week in *The Guardian*, while their recent Green Man appearance and a September European tour will help their profile.

Singles

- **Candle Payne** *One More Chance* (Detonation)
 - **Rihanna** *Shut Up and Drive* (Def Jam)
- Shut Up and Drive* is the second single from Rihanna's third album *A Good Girl Gone Bad* and is about as rocky-sounding as the girl is going to get, using samples from Orby's 1999 cover of New Order's *Blue Monday*.
- **KT Tunstall** *Hold On* (Relentless)
 - **Sean Kingston** *Beautiful Girl* (RCA)
 - **James Blunt** *1973* (Atlantic)
 - **Colin Dance** *Party Anytime* (XL Recordings)
- This is a limited release for the breaking Liverpool band, which follows hot on the heels of their August single *The Next Unreachable*. *Anytime* is a Bernard Butler-produced slice of indie-pop that has been playlisted by Xfm. The teenage four-piece are fresh from the London

Underage Festival and will be appearing on the Reading/Leeds line-up later this month.

- **Plain White T's** *Hey There Delilah* (Angel)
 - **Norah Jones** *Be My Somebody* (Blue Note)
 - **Siouxsie** *Into A Swan* (Universal)
 - **Maroon 5** *Wake Up Call* (A&M)
 - **The Envy Corps** *Story Problem* (Mercury)
 - **Athlete** *Hurricane* (Parlophone)
 - **Natalie Imbruglia** *Glorious* (Brightside)
- This sunny pop tune is generating plenty of heat on the TV airplay chart, while it is also playlisted by Radio Two, Capital and the One Network. Last week saw her play at London's Apple Store as part of the iTunes Live in London season. Imbruglia's new album is due on September 10.
- **The Killers** *The Verdict* (Warrner)

September 3

Albums

- **Jamie Scott** *Park Bench Theories* (Park Bench)
 - **Athlete** *Beyond The Neighbourhood* (Parlophone)
- Dispensing with a producer for their third album, Athlete apparently approached this record wanting the "freedom to experiment" and the uptempo rocker feel of this album could further their breakthrough. Touring the album in the UK from October, Athlete have an



Heading for the coronet: RCA plans to release Sean Kingston's beautiful girl physically on Bush Holiday Monday

Empire Management, home to Lily Allen, Natasha Bedingfield and the Feeling among others, has inked a global, ex-North America management deal with Sean Kingston.

The deal sees Empire partnering with Kingston's US-based manager John Shapiro in what is the company's only co-management agreement.

Empire artist manager Clara Goldsmith says they were keen to get involved from day one.

"Charlie Walk [Epik's US president] played us a

interesting showcase of songs which include two tracks, one written about Steven Spielberg's film Munich, and the other after watching *Falling Man*, a documentary about those who jumped from the World Trade Center on 9/11.

- **Battle Break** *The Banks* (Transgressive)
- **Hard-Fi** *Once Upon A Time In The West* (Atlantic)
- **Staines'** much-loved musical export have announced an intimate club tour of the UK that will take the group from Parade Pier in Southsea to the Pavilion in Worthing. Suburban Knights, the lead single from their sophomore album, is currently A-listed at Radio One.
- **Kane Londo** *Turn* (679)
- **The Envy Corps** *Dwell* (Mercury)

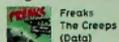
Singles

- **Stephen Fretwell** *Scar* (Polydor)
 - **Paul Steeli** *Your Lots* (Polydor)
 - **Interpret** *Mammoth* (Parlophone)
 - **Roonie** *When Did Your Heart Go Missing?* (Polydor)
 - **The Rumblestrips** *The Girls And Boys In Love*, *Island*, *Rock/Pop*, 03/03/07
 - **The Fry** *Look After You* (Epik)
 - **Reverend & The Makers** *He Said He Loved Me* (Wall Of Sound)
- With heavyweight Champion... still 15 weeks on the singles Top 75, this is playlisted by Radio One, Capital, the Mix and Xfm. In between July and October shows come festival dates, including *Corling Weekend* (24 & 25/8) and *Libra Rocks* (9/9), ahead of their debut album on September 7.
- **Lightstep** *Champion Galaxy Of The Lost* (Domino)
 - **The Used** *The, Pretty Handsome Awkward* (Reprise/Warner)



MusicWeek
26.08.07

Single of the week



This remix of dancefloor anthem *The Creeps* by MIA Kala on vocals and additional mixes by Micky Slim and Thomas Gold - looks set to be among the summer's biggest Ibiza crossover hits. It is attracting attention from Radio One, where it has been elevated to the A list. *Galaxy and Capital* are giving it a good airing and Pete Tong is behind it too. It was also last week's highest entry on the TV Airplay Chart of number 16.

Released this week (20/8)

Album of the week



MIA's second album is a pan-global riot of inventive, urban pop music, where Bollywood samples rub up against Angolan kuduro. Timbaland's production gets close and personal with early Nineties rave and adolescent Aborigines rap over a vicious dreggiero beat. Keeping it all together is razor-sharp production from Switch and Diplo, ensuring that this is one of the most playfully inventive - not to mention most enjoyable - albums you'll hear all year. A potential Top 10 hit.

Released this week (20/8)

Album With Kismet *With Every Heartbeat*, Sean Kingston *Beautiful Girl*, The Pigeons *Swedish Like Her*, The Heavy *Two Lovers*, No Name *This Is The Girl*, Mase *Park Girls*, Wray *Princess*, *Reed Made For Me*, Sammie *Reverend & The Makers* *He Said He Loved Me*, B List: *Armand Van Helten* *I Want Your Soul*, *Beaty Lee* *Don't Push With My*

Hot, *Chris Harris* *Herringbone At My Place*, *Cherise* *Dance Me Up*, *Eye* *Lambourne*, *Foo Fighters* *The Pretender*, *Girls Aloud* *Sexy L*, *No Name* *This Is The Girl*, *Mase* *Park Girls*, *Wray* *Princess*, *Reed Made For Me*, *Sammie*, *Reverend & The Makers* *He Said He Loved Me*, *Li*

Rihanna *Shut Up and Drive*, *Ronny* *When Did Your Heart Go Missing?*, *The Envy Corps* *Story Problem*, *The White Stripes* *You Don't Know What Love Is*, *C List*: *Paul Steeli* *Your Lots*, *Heiky*, *Fall Out Boy* *Me And You*, *Hi-Luck*

Li's Dance, *Mi Ono* *Yo Fodde Le Ened* *Let It Beik About It*, *Inevred* *Manhattan*, *James Blunt* *1973*, *James Scott* *When Will I See Your Face Again*, *Just Jack* *Hot Times*, *Let It Beik About It*, *Peter Byrne* & *John Fale*, *Kelana* *Burgomas* *Young Folks*, *Tao Creep* *Howling On*

Radio Playlists

Radio 1

A list:
 Hey Westside *Stars Run Dry*, *The One*, *Athlete* *Hurricane*, *Arson*
 I Found You, *Red* *South*, *Fred* *On*
Wild Love *Is Gone*, *Edwards* *An End*

Plus A Start, *Freaks The Creeps* (Def Jam), *The Creeps* (Data), *Eye Class*, *Nurses* *Ones* (101), *Head-Fi*, *Suburban Knights*, *Kaiser Chiefs* *The Angry Mob*, *Kanye West* *Graduation*, *Bl*, *Tanahal* *Hold On*, *Larkin* *Red Blood*, *James Blunt* *1973*, *Maroon 5* *Wake Up Call*, *Plain White T's* *Hey There Delilah*



Datafile. Music Upfront

Future Release



Searching all over the world. Status Quo's new self-funding model will allow the band to send directly to their fans on their own terms

In-store next week:

Alfa
In-store Display: Ringo Starr, Super Furry Animals

Borders

In-store Display: Ben Harper, Ringo Starr, Sheryl Crow, Super Furry Animals

CHIN

In-store Display: Boston Soundcheck, Derek and the Dominoes, New Regency, Turg

HMV

In-store Display: Joe Bonamassa, Koko Head, Craig David, Robbie Williams, The Polynesian Spies, Turg

Marionas

In-store Display: Ringo Starr,

Tesco

In-store Display: Ringo Starr, Super Furry Animals,

Virgin

In-store Display: Aquilino, Eric Burdon, James Blunt, James Morrison, KT Tunstall, Moby, Paramore, Rhianna, Ringo Starr, Super Furry Animals, The Cars

WH Smith

In-store Display: Ringo Starr

Woolworths

In-store Display: Ben Harper, Edkins, Fox Fighters, Hard-Fi, James Blunt, James Morrison, KT Tunstall, Moby, Paramore, Rhianna, Ringo Starr, Super Furry Animals, The Killers, The Twang

Status Quo are following in the steps of acts such as Simply Red and Marillion by forming their own label, Fourth Chord Records, to release their new album in Search Of The Fourth Chord.

Universal will distribute the album in the UK and the label will sign licensing deals with other territories, with an agreement already in place with Edel for Europe and Scandinavia.

The band's manager Simon Porter, who is a partner in Fourth Chord Records, explains that the move will ensure that the band can work with the most appropriate partners around the world.

"This gives us the option to choose which company we go with, territory by territory," he says. He adds that setting up their own label enables

the band to take advantage of new opportunities, such as making lead single Beginning Of The A download-only release and selling pre-order gatefold vinyl copies of the album exclusively to fans buying tickets for the band's forthcoming tour.

In addition, Porter explains that the move will allow the band to sell CDs at their live dates. "We have never sold [recorded] product on tours", he says. "With making the albums ourselves, we can now sell them."

In Search Of The Fourth Chord is released in the UK on September 17, preceded by the single, Beginning Of The End, a week earlier. The album is being promoted in association with jeweller F.Hinds, incorporating a nationwide treasure hunt.

● **Paramore Hallelujah** (Fuelled By Ramen) Set to be the band's biggest UK single to date, Hallelujah's release follows the Paramore's appearance at Reading/Leeds festivals this weekend, and two sold-out nights at the Astoria.

- **The Shins Turn On Me** (Warner Brothers)
 - **The Galt Team Doing It Right** (Memphis Industries)
 - **Scouting For Girls She's So Friggin' Epic** (Epic)
 - **Bande De Role Sotto O Frango** (Domino)
- This track was recently used by Channel Four to trailer the Ugly Betty series and is currently featuring in the worldwide Nokia television campaign. The band appeared at V over the weekend and will perform at Reading next month.
- **Armand Van Helden I Want Your Soul** (Southern Fried)
- This is the second single from Armand Van Helden's latest album OneShotblaster and sees a return to form for the DJ/producer. It is currently B-listed on Radio One, Capital and Galaxy and will be supported by a string of DJ dates in the UK at the end of September.

September 10

Albums

- **Paul Steel Moon Rock** (Polydor)
- **The Dykeanes Nothing Means Everything** (Lava/Ita)
- **Hot Hot Heat Happiness Land** (Warner Brothers)
- **King Creosote Bombshell** (679)
- **Stephen Frellwell Man On The Run** (Polydor)
- **The Galt Team Proof Of Youth** (Memphis Industries)
- **Sleazy's Montary** (Universal)
- **Natalie Imbruglia Glorious** (The Singles 97-07) (Brightside)
- **Ronney Calling The World** (Polydor)
- **50 Cent Curtis** (Interscope)
- **Ever Here I Am** (Polydor)

Singles

- **Boody Lu Don't Mess With My Man** (Hed Kandi)
- **Late Of The Pier Bathroom Gurgle** (Moshi Moshi)
- **The Smashing Pumpkins Thats The Way (Worms)** (Gotham)
- **The Rumblestraps Motorcycle** (Fallout)
- **Enrique Iglesias Tired Of Being Sorry** (Interscope)
- **Edwyn Collins You'll Never Know** (EMI)
- **Li'l Mama** (Six Six RCA)
- **Li'l Mama** is something of a phenomenon in the US, where this song has made an impact across pop, hip hop, mainstream and rap radio formats. The single precedes the release of her debut album, Voice Of The Young People, in October.
- **Ciera feat. 50 Cent, Can't Leave 'Em Alone** (Zomba)
- **Ash Polaris** (Infectious)
- **José González Down The Line** (Peacefrog)
- **Kelly Clarkson Don't Waste Your Time** (RCA)
- **Turli Brakes Stalker** (Virgin)

September 17

Albums

- **Turli Brakes Dark On Fire** (Virgin)
 - **Jamelia Best Of** (Parlophone)
 - **Shocking Pinks Shocking Pinks** (DFA)
 - **Edwyn Collins Home Again** (EMI)
 - **James Blunt All The Lost Souls** (Capstar/Atlantic)
- The follow-up to the 2m-selling Back To Bedlam is literally full of potential hits, already in evidence of the radio hit and first single 1973. Blunt embarked on an exhaustive TV campaign last week, with an exclusive first video play and interview on GMTV.
- **Ava Leigh too** (Virgin)

Singles

- **Rushmore Lost Chance** (Mercury)
- **Fall Out Boy Me And You** (Mercury)
- **Ida Mularu On My God** (RCA)
- **Funeral For A Friend The Great Wide Open** (Atlantic)
- **Milburn When The Monkey Goes** (Mercury)
- **Bumblebee Dr. Love** (Slack)

● **Girls Aloud Sexy No No No** (Fascination)
Appearances on Dance X (Sat/Saturday, 18), National Lottery (22/8), GMTV (28/8) and This Morning (29/8) led the TV plot, while Radio One has C-listed the single, four weeks ahead of release. Live/Night And Day (26/8) and Company (with a split run cover later in

the campaign) are core to the press campaign, for the parent album, due on November 5

- **Hot Hot Heat Let Me In** (Warner Brothers)
- **Example So Many Roads** (Warner Brothers)
- **The Manks Kitchen Bringing Homeless** (1965)
- **The Noisettes The Court Of Monte Cristo** (Mercury)
- **Editors An End Has A Start** (Kitchenware)

The Specialists



David Mogendorff (MTV2)
Light-speed Champion: **Midnight Surprise** (Domino)
It's refreshing to hear such a genuine creative talent do something so unexpected and pull it off with such finesse. This is a mesmerising song, full of spooky imagery, haunting melodies and twists and turns in the arrangement.



David Hutcheon (Mojo)
Federica Aublet: **Panamericana** (ESL)
Looking like he should be in the Family Stone, Federica Aublet is on a mission to bring tango into the 21st century - without messing with the sensual tango laid out in Buenos Aires more than century ago. Forget dreary French imitations, this is the real thing.



Jamie Kingett (Sister Ray)
Shackleton: **Sound Boy Paintmasks** (Skull Disco)
Shackleton is a UK dubstep artist who has been selling very well for us. This is a compilation of the 12-inches he has put out on his own label over the past few months. He is starting to cross over into minimal techno.



Jamie Fullerton (NME)
Future Of The Left: **Curses** (Too Pure)
I've been playing this debut non-stop for weeks. It's the heaviest and most melodic album of the year so far. I'm praying they get more success than the underated Melusky did - the band two-thirds of FOTL used to be in. Good lyrics about a cat called Colin, too.

14/09/97
30 Seconds To Mars: **The Kill**, Group
Jealous Girls: **Jose Gonzalez** Does
The Link: **Michael What Will You Do**
Others: **The Money Shores**, **The Set**
Team Dings: **By Right**

Radio 2
A list:
Any Whitehouse **Tears Run Dry** On
Your Own, **Abbie Hoffman**,
Catherine **Frery** (1), **Blue**, James
Blunt **1973**, James **East** **When Will I**
See You, **Face** **Again**, **Al Nashed**

Hot On, **Marnes** **5** **Woke** **Up** **Call**,
Reindeer **Integrates** **Classics**, **Week**
1 **List:**
My **Somerset**, **Day** **White**
7 **By** **Deliah**
B **List:**
Back **Brother**, **Hala** **Farkhany**,
House **Reaper** **Over** **Back** **Me**,
Paul **Smalls** **Have** **Called**

Heartbreak, **Poplar** **Anchor** **Down**,
Ray **Lamarque** **Three** **Mary** **Days**,
Richard **Howley** **Sings** **The** **Streets**
Are **Gas**, **Becky** **When** **Did** **Your**
Heart **Go** **Missing?**, **Ross** **Capppone**
Found **You**, **Scouting** **For** **Gila** **Sue**
So **Lowly**, **Steph** **Ellis** **Breaker** **Teahy**
The **Surfs** **On** **Up**, **Tom** **Wesley** **100**

Sony
C list:
Andrea **Can** **Escape** **From** **A**
Star, **Carole** **Byrne** **Do** **More**
Chance, **Head-Fi** **Scholarship** **Knights**,
Kiefer **Chris** **The** **Angry** **Mo**,
Passenger **Walk** **Up** **Home**, **Stephen**
Freelink **Car**, **The** **Major** **Numbers**

Underdog, **Turli** **Brakes** **Stalker**
Capital
Any **Whitehouse** **Reaper** **But** **Oh** **Oh**
That **Don**, **Arctic** **Monkeys**
Philosophical **Alphabetical**, **Arnold** **Van**
Heuden **I** **Want** **Your** **Soul**, **Armand** **Van**
Helden, **And** **Leaves** **When**

The Panel



Dan Cairns (Times Culture)
Tagan and Sara: The Cen (Warner Bros)
 These Canadian twins have just released their fourth album in the US. New songs such as 'Back in Your Head' impress their spiky, minimalist guitar pop to a level of radio-friendliness that any UK label worth its salt could make waves with.

Russ Evans (Heart 108.2)
Sugababes: About You Now (Island)
 This is another piece of blistering power pop from the Sugababes. Sounding not a million miles away from a classic Xenomania production, this Cathy Dennis-penned single takes one listen before you're hooked. From their new album, the girls deliver yet again.

Jon Myer (B Music)
Edwyn Collins: You'll Never Know (Heavenly)
 It's great to have Edwyn Collins back. This is the first we have heard from him since his serious illness in late 2004 - and he has returned with a classic.

Victoria Newton (The Sun)
Plain White T's: Hey There Delilah (Polywood/Angel)
 Hey There Delilah is a song that, once you hear it, you can't get out of your head. If it was a big hit in the US, where it reached Number One in the Billboard Hot 100, The Sun's appearance at the Reading and Leeds festivals should establish them as one of 2007's brightest acts.

● José González in Our Nature (Peacefrog)

Singles
 ● Jennifer Lopez: Hold It, Don't Drop It (RCA)
 ● Kate Walsh: Your Song (Blueberry Pie/Mercury)

● Brighton-based singer-songwriter Kate Walsh was the first unsigned artist to top the iTunes Music Store albums chart, back in April. Since then she's inked a deal with Mercury, which is aiming to increase her exposure by releasing album standouts track Your Song as a single.

● LeAnn Rimes: Nothin' Better To Do (Warner Brothers)
 ● Madouken: Declaration Of War (Atlantic)
 ● Kate Nash: Mouthwash (Fiction)
 Another member of the tell-it-like-it-is set, Kate Nash has benefited from arriving on the scene on the crest of a wave. Her second single Foundations entered the charts at number two, while her debut album Made of Bricks has been released two months early. Mouthwash has already been captain's record of the week.
 ● Shayne Ward: No U Hang Up/It That's OK With

You (Syco)
 ● Justin Timberlake: Ibc (RCA)
 ● Annie Lennox: Dark Road (RCA)

October 1

Albums
 ● Babynambles: Shutter's Nation (Regal)
 Stephen Street has brought some much-needed order to the Babynambles ensemble for their second album. They will kick off their national UK arena tour on September 20.
 ● Idriswile: Scottish Fiction: Best Of (Parlophone)
 ● Maria Jo (RCA)
 ● Goo Goo Dolls: Greatest Hits (Warner Brothers)

Singles
 ● Common: Drivin' Me Wild (Island)
 ● Natasha Bedingfield: To (Jugogenic)
 ● Manic Street Preachers: Indian Summer (Columbia)
 ● Newton Faulkner: All I Got, Ugly Truth (Brightside)
 ● The Fray: All At Once (RCA)

- Iron & Wine: Boy With The Coin (Warner Brothers)
- Babynambles: Delivery (Regal)
- The Singers: Street-produced lead single from the band's album Shutter's Nation is the band's first set since signing for Parlophone. Frontman Pete Doherty may have the highest media profile of any musician in the country, but radio has yet to warm to this - with no major stations playing it yet.
- PJ Harvey: When Under Ether (Island)
- Gallows: In The Belly Of A Shark (Warner Brothers)
- The O'Jays: Officially acclaimed debut album Orchestra Of Wolves, this single from Wattstar's Gallows is a favourite on Radio One's Rock Show with Daniel Carter.
- Ian Brown feat. Sinead O'Connor (Polydor)
- The first single to be lifted from the former Stone Roses frontman's forthcoming fifth album sees him accompanied by Sinead O'Connor for a string-laden, anti-war protest. Brown plays a mammoth 32-date UK tour between now and the end of the year.
- 30 Seconds To Mars: The Kill (Virgin)
- William G: I'll From My Mama (Polydor)

September 24

- Albums**
 ● Foo Fighters: Echoes, Silence, Patience And Grace (RCA)
 ● Iron & Wine: Shepherd's Dog (Warner Brothers)
 ● William: Songs About Girls (Polydor)
 ● Pet Shop Boys: Disco 4 (Polaris)
 ● PJ Harvey: White Chalk (Island)
 ● Ian Brown: The World Is Yours (Polydor)
 ● The Hoosiers: Trick To Life (RCA)
 The Hoosiers' October 8-released new single Goodbye Mr A is released to radio this week. The track also features in the forthcoming EA Game FIFA 08, with the band are working closely with the games company to promote it.
 ● Milburn: These Are The Facts (Mercury)
 The Sheffield indie rockers' second album is rising the crest of its lead single's wave. What Will You Do when the Money Goes has been a Jo Wiley Record Of The Week and is on Radio One's Upfront playlist.
 ● The Rumblestrips: Girls And Weather (Island)
 Anticipation is building for this debut album, with Girls & Boys in Love still on the xfm daytime playlist, while 6 Music, Zane Lowe, Steve Lamacq and Jo Wiley have also been supporting the band. Press coverage includes Uncut, Q, NME, The F.I.G., Clash, Notion, Bliss, Sugar, Mizz and More.

Play.com preorder Top 10

- 1 The Fray / Ibc
- 2 The Fray / Ibc
- 3 Kanye West / Graduation
- 4 Hootie & The Blowfish / One Up On A Love In The West
- 5 James Blunt / All The Lost Souls
- 6 50 Cent / Curis
- 7 Darren Hayes / This Delicate Thing We Make
- 8 KT Tunstall / Drastic Fantastic
- 9 Sheryl Crow / All The Feels
- 10 Richard Hawley / Lady's Bridge
- 11 Sugar Free Honey / Hey Honey

Amazon.com pre-order Top 10

- 1 The Fray / Ibc
- 2 Richard Hawley / Lady's Bridge
- 3 James Blunt / All The Lost Souls
- 4 Dispatch: Halls / Ultra Remastered
- 5 Dispatch: Halls / Louche
- 6 Darren Hayes / This Delicate Thing We Make
- 7 Pink Floyd / Piper At The Gates Of Dawn
- 8 The Kill / Ibc
- 9 Joe Bonamassa / Stan Tin In The Hat
- 10 Kate Nash / Mouthwash

Future Release



Online show Dramatico and Katie Melua are to concentrate their attentions on social networking websites in advance of her third album's release.

Dramatico is to mobilise an extensive digital launch for Katie Melua's forthcoming third studio album, *Pieces*. The follow-up to 2005's *Piece By Piece*, which, together with her debut album *Call Of The Search*, helped Melua to global sales of 7.5m, *Pieces* will be released on October 1. This time around, the label will be turning its focus to online and mobile platforms to enhance its traditional marketing effort.

Beginning today (Monday), Dramatico will preview two new tracks a week from the album via Melua's official MySpace account, www.myspace.com/katiemelua. Video clips shot in the studio over the course of the recording process will also be distributed virally in the lead-up to release via the artist's Facebook and MySpace accounts and on YouTube.

By the time the album hits the shelves, behind-the-scenes clips for each song will be available, explaining the songs' musical and lyrical themes.

Dramatico online marketing manager Nick Couquet says, "We are trying to involve the fanbase as much as we can ahead of release. We're committing space and spend to show we are targeting her audience wherever possible."

The new album will be preceded at retail by lead single *If You Were A Sailboat*, released on September 24.

● *Young Love*, *Awful I Found You*, *Don't Give Up On Me*, *Hey My Man*, *Change Your Mind More Closely*, *Can't Get It*, *Can't Get It*, *Love Is*, *Money*, *Does Your Feet*, *Like Me*, *How Can I*, *Can't Get It*, *David Guetta*, *Play*, *One Million Love*, *Love*, *One*, *Two*, *Three*, *Four*, *Five*, *Six*, *Seven*, *Eight*, *Nine*, *Ten*.

● *Cry (Personal)*, *Breaks To Pieces*, *Get On The Beach*, *Don't Give Up On Me*, *Hey My Man*, *Change Your Mind More Closely*, *Can't Get It*, *Can't Get It*, *Love Is*, *Money*, *Does Your Feet*, *Like Me*, *How Can I*, *Can't Get It*, *David Guetta*, *Play*, *One Million Love*, *Love*, *One*, *Two*, *Three*, *Four*, *Five*, *Six*, *Seven*, *Eight*, *Nine*, *Ten*.

● *Face Again*, *Jennifer Lopez*, *Do It Well*, *Just Jack No Time*, *Justin Timberlake*, *Leona Lewis*, *Robert Duran*, *The Angry Miss*, *Barney*, *Don't Stop*, *My Little Red Sun*, *Mason's Make Up*, *Call*, *Mika*, *Big D*, *Do It (You Are Beautiful)*, *Katrina*, *Jessie J*, *Gerardine*, *Malibu*.

● *Beautiful*, *Sozinata*, *Willy Ferrel*, *Girls*, *Heart*, *Plain White T's*, *Hey There Delilah*, *Rain*, *Nicki*, *Go My Sunshine*, *Reverend & The Makers*, *Do It Well*, *Justin Timberlake*, *Leona Lewis*, *Robert Duran*, *The Angry Miss*, *Barney*, *Don't Stop*, *My Little Red Sun*, *Mason's Make Up*, *Call*, *Mika*, *Big D*, *Do It (You Are Beautiful)*, *Katrina*, *Jessie J*, *Gerardine*, *Malibu*.

● *Capricorn*, *Round You*, *Scouting For Girls*, *Chris*, *Leona Lewis*, *Sam*, *Kington*, *Beautiful Girl*, *The Fray*, *Over My Head*, *Clay Aiken*, *The Saturdays*, *Two Left Feet*, *The Saturdays*, *Wendy*, *About Face*, *The Saturdays*, *Girls*, *And Boys*, *In Love*, *The Young Love*, *Timbaland*, *Do It Well*.

● *House*, *The Way I Am*, *Yves Laroux*, *Boyz n the*.

Exposure

On the box this week

88CA
SBC Drama 2017 (94a-5a)

ITV
No Prejudice (2pm-6pm), Miss
Syndrome (Wed),
The Marriage Game & The
Huckabucks (Wed), Rihanna
(Thurs)
Summer Series: Kasbah (Thurs)

ITV2
Amy Winehouse: Breaking Up With
You (Tue)

GMTV
Andrew Carr (Fri)

CA
Music: Haru-Fi (Mon)

Big Cat Bandmasters: Ash,
Fuzzco, Fat A Friend, Paula Kulis
(Wed)

Video Exclusive: Stereophonics
(Wed), Fox Fighters (Thurs)
Album Chart Show: RT, Sunlight,
Alabama, Editors, The Enemy (Fri)
Global Gathering: Lulu (Thurs)
Rufus Wainwright: Deep Juice
Gardens (Sun)

More4
Live From Abbey Road: Ray
Lawrence, The Editors, Shovels
& Herbs, Marina Padli (Sat)

The Box Additions
Beyoncé
Eminem
Gavin
Liam
Liam
The Editors
Will.i.am

The Hits Additions
Beyoncé
Eminem
Gavin
Liam
Liam
The Editors
Will.i.am

Improving 24-16 on the singles chart, where it is now her second highest-charting single. Amy Winehouse's Tears Dry On Their Own continues to top the radio airplay chart.

The fourth single from Winehouse's second album *Black*, it is her first number one hit on the airplay chart and spends its third week at the summit with an impressive increase in plays (up from 676 to 883 week-on-week), but a minuscule increase in audience, from 53,039 to 53,37m.

Timbaland's The Way I Are has been runner-up for the past fortnight, but sides to number five, allowing KT Tunstall to move into second place with Hold On, the first single from her forthcoming album *Drastic*. Fantocis.

Tunstall's single has moved 106-32-17-4-2 so far and owes much of its chart success to Radio One and Radio Two. It tops the latter station's most-played list with 20 spins and was also aired

17 times on Radio One, where 12 records were played more often. Together they provide 76.84% of Halo On's audience of 49.84m.

Another record delightedly earning double-digit support from the Beeb's two biggest stations is Plain White T's excellent rock ballad Hey There Delilah. It now rocks the Top 10 for the last three weeks. It now rockets 32-3 on airplay, with 18 plays from Radio One and 14 from Radio Two providing 71.93% of its audience of 44.09m. Of the 65 stations that aired it last week, it was heard most frequently on Virgin (49), Power FM (29) and Hallam FM (26).

Making an even bigger leap, Maroon 5's Wake Up Call catapults 50-16. It is the follow-up to the American band's Makes Me Wonder, which spent three weeks at the top of the airplay chart, and is the year's sixth most-played song. Wake Up Call was aired 393 times by 60 supporters last week, with top tallies of 23 plays on West FM, 21 on

Hallam FM and 19 on 107.6 Juice FM.

Meanwhile, after climbing the chart seven weeks in a row, Kanye West's Stronger dips 6-7. Appearances can be deceptive, however, and Stronger actually increased plays by 31.23% (from 621 to 815) and audience by 16.34% (from 33.60m to 39.09m), despite its slip.

No problems for Stronger on TV though. It tops the TV airplay chart for the fourth week in a row, with a tally of 383 plays - 73 more than Timbaland's The Way I Are, which preceded it at number one, and has now spent a total of four weeks at number two. The video clip for Stronger drew support last week from 17 monitored stations - an unusually high number - with top tallies of 54 airings on The Box and MTV Base, and 42 on Kiss TV.

TV airplay chart

The Last wk	Artist Title / Label	Plays	The Last wk	Artist Title / Label	Plays
1	Kanye West Stronger / Def Jam	212	20	Girls Aloud Sorry! No No No / Fascination	103
2	Rihanna Shut Up And Drive / Def Jam	171	22	R Kelly & Usher Same Girl / Jive	103
3	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope	159	23	Hard-Fi Suburban Knights / Atlantic	104
4	Sean Kingston Beautiful Girl / RCA	148	24	Booey Lov Don't Mess With My Man / Red Karol	103
5	My Chemical Romance Teenagers / Reprise	154	25	Beyoncé Green Light / Columbia	102
6	Gym Class Heroes Clothes Off! / Demolition/Interscope	156	26	Paul Van Dyk Feat. Jessicarutta White Lies / Festival	100
7	Robyn With Kierup With Every Heartbeat / Konichiwa	157	28	Maroon 5 Wake Up Call / A&M	100
8	James Blunt 1973 / RCA	148	28	Fergie Big Girls Don't Cry (Personal) / A&M	95
9	Eve Tambourine / Interscope	143	34	Kano This Is The Girl / EMI	96
10	Kate Nash Foundations / Felton	141	30	Mark Ronson Feat. Lily Allen Oh My God / Columbia	92
11	Amy Winehouse Tears Run Dry On Their Own / Island	134	31	Kelly Rowland Feat. Eve Like This / RCA	91
12	Freddie The Croops (Get On The Dancefloor) / Def Jam	130	32	Dave Spoon Bad Girl (At Night) / Apple	87
13	Plain White T's Hey There Delilah / Arnet	129	33	Newton Faulkner Dream Catch Me / Vinyl Tracks	84
14	Groove Armada Song 4 Mutey / Columbia	128	34	Avril Lavigne When You're Gone / RCA	82
15	KT Tunstall Hold On / Real Gone Music	124	35	Paromero Misery Business / Feat by Raman	81
16	Axwell I Found You / Festival	122	36	Chris Brown Wall To Wall / RCA	80
17	Shayne Ward No U Hang Up! / That's OK With You / Sony	121	37	Dizzee Rascal Pussycat (Old Skool) / XL	79
18	David Guetta Feat. Chris Willis Love Is Gone / Chiltern	119	38	Yves Larock Rise Up / Def Jam	79
19	Justin Timberlake Lovestoned / Jive	117	39	Mika Big Girl (You Are Beautiful) / Casablanca/Island	77
20	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope	116	39	The Chemical Brothers Salmon Dance / Virgin	77

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays as the following stations: The Box, 84, Chart Show TV, Heart, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, NINE, O'Jays, Smash Hits TV, The Box, The Hits, 107.6, Juice, Kiss, Vibe and XFM.

MTV most played

The Last wk	Artist Title / Label
1	Robyn With Kierup With Every Heartbeat / Konichiwa
1	Kanye West Stronger / Def Jam
3	Timbaland Feat. Doe/Keri Hilson The Way I Are / Interscope
3	Kate Nash Foundations / Felton
5	Rihanna Shut Up And Drive / Def Jam
6	Axwell I Found You / Festival
7	Amy Winehouse Tears Run Dry On Their Own / Island
8	50 Cent Feat. Justin Timberlake & Timbaland Ayo Technology / Interscope
9	KT Tunstall Hold On / Real Gone Music
9	Kaiser Chiefs The Angry M.O. / Interscope

Nielsen Music Control 2017. Covers period from August 12 to August 18, 2017.

The Box top 10

The Last wk	Artist Title / Label (Dated)
1	James Blunt 1973 / Atlantic
1	Kanye West Stronger / Def Jam
1	Hi-Tek Let's Leave / Source 1
4	Girls Aloud Sorry! No No No / Fascination
5	Robyn With Kierup With Every Heartbeat / Konichiwa
6	Kate Nash Foundations / Felton
6	Sean Kingston Beautiful Girl / RCA
6	Plain White T's Hey There Delilah / Arnet
9	KT Tunstall Hold On / Real Gone Music
10	Shayne Ward No U Hang Up! / That's OK With You / Sony
10	The Twang Two Lovers / B Dineen/Probyder

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Galaxy A list:
Ain't No Rockin' / Sexual Healing
Mikaela Wood / Wild You
Soul: Axwell I Found You / Beyoncé
Green Light / Beyoncé & Shakira
Beautiful Lie / Booby Love

Dance Motion Move Your Love / David
Guetta Love To Go / Groove Armada
Song 4 Mutey / Axwell, Justin
Lovestoned / Kate Nash / Stronger,
Rihanna Shut Up And Drive / Def Jam
Feat. Keri Hilson The Way I Are

Timbaland/Justin/Timbaland Dry
It's Me, Yes I Love Rise Up
B List:
Booey Lov Don't Mess With My Man,
Freddie The Croops (Get On The
Dancefloor), Love Catch Her
Chests 2017, Laminie Croxy
Rihanna Shut Up And Drive, Sean

Kingston Beautiful Girl, Two One
Mixing On
C List:
50 Cent Feat. Justin Timberlake &
Timbaland Ayo Technology, Dave
Spoon Feat. Lily Allen Oh My God
(At Night), Let Me Think About It, Maria Ix
Do I Breathe, Out Of Office Hancs
Up
D List:
Chickadee Hip Hop Politics,
Queen Dances Her D, Dora Brown
Wall To Wall, No-Nez Let's Dance,
Jennifer Lopez Do It Well, Axel Jack
No Tems, P Diddy Feat. Paris Weiss

Through The Pan (Ella told Me)

Radio One

Pos	Artist/Title/Label	Plays	This Week	Listeners
1	Arwell I Found You/Passion	18	13	13815
2	David Guetta Feat. Chris Willis Love Is Gone/Charisma	14	25	12441
3	Hard-Fi Suburban Knights/Atlantic	13	22	12824
3	Kanye West Stronger/Def Jam	13	22	11445
5	Timbaland Feat. Doo/Ker Hilson The Way I Are/Interscope	11	22	11335
5	Robyn With Kleerup With Every Heartbeat/Kashtopia	12	10	12819
5	Gym Class Heroes Clothes Off It!/Decaydance/Rebel By Reason	12	10	10615
5	Freakez The Creeps (Get On The Dancefloor)/Epic	12	11	9541
9	The Pigeon Detectives Kite Her Back/Isles To The Radio	11	20	9413
9	Linkin Park Bleed It Out/Warner Bros	11	17	9214
9	Kaiser Chiefs The Angry Mob/3 Unwashed/Pyelizer	11	15	9024
9	Rihanna Shut Up And Drive/Def Jam	11	9	10142
13	Plain White T's Hey There Delilah/Angel	10	10	8146
13	Ki Tunstall Hold On/Real Gone	10	10	8160
15	Army Winchouse Tears Run Dry On Their Own/Island	9	22	8156
15	Arctic Monkeys Fluorescent Adolescent/Banana	9	23	8196
15	Beyonce Green Light/Columbia	9	17	7228
15	Kate Nash Foundations/Flexion	9	15	6528
19	The Twang Two Lovers/3 Unwashed/Pyelizer	9	10	1396
19	Sean Kingston Beautiful Girls/Rea	8	10	8223
19	Maroon 5 Wake Up Call/AM	8	9	8228
22	Fit Fighters The Pretender/Rea	7	12	5212
22	Newton Faulkner Dream Catch Me/Up! Youth	7	11	5879
24	Athlete Hurricane/Pyelizer	6	10	4851
24	Shop Boyz Party Like A Rockstar/Island	6	8	3629
24	Editors An End Has A Start/Kitchenware	6	7	8569
27	Calvin Harris Mymaking All My Place/Columbia	6	7	4153
27	Scouting For Girls She's So Lovely/Epic	6	7	8113
24	Armand Van Helden I Want Your Soul/Southern Fried	6	6	3961
27	Ida Cor Veen Felde Le Grand Let Me Think About It/Island	6	4	4643

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Radio Two

Pos	Artist/Title/Label	Plays	This Week	Listeners
1	Ki Tunstall Hold On/Real Gone	12	10	8160
2	Athlete Hurricane/Pyelizer	6	10	4851
3	Army Winchouse Tears Run Dry On Their Own/Island	9	22	8156
3	James Blunt 1973/Atlantic	8	9	8228
3	Ben's Brother Let Me Out/Real Gone	8	7	8113
3	Newton Faulkner Dream Catch Me/Up! Youth	7	11	5879
7	Natalie Imbruglia Gonna Be Strong/Ministry	6	7	4153
8	Richard Hawley Tonight The Streets Are Ours/Mule	6	7	8113
8	Jamie Scott When Will I See Your Face Again/Park Beach	6	6	3961
10	Ray Lamontagne Three More Days/14th Floor	6	4	4643
10	Maroon 5 Wake Up Call/AM	6	9	8228
10	Terra Naomi Not Sorry/Island	6	7	8113
12	Ross Copeland Found You/Phonogenic	6	7	8113
12	Plain White T's Hey There Delilah/Angel	6	10	8146
15	Ghosta Ghosta/Atlantic	6	7	8113
15	Sophie Ellis-Bextor today The Sun's On Us/Featireless	6	7	8113
15	Scouting For Girls She's So Lovely/Epic	6	7	8113
16	Rooney When Did Your Heart Go Missing?/Pyelizer	6	7	8113
18	Catherine Feeny Mr Blob/Charisma	6	7	8113
18	Kaiser Chiefs The Angry Mob/3 Unwashed/Pyelizer	6	7	8113
21	Kanye West Stronger/Def Jam	6	7	8113
21	Arianna Franklin I Say A Little Prayer/Atlantic	6	7	8113
21	Poplum Anchor Down/Pyelizer	6	7	8113
21	Peter Bjorn & John Feat. Victoria Bergman Young Folks/Wickie	6	7	8113
21	Timbaland Feat. Doo/Ker Hilson The Way I Are/Interscope	6	7	8113
21	Girls Aloud Sorry No No No/Parade	6	7	8113
21	Procol Harum Winter Shade Of Pale/Exakt	6	7	8113
28	Kid Lang Constant Craving/Isle	6	7	8113
28	Nelly Furtado All Good Things (Come To An End)/Bellini	6	7	8113
28	Robert Palmer Addicted To Love/Island	6	7	8113

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Last FM top tracks top 10

Pos	Artist/Title/Label
1	Kate Nash Foundations/Flexion
2	Paramore Misery Business/Rebel By Reason
3	Arctic Monkeys Fluorescent Adolescent/Banana
4	Klausons Golden Skans/Isle
5	Arctic Monkeys Brianstorm/Banana
6	Muse Supremacy Black Hole/Island/3 Warner Bros
7	Muse Screamlightning/Island/3 Warner Bros
8	Linkin Park Hybrid/14th Floor/Warner Bros
9	Arctic Monkeys Teddy Pickers/Banana
10	Arctic Monkeys D Is For Dangerous/Banana

Source: Last.fm

Commercial Radio

Pos	Artist/Title/Label	Plays	This Week	Listeners
1	Fergie Big Girls Don't Cry (Personal)/AM	110	1141	13222
2	Kate Nash Foundations/1/Isle	81	1741	12146
3	Enrique Iglesias Do You Know?/Interscope	81	1701	14535
4	The Hoosiers Worried About Roy/Rea	76	1571	16460
5	Groove Armada Song & Mugs/Columbia	76	1501	16565
6	Avril Lavigne When You're Gone/Rea	70	1601	11726
7	Nelly Furtado Say It Right/Isle	65	1591	11662
8	Gym Class Heroes Cupid's Chokehold/Decaydance/Rebel By Reason	64	1741	16065
9	Robyn With Kleerup With Every Heartbeat/Kashtopia	64	825	16408
11	Natasha Bedingfield Scumate/Phonogenic	59	1201	11581
12	Mika Big Girl (You Are Beautiful)/Casablanca/Island	58	171	8146
13	Mark Ronson Feat. Lily Allen On My Knees/Columbia	55	1120	7331
14	Gwen Stefani Feat. Akon The Sweet Escape/Interscope	54	1301	7950
15	Timbaland Feat. Doo/Ker Hilson The Way I Are/Interscope	54	107	8156
16	James Blunt 1973/Atlantic	52	107	8196
17	Arctic Monkeys Fluorescent Adolescent/Banana	45	105	7324
18	Justin Timberlake Lovestrand/Isle	43	105	8661
19	Army Winchouse Tears Run Dry On Their Own/Island	43	604	3227
20	Rihanna Feat. Jay-Z Umbrella/Def Jam	42	107	8196
21	Pink Leave Me Alone (In Lonely)/Cafeau	42	105	8156
22	Kanye West Stronger/Def Jam	42	105	8156
23	Maroon 5 Makes Me Wonder/AM/Decca	42	102	8312
24	Plain White T's Hey There Delilah/Angel	41	322	7166
25	Take That Shine/Pyelizer	41	373	7684
26	Arny Macdonald Mr Rock And Roll/Vergis	40	697	7401
27	Mutya Buena Real Girl/4th & Broadway	37	335	5112
28	Ben's Brother Let Me Out/Real Gone	36	335	5112
31	David Guetta Feat. Chris Willis Love Is Gone/Charisma	34	335	5112
30	Rihanna Shut Up And Drive/Def Jam	34	335	5112

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AC top 10

Pos	Artist/Title/Label
1	Army Winchouse Tears Run Dry On Their Own/Island
2	Ki Tunstall Hold On/Real Gone
3	Plain White T's Hey There Delilah/Hollywood
4	Robyn With Every Heartbeat/Kashtopia
5	Timbaland The Way I Are/Interscope
6	James Blunt 1973/Atlantic
6	Kanye West Stronger/Def Jam
8	The Hoosiers Worried About Roy/Rea
9	Sean Kingston Beautiful Girls/Rea
10	Hard-Fi Suburban Knights/Atlantic

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CHR top 10

Pos	Artist/Title/Label
1	The Hoosiers Worried About Roy/Rea
2	Fergie Big Girls Don't Cry/AM
3	Gym Class Heroes Cupid's Chokehold/Decaydance/Rebel By Reason
4	Avril Lavigne When You're Gone/Isle
5	Mika Big Girl (You Are Beautiful)/Casablanca/Island
6	Kate Nash Foundations/Flexion
7	Enrique Iglesias Do You Know?/Interscope
8	Groove Armada Song & Mugs/Columbia
9	Nelly Furtado Say It Right/Bellini
10	Gwen Stefani Feat. Akon The Sweet Escape/Interscope

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Rhythmic top 10

Pos	Artist/Title/Label
1	Timbaland The Way I Are/Interscope
2	Sean Kingston Beautiful Girls/Rea
3	Robyn With Every Heartbeat/Kashtopia
4	David Guetta And Chris Willis Love Is Gone/Charisma
5	Yves Larock Rise Up/Isle
6	Kanye West Stronger/Def Jam
7	Justin Timberlake Lovestrand/Isle
8	Arwell I Found You/Passion
9	Timbaland Feat. Doo/Ker Hilson The Way I Are/Interscope
10	Rihanna Shut Up And Drive/Def Jam

Nielsen Music Control 2007. Covers period from August 12 to August 18, 2007.

Key
■ Highest new entry
■ Highest climber

Music Week Datasite www.musicweek.com

For a much deeper selection of airplay charts, not to mention more radio playlist and promo information, check Music Week's new Datasite at www.musicweek.com

Datafile.

Sales.



MusicWeek
25.08.07

As the CD celebrates its 25th birthday, a BBC TV report suggested that some observers think it might not live to reach 30, but of 1.961m albums sold last week – a 1.2% improvement on the previous week – an impressive 95.5% were on CD. That's more than 19 out of every 20 sales.

Although downloads now dominate the singles market, they have a long way to go on albums, where their share last week was just 4.2%. The remaining 0.3% of the market, incidentally, was shared by vinyl (2,983 sales), DVD video (1,327), cassette (168), DVD audio (83) and minidisc (14). In the same week last year, the CD had a 97.8% market share, while downloads had a 2.2% slice.

Downloads will undoubtedly continue to impact on CDs but it is often cheaper to buy heavily discounted CDs than it is to download their digital equivalents, with the added bonus that you have a tangible, physical carrier and something to put on your shelves.

But once a bargain download is spotted it can generate some useful extra sales. One such example is John Lennon's Anthology. The 34-song compilation – released physically in 1998 – is currently (perhaps erroneously) on iTunes for £9.99, even in its iTunes Plus (DRM-free) version. This news has been circulating on internet forums for a couple of days and helped the set to increase from one to 93 sales last week.

Meanwhile, the simultaneous release of Lennon's 16 EMI albums on iTunes has also resulted in punters being able to download individual Lennon favourites for 79p a time, with the result that Imagine has re-entered the singles chart at number 75. It sold 1,450 copies last week and extends its chart career to more than 31 years.



Twenty-five and still hot: The CD celebrates its 25th birthday and then in life in this old dog yet, despite downloads having an impact on the format

At the other end of the singles chart, Kanye West scores his first UK number one with *Stronger*, which sold just 67 copies more than *With Every Heartbeat* by Robyn. It is the closest battle for chart honours for, well, just three weeks, at which point Kate Nash's *Foundations* crumbled to a 16-spot defeat to *The Way I Are* by Timbaland. These are the two closest battles fought on the singles chart in the 21st century.

Helping the singles market to an overall 8% increase in sales last week to 1.443m, *Stronger* sold 36,804 copies – the highest tally for a number one for nine weeks. With *Every Heartbeat*'s sales – 36,737 – were the highest for a number two for 19 weeks, and the second highest this year.

However, it puts sales of top singles into

perspective to note that in only six weeks (out of 33) so far this year has the number one single sold more than 50,000 copies. Ten years ago, the mark was breached every single week, with the lowest sale coming from it, Kelly's *I Believe I Can Fly*, which sold 51,281 copies on the first of its three weeks of number one.

The number one single sold more than 100,000 in 33 of 52 weeks in 1997. Put so far this year the only time it has topped that figure came 21 weeks ago, when *The Proclaimers'* remake of their hit (*I'm Gonna Be*) 500 Miles, sold 126,211 copies – and even that tally was beaten 29 times in 1997.

alan@musicweek.com

No 1 Single: Kanye West



Following its physical release, sales of Kanye West's *Stronger* increased by 30% last week to 36,804. After trailing all week to Robyn's *With Every Heartbeat*, it topples its rival from the top of the chart by a margin of just 67 sales. West was in the UK all week promoting the single and even guest-hosted Channel 5's popular Friday Night Project. *Stronger* is West's first number one – his previous biggest hit *Gold Digger* (feat. Jamie Foxx) reached number two in 2005, behind *The '03 Remixes: Don't Cha*. *Stronger* is the first single from West's third album *Graduation*, due 10 September.

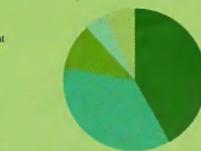
No 1 Album: Elvis Presley



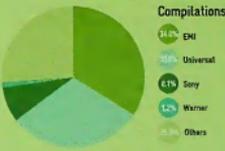
Already the solo artist with most number one albums, Elvis Presley clocks up his 11th with *The King*, which debuts in pole position on sales of 65,034. The album, issued to commemorate the 30th anniversary of his death, is Presley's third posthumous number one and extends his span of number one albums. Those his first chart-topper, *Rock 'n' Roll in November 1956*, to more than 50 years, the longest of any artist. Presley's 1969 number two hit, *Suspicious Minds* – originally kept off the top by Clive Durrin's *Grandad* – has also been reissued and debuts at number 11 on sales of 10,440.

The Market At A Glance.

Company Shares



Artist albums

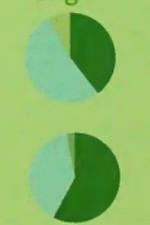


Sales Statistics

	Singles	Artist albums	Compilations
Last week	1,443,286	1,463,192	498,332
Sales	1,331,052	1,442,494	496,049
% change	+8.4%	+1.4%	+0.5%

	Singles	Artist albums	Compilations
Year to date	35,950,936	53,059,813	16,062,538
Sales	34,577,711	51,596,621	15,564,266
% change	+4.5%	-1.8%	+0.8%

Origin



Company shares reflect sales for the Top 75 across both albums and singles. Source: Official UK Charts Company/Music Week.
Sales statistics show sales for the total UK records market. Source: Official UK Charts Company.
Origin statistics reflect nation of origin for all records markets. Source: Official UK Charts Company/Music Week.

Datafile Sales

Kanye West tops rankings, as Kate Nash fights corner for UK acts

by Alan Jones



02. Robyn is expected. Kanye West takes the number one slot this week, but With Every Heartbeat by Robyn fought it all the way. It is the mark of a true hit that it can increase its sales when all its formats are already available and when it is up against its parent album's first week. With Every Heartbeat did all that, selling 36,737 copies last week, while Robyn's self-titled second album debuts at number two on sales of 7,488. Despite spawning three Top 40 hits, Robyn's only previous album, 1998's *Robyn Is Here*, sold just 5,098 copies and fell short of the chart.



06. Maxwell Two years after debut hit *The Way I Feel (The Morning Comes)*, Maxwell's second Top 40 success, *I Found U*, explodes 27-6 on sales of 14,676. Featuring vocals by Max C (a pseudonym for American singer Charles Lister), *I Found U* also debuts at number one on the combo chart and at number two on the 12-inch chart. Maxwell - real name Axel Healders - is from Stockholm and *I Found U* is the second single in this week's Top 10 by a Swedish act, joining With Every Heartbeat by Robyn and Kleerup.

EP/A Awards

Albums
Newton Faulkner Here I Built My Home (Island), *Palmer Goes With My Heart* - The Grateful Hills (Virgin)

Different songs called *Stronger* have been hits for Gary Barlow (number 16, 1999), Britney Spears (number seven, 2000) and The Sugababes (number seven, 2002) in the past eight years, but the title provides a first ever number one this week for Kanye West. West's success continues foreign domination of the singles chart in a reshuffled top three, completed by Sweden's Robyn and West's fellow American Timbaland.

Twenty-year-old Londoner Kate Nash has been the highest-placed indigenous act on the chart for the past eight weeks, without ever reaching number one. *Overclass* acts have led the list 14 times in a row, and 18 times in the last 19 weeks, with the only break in their supremacy coming in May, when



McFly's *Baby's Coming Back/Transylvania* broke through for a week. To add insult to injury, a deceased American - Elvis Presley - knocks Nash off the top of the album chart this week.

Presley is also back in the singles chart for the first time since *Way Down* concluded his run of number one reissues in April 2005. He storms to a number 11 debut with 1969's *Suspicious Minds*, which fares even better on the 12-inch chart, where it debuts at number one, even though it doesn't exist. That's because it is actually a 10-inch single and, as these are comparatively rare, they are given honorary 12-inch status. *Suspicious Minds* sold 2,002 copies on 10-inch. *I Found U* by Maxwell was really the top 12-incher, with 698 sales.

Hit 40 UK 40

The Last	Artist Title / Label
1	Kanye West <i>Stronger</i> / Def Jam
2	Robyn With Kleerup <i>With Every Heartbeat</i> / Keshaire
3	Timbaland Feat. Doe/Keri Hilson <i>The Way I Am</i> / Interscope
4	Kate Nash <i>Foundations</i> / Feline
5	Plain White T's <i>Hey There Delilah</i> / Angel
6	Maxwell <i>I Found U</i> / Real Gone
7	Fergie Big Girls Don't Cry (Personal) / A&H
8	Gym Class Heroes <i>Clothes Off!</i> / Deceptive/Real Gone
9	David Guetta Feat. Chris Willis <i>Love Is Gone</i> / Chariisma
10	Newton Faulkner <i>Dear Catch Me</i> / Ugly Truth
11	The Hoosiers <i>Worried About Ray</i> / RCA
12	Enrique Iglesias <i>Do You Know?</i> / Interscope
13	Avril Lavigne <i>When You're Gone</i> / RCA
14	Hard-Fi <i>Suburban Knights</i> / Atlantic
15	Amy Winehouse <i>Leaves Run Dry</i> On Their Own / Island
16	Mika Big Girls Don't Cry (Personal) / Universal
17	Rihanna Shut Up And Drive / Def Jam
18	Groove Armada <i>Song 4 Miya</i> / Columbia
19	Rihanna Feat. Jay-Z <i>Umbrlla</i> / Def Jam
20	Natasha Bedingfield <i>Somewhere / Phenomenic</i>
21	Nelly Furtado <i>Say It Right</i> / EMI
22	Elvis Presley <i>Suspicious Minds</i> / RCA
23	Amy Macdonald <i>Mr Rock And Roll</i> / Vertigo
24	Gym Class Heroes <i>Copdri Chickadee!</i> / Deceptive/Real Gone
25	Yves Larock <i>Rise Up</i> / Def Jam
26	Mark Ronson Feat. Lily Allen <i>On My Mind</i> / Columbia
27	Arctic Monkeys <i>Florescent Adolescent</i> / Domino
28	Mario How Do I Breathe? / J
29	Justin Timberlake <i>Lovestoned</i> / Jive
30	Beyonce <i>Green Light</i> / Columbia
31	Kat Tunstall <i>Hold On</i> / Real Gone
32	Sean Kingston <i>Beautiful Girl</i> / RCA
33	Take That <i>Shine</i> / Polydor
34	Gwen Stefani Feat. Akon <i>The Sweet Escape</i> / Interscope
35	Pigeon Detectives <i>Take Her Back</i> / Bases to Be Radio
36	My Chemical Romance <i>Terrence Loves You</i> / Reprise
37	Snow Patrol <i>Chasing Cars</i> / Feline
38	Mariah Carey <i>Make Me Wonder</i> / A&M/Believe
39	James Blunt <i>1975</i> / Atlantic
40	Ben's Brother <i>Let Me Out</i> / Real Gone

The official UK Charts Company 2007. Covers period from August 12 to August 18, 2007.

Year so far

The Last	Artist Title / Label
1	Mika <i>Crush</i> / V2 / Casablanca/Interscope
2	Rihanna Feat. Jay-Z <i>Umbrlla</i> / Def Jam
3	Proclaimers/B Pitter/A Pippin (In Conna 800) <i>Miles</i> / EMI
4	Kaiser Chiefs <i>Ruby</i> / B Universe/Polydor
5	Beyonce & Shakira <i>Beautiful Liar</i> / Columbia
6	The Fray <i>How To Save A Life</i> / Epic
7	Gwen Stefani Feat. Akon <i>The Sweet Escape</i> / Interscope
8	Avril Lavigne <i>Gildfand</i> / RCA
9	Take That <i>Shine</i> / Polydor
10	Timbaland/Furtado/Timberlake <i>Give It To Me</i> / Interscope

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European Downloads

No.	Artist Title / Label
1	Kanye West <i>Stronger</i> / Universal
2	Fergie Big Girls Don't Cry (Personal) / Universal
3	Timbaland Feat. Doe/Keri Hilson <i>The Way I Am</i> (Radio Edit) / Universal
4	Robyn With Every Heartbeat / Universal
5	Kate Nash <i>Foundations</i> / Universal
6	Rihanna Feat. Jay-Z <i>Umbrlla</i> (Radio Edit) / Universal
7	Enrique Iglesias <i>Do You Know?</i> / Universal
8	Rihanna Shut Up And Drive / Universal
9	Newton Faulkner <i>Dear Catch Me</i> / Sony BMG
10	Plain White T's <i>Hey There Delilah</i> / EMI

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Top 10 Indie Singles

The Last	Artist Title / Label (Distributor)
1	Pigeon Detectives <i>Take Her Back</i> / Bases to Be Radio (VIR)
2	Super Furry Animals <i>Show Your Hand / Rough Trade (P)</i>
3	Elliott Minor <i>Jessica</i> / Receptions (P)
4	Arctic Monkeys <i>Florescent Adolescent</i> / Bases (VIR)
5	Kula Shaker <i>Second Sight</i> / Strongtalk (P)
6	Dizzee Rascal <i>Pussyfoot</i> (Old Skool) / XL (VIR)
7	Wink Higher <i>State Of Consciousness / Sinistry Rhythm (VIR)</i>
8	The Polyphonic Spree <i>Running Away / Goli (P)</i>
9	Crysalis Castles <i>Ve Health</i> / Unwounded / Truista (P)
10	Lumidee <i>Crazy / V2 (P)</i>

The official UK Charts Company 2007. Covers period from August 12 to August 18, 2007.

Dance chart

The Last	Artist Title / Label
1	Maxwell Feat. Max C <i>I Found U</i> / Real Gone
2	David Guetta Feat. Chris Willis <i>Love Is Gone</i> / Chariisma
3	Wink Higher <i>State Of Consciousness / Sinistry Rhythm</i>
4	High Contrast <i>It Was Her</i> / Real Gone
5	Yves Larock <i>Rise Up</i> / Def Jam
6	Martin Solveig Feat. Jay Sebago <i>Rejection</i> / Defected
7	Kissy Sell Out <i>Her / Xenix</i>
8	Calvin Harris <i>The Girls</i> / Columbia
9	Pendulum <i>Blood Sugar/Axle Gender</i> / Breakfast Boss
10	Alex Gaudino Feat. Crystal Waters <i>Destination Calabria</i> / Bases

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Music Week Datasite www.musicweek.com

For a much deeper selection of sales charts, not to mention airport, radio and in-store information, check Music Week's new Datasite at www.musicweek.com

As used by Radio One

The official UK Singles Chart is produced by the UK Official Charts Company, based at a complex of more than 4,000 record dealers. It is compiled from actual sales last Sunday in Scotland, metropolitan seven-inches, 12-inch, cassette, CD

Key

- UK Platinum (200,000)
- Gold (100,000)
- Silver (25,000)
- New entry based on downloads
- IPIF Platinum Europe Platinum (1 million European sales)
- Sales increase
- Sales increase +10%
- Highest new entry
- Highest climber

Datafile. Sales

The King is back, as Elvis nets 11th number one album

by Alan Jones



02. Kate Nash
Kate Nash's Foundations single remains at number four this week, extending its stay in the top five to eight weeks and increasing its sales by a further 19,392 to take its overall tally to 183,738. The obvious popularity of Foundations cannot prevent Nash's debut album *Made Of Bricks* from surrendering pole position to Elvis Presley however. Slipping to runner-up spot, *Made Of Bricks* sold 31,843 copies last week – a 45.6% decline on its first week tally of 58,726. Describe Foundations' continuing popularity, follow-up *Mouthwash* is due September 17 and comes with a buoy sales of *Made Of Bricks*.



11. The Pigeon Detectives
Now fully released, *Take Her Back* is the fourth Top 40 hit to be plucked from The Pigeon Detectives' debut album, *Wait For Me*, and jumps 58-20 on the album, which debuted at number three in June, fell six weeks in a row, but has since climbed five times, improving 82-66-58-50-34-1. Sales last week of 9,402 took the album's cumulative tally to 86,432. Although *Wait For Me's* return to prominence is doubtless partly due to *Take Her Back's* popularity, it can also be picked up for less than £6 including postage from some online retailers.

It is all change at the top of the artist album chart this week, where Elvis Presley secures his 11th number one album, with *The King*. Although it is 30 years since Presley's death, he remains a major artist, and has sold more than 5m albums globally this century, with annual sales totalling 796,257 (2000), 576,478 (2001), 1,174,470 (2002), 734,156 (2003), 431,805 (2004), 764,599 (2005), 344,047 (2006) and 324,388 so far in 2007, adding up to a grand total of 5,145,960.

While Presley tops the artist album chart, High School Musical 2 debuts top of the compilations chart, on sales of 41,528, ending *Now! 67's* reign, which sold 38,247 copies and this suffers the indignity of being the *Now!* album with the shortest reign (three weeks) since *Now! 51* was dethroned after two weeks in 2002.



by Pop Idol – The Big Band Album.

High School Musical 2 is the soundtrack to the made-for-TV Disney movie of the same name and empowers the first High School Musical soundtrack, which topped the chart last year, and has so far sold 773,671 copies. The DVD of the first movie has done even better, with sales to date of 1,224,016. Finally, silence has a price – and on iTunes it's pretty steep. That's because John Lennon's Naturopian National Anthem, a track on the Imagine album, is available for download from the site. Naturopian is Lennon's conceptual country, with no boundaries and no anthem, thus the track costs of six seconds of silence – at 79p, that is £7.90 a minute, or £247 an hour.

Compilations 20

- | Rank | Artist Title / Label |
|------|--|
| 1 | Original TV Soundtrack High School Musical 2 / Walt Disney (U) |
| 2 | Various Now That's What I Call Music! 57 / EMI Virgin/UMV (E) |
| 3 | Various The King – The Movie – Summer 2007 / Red Hand (U) |
| 4 | Various Classic Tracks Nation / Mercury (U) |
| 5 | Various The Rise / Priority (U) |
| 6 | OST Therapy / Decca (U) |
| 7 | Various R&B Love Collection / Universal (U) |
| 8 | Various Club 805 / Sony BMG (WNY) (U) |
| 9 | Various R&B Anthems / Sony BMG (WNY) (U) |
| 10 | Various Just Great Songs / EMI / WNY/UMV (E) |
| 11 | Various 101 Club Anthems / EMI (U) (E) |
| 12 | Various Dance Mania 2 – The Ultimate Club Party / A&R/UMV (U) |
| 13 | Various Gayzy Dance Anthems / BVI (U) |
| 14 | Various My Songs / Universal (U) |
| 15 | Various Festival 07 / Sony/WNY (U) |
| 16 | Original TV Soundtrack High School Musical / Walt Disney (U) |
| 17 | Various Big Summer Tunes / Universal (U) |
| 18 | Various Oldland 11 / A&R/UMV (U) |
| 19 | Various Dream Summer 2007 / Mercury (U) |
| 20 | Original TV Soundtrack Hannah Montana 2/Meet Miley Cyrus / Walt Disney (U) |

The official UK Charts Company 2007. Covers period from August 12 to August 18, 2007.

Year so far 10

- | Rank | Artist Title / Label |
|------|--|
| 1 | Amy Winehouse Back To Black / Island |
| 2 | Mika Life In Cartoon Motion / Columbia/Sony/Island |
| 3 | Take That Beautiful World / Polygram |
| 4 | Arctic Monkeys Favourite Worst Nightmare / Domino |
| 5 | Kaiser Chiefs Yours Truly Angry Mob / B. Swank/Holyday |
| 6 | Newly Parted Loose / EMI |
| 7 | Snow Patrol Eyes Open / Friction |
| 8 | Cascadia Everything We Touch / All Around The World |
| 9 | Justin Timberlake FutureSex/LoveSounds / Jive |
| 10 | The Fratellis Costello Music / Falvel |

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Top 10 Indie albums

- | Rank | Artist Title / Label |
|------|---|
| 1 | Pigeon Detectives Wait For Me/Decca / The Rank (W/NH) |
| 2 | The Kinks In The Ultimate Collection / Sanctuary (U) |
| 3 | Arctic Monkeys Favourite Worst Nightmare / Domino (W/NH) |
| 4 | Dizee Rascal Maths & English / XL (W/NH) |
| 5 | The White Stripes Live Through This / JAL (W/NH) |
| 6 | Maximo Park Our Enemy Pleasures / Wap (W/NH) |
| 7 | Pendulum Hold Your Colour / Breakfast Koss (S&C) |
| 8 | Rodrigo y Gabriela Rodrigo y Gabriela / Baby Works (W/NH) |
| 9 | Gossip Standing In The Way Of Control / Back Yard Recordings (W/NH) |
| 10 | Fabray Slim Why Try Harder – The Greatest Hits / Skint (W/NH) |

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Music DVD 20

- | Rank | Artist Title / Label |
|------|---|
| 1 | Original Cast Recording High School Musical – The Concert / Walt Disney (U) |
| 2 | Rolling Stones The Biggest Bang / Universal (U) |
| 3 | Elvis Presley Destruction Nippon / Musicland (U) |
| 4 | Original Cast Recording Joseph & The Amazing Technicolor Dreamcoat / Universal Pictures (U) |
| 5 | Frank Sinatra Legends in Concert / GWS (A&S) |
| 6 | Tom Jones Classics Collection / Believe&Act (U) |
| 7 | Dean Martin Legends in Concert / GWS (A&S) |
| 8 | Elvis Presley That's The Way It Is / Warner Home Video (C&K) |
| 9 | Pink Live From Wembley Arena / LaFace (A&S) |
| 10 | Elvis Presley This Is Elvis / Warner Home Video (C&K) |
| 11 | Elvis Presley '68 Comeback / RCA (A&S) |
| 12 | Lynyrd Skynyrd Freebird – The Movie & The Tribute Tour / Frontline Home Ent (A&S) |
| 13 | Billy Fury His Wondrous Story / Screen Ent (C&K) |
| 14 | Elvis Presley Elvis On Elvis / Warner Brothers (C&K) |
| 15 | Michael Jackson Hello / Epic / Universal (A&S) |
| 16 | Foo Fighters Hyde Park/Us & Bones – Live / RCA (A&S) |
| 17 | Elvis Presley Legends in Concert – His Early Years / WBE (A&S) |
| 18 | Pink Floyd The Wall / SHW Columbia (A&S) |
| 19 | Elvis Presley Elvis Lives – Live From Memphis / EMI (U) |
| 20 | Primal Scream High City Blues Tour / Liberation Ent (U) |

The official UK Charts Company 2007. Covers period from August 12 to August 18, 2007.

Top 10 Rock albums

- | Rank | Artist Title / Label (Distributor) |
|------|--|
| 1 | Paramore Riot / Fueled by Ramen (C&K) |
| 2 | Linkin Park Minutes To Midnight / Warner Brothers (C&K) |
| 3 | Foo Fighters Sun And Bones / RCA (A&S) |
| 4 | Korn Untitled (Virgin) (U) |
| 5 | My Chemical Romance The Black Parade / Reprise (C&K) |
| 6 | Foo Fighters One By One / RCA (A&S) |
| 7 | Linkin Park Mezzanine / Warner Brothers (C&K) |
| 8 | Biffy Clyro Puzzle / 101b Flux (C&K) |
| 9 | Linkin Park Hybrid Theory / Warner Brothers (C&K) |
| 10 | Lostprophets Liberation / Transmission / Visible Noise (C&K) |

The official UK Charts Company 2007. Covers period from August 12 to August 18, 2007.

Classical Top 10

- | Rank | Artist Title / Label |
|------|--|
| 1 | Mario Lenzi The Collector/The Red Box (N&L) |
| 2 | Katherine Jenkins Sacred Nature / J&J (U) |
| 3 | Mario Lenzi The Essential Collection/The Red Box (N&L) |
| 4 | Katherine Jenkins Primavera / J&J (U) |
| 5 | Katherine Jenkins Living A Dream / J&J (U) |
| 6 | Russell Watson The Voice – The Ultimate Collection / Decca (U) |
| 7 | Andrea Bocelli Viaggio Italiano / Polygram (U) |
| 8 | Katherine Jenkins Serenade / J&J (U) |
| 9 | Hayley Westenra Treasure / Decca (U) |
| 10 | Gandor Thor Cortes Salve / Naxos (U/N&L) |

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SPi Awards

Albums
Newest *Full-on* Best Buy by British (gold), Fellow Star Why Try Harder (platinum)

SPi Awards are made on combined units of cassette, CD, LPs and MiniDisc. LPs and cassettes with a published cover price of £5.99 or below require twice the sales quantity quoted above to obtain an award.

The Official UK Albums Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from last Sunday to Saturday, based on actual sales of digital downloads, CDs, LPs and cassettes. © The Official UK Charts Company 2007.

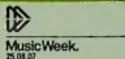
- Key**
- ◆ Platinum (300,000)
 - Gold (100,000)
 - ◆ Silver (25,000)
 - ◆ IPII Platinum Europe (Platinum 15 million European sales)
 - ◆ Sales increase
 - ◆ Sales increase +40%
 - ◆ Highest new entry
 - ◆ Highest climber

The official UK albums chart

The Last Week on chart	Artist Title	Previous Position / Label (Distribution)
1	Elvis Presley The King	(Various) / RCA 86623110042 (ARV)
2	Kate Nash Made Of Bricks	(Epic) / Fiction 1742143 (U)
3	Newton Faulkner Hand Built By Robots	(Indie/Sound) / Ugly Truth 86693111002 (ARV)
4	Amy Winehouse Back To Black	(Renaissance/Sony) / Island 1712041 (U)
5	Mika Life In Cartoon Motion	(Rough/Various) / Columbia/Island 1712010 (U)
6	Amy Macdonald This Is The Life	(Mercury) / Vertigo 1728865 (U)
7	Timbaland Shock Value	(Columbia/Wall/Island) / DefJam/Various / Interscope 1725695 (U)
8	Paul Potts One Chance	(Rough/Various) / Mercury/Sony / Sony 86693110001 (ARV)
9	Prince Ultimate	(Pineapple) / Warner Bros 8122720812 (DNR)
10	Rihanna Good Girl Gone Bad	(Jive) / Atlantic/Various / Def Jam 1720100 (U)
11	Pigeon Detectives Wait For Me	(Various) / Domino 1712010 (U)
12	Paolo Nutini These Streets	(Nonesuch) / Atlantic 166454 (DNR)
13	Tom Stewart The Complete American Songbook 1-4	(Capitol) / 8885712432 (ARV)
14	Ben's Brother Beta Male Fairytale	(Various) / Relativity/COX 14 (U)
15	Justin Timberlake FutureSex/LoveSounds	(Jive) / Timberlake/Various / Def Jam 821687092 (ARV)
16	Take That Never Forget - The Ultimate Collection	(Various) / RCA 820718022 (ARV)
17	Kings Of Leon Because Of The Times	(Globe) / Road The Stone 866931012 (ARV)
18	Lily Allen Alright, Still	(Various) / Warner/Capitol/Mechanical/Various / Royal 1670282 (U)
19	Nelly Furtado Loose	(Columbia) / DefJam/Various/Novelty/Furtado / Saffron 1724571 (U)
20	Robyn Robyn	(Rough/Atlantic) / Virgin / RCA/Various 1744780 (U)
21	Traveling Wilburys Collection	(Epic & Nonesuch) / Rhino 812270922 (DNR)
22	Fergie The Dutchess	(Dino) / Various / Arista 1703810 (U)
23	Ray Orbison The Very Best Of	(Mercury) / Hanser 82078912162 (ARV)
24	Arctic Monkeys Favourite Worst Nightmare	(Polygram) / Domino 8669311012 (U)
25	Pink I'm Not Dead	(Mercury) / Various / Def Jam/Various / Def Jam 82078912162 (ARV)
26	Avril Lavigne The Best Damn Thing	(Epic) / Various / Various / RCA 86693103742 (ARV)
27	The Coral Roots And Echoes	(Epic) / Various / Various / Various 810668 (ARV)
28	Linkin Park Minutes To Midnight	(Columbia) / Various / Warner Brothers 1302441012 (DNR)
29	Kaiser Chiefs Yours Truly Angry Mob	(Epic) / Def Jam/Polygram 1722984 (U)
30	Amy Winehouse Frank	(Columbia) / Various / Various/Various/Various / Island 8612918 (U)
31	Mark Ronson Version	(Renaissance) / Columbia 86693100032 (ARV)
32	The Enemy We'll Live And Die In These Towns	(Various) / Various/Various / Warner Brothers 234403788 (DNR)
33	Akon Konvicted	(Various) / Various/Various/Various/Various / Universal 1712063 (U)
34	Editors An End Has A Start	(Ladbroke) / EMI/Various 86693100032 (ARV)
35	Gym Class Heroes As Cruel As School Children	(Various) / Decadence/Various / Various 812270812 (DNR)
36	Barbra Streisand The Essential	(Various) / Various/Various/Various/Various / Columbia 1612122 (ARV)
37	Oasis Stop The Clocks	(Various) / Various/Various/Various/Various / Big Brother 86693100032 (DNR)
38	Maroon 5 It Won't Be Soon Before Long	(Various) / Various/Various/Various/Various / A&M/Various 1723100 (U)

The Last Week on chart	Artist Title	Previous Position / Label (Distribution)
39	The Fratellis Costello Music	(Various) / Fatou 1707193 (U)
40	Snow Patrol Eyes Open	(Jive) / Def Jam 1707193 (U)
41	Dizzee Rascal Maths & English	(Capitol) / Def Jam 1707193 (U)
42	My Chemical Romance The Black Parade	(Various) / Various/Various/Various / Reprise 1302441012 (DNR)
43	Take That Beautiful World	(Shirley) / Polygram 1713551 (U)
44	The Killers Sam's Town	(Mercury) / Various 1702875 (U)
45	Kasabian Empire	(Various) / Columbia 1702875 (ARV)
46	James Morrison Undiscovered	(Various) / Various/Various/Various / Reprise 1302441012 (DNR)
47	Paramore Riot	(Various) / Various / Various 758780005 (DNR)
48	The Kinks The Ultimate Collection	(Various) / Sanctuary 8207810 (U)
49	Cascadia Everywhere We Touch	(Mercury) / Various / All Around The World 8206813 (ARV)
50	Fall Out Infinity On High	(Various) / Various/Various/Various / Reprise 1302441012 (DNR)
51	The Police The Police	(Epic) / Various / Various / A&M/Polygram 1726143 (U)
52	Jamiroqul High Times Singles 1992-2006	(Jive) / Various/Various/Various/Various/Various / Columbia 86693101812 (ARV)
53	Natasha Bedingfield Nb	(Various) / Polygram 86693101812 (ARV)
54	Scissor Sisters La-Da-Da	(Various) / Various/Various/Various / Polygram 1716467 (U)
55	Enrique Iglesias Insomniac	(Various) / Various/Various/Various / Interscope 1734230 (U)
56	Bon Jovi Cross Road - The Best Of	(Various) / Various/Various/Various / Mercury 8229382 (U)
57	The White Stripes Icky Thump	(Various) / Def Jam 812271 (U)
58	Foo Fighters Skin And Bones	(Various) / RCA 8229382 (ARV)
59	Razorlight Razorlight	(Various) / Various 1712060 (U)
60	The Chemical Brothers We Are The Night	(Various) / Various / Virgin 8206813 (U)
61	The Fray How To Save A Life	(Various) / Various / Epic 8229382 (ARV)
62	Calvin Harris I Created Disco	(Various) / Various / Various 8229382 (ARV)
63	The Killers Hot Fuss	(Various) / Various/Various/Various / Various 866931 (U)
64	Klaxons Myths Of The New Future	(Various) / Various 1712060 (U)
65	Snow Patrol Hell Is A Real Place	(Jive) / Def Jam 1707193 (U)
66	Maximo Park Our Earthly Pleasures	(Various) / Various 1707193 (U)
67	Cherry Ghost Thirst For Romance	(Various) / Various / Various 1707193 (U)
68	Korn Untitled	(Various) / Various / Virgin 8229382 (ARV)
69	The Wangs Live It When I Feel Like This	(Various) / Various / Various/Various/Various / Various 1712060 (U)
70	The Kooks Inside In/Outside Out	(Various) / Virgin 8229382 (ARV)
71	James Blunt Back To Bedlam	(Various) / Various/Various / Atlantic 1707193 (U)
72	Greg Stéfani The Sweet Escape	(Various) / Various/Various/Various/Various/Various / Interscope 1717289 (U)
73	Biffy Clyffe Puzzle	(Various) / Various / Various 8229382 (ARV)
74	Keane Hope And Fear	(Various) / Various/Various/Various / Island 1712060 (U)
75	The Cure Greatest Hits	(Various) / Various/Various/Various/Various/Various / Fiction 8669312 (ARV)

The Official UK Charts Company 2007. Charts period from August 12 to August 18, 2007.



21. The Traveling Wilburys
 With The Traveling Wilburys' Collection proving to be one of the year's surprise big hits - it has sold 370,279 copies since release 10 weeks ago - Sony BMG has certainly chosen to re-promote their 2006 compilation The Very Best Of Ray Orbison. The singer, was, of course, a member of The Traveling Wilburys for their first album, but died in 1988 before their second one last year. The Very Best Of reached number 20 last October, but spent only three weeks in the chart before disappearing. It returns this week at number 23, with sales of 6,758 taking its overall tally to 38,416.



12. Paolo Nutini
 It is more than a year since Paolo Nutini's debut album These Streets was released and a new 'festival edition' hits the shops today (August 20). The original album has climbed the charts for six weeks in a row without a hit single to help, moving 50-42-32-28-23-18-12, while increasing its sales to 678,214, including 8,745 last week. Nutini's sales have doubtless been assisted by the fact he has been highly conspicuous at festivals this year, featuring at Glastonbury, Live Earth, T in The Park, V and Isle Of Wight, among others. And it is eight live performances from the latter that form the second CD in the new version of These Streets.

Artists A-Z	Cherry Chart 07
Alan 21	Dani, The 27
Alan 18	Care, The 7
Archie Mackenzy 24	Editors 4
Beck/Ryan, Natasha 53	Eazy Fixxer 1
Ben 16	Evans, The 32
Billy Cyrus 72	Fall Out Boy 50
Bob Dylan 16	Fox 21
Bob Dylan 16	Four Fingers 58
Cascadia 43	Frälsare, The 39
Columbia, The 60	Pray, The 41

Enka, The 41	My Chemical Romance 42	Rascal, Dinos 41
Kiana 54	Nick, Kate 2	Razorlight 58
Keato, The 70	New To You 3	Rihanna 10
Ken 68	Nicks, Patsy 10	Robyn 20
Levin, Amy 26	Oasis 37	Ronson, Mark 31
Linkin Park 23	Paramore 17	Tom Stewart 11
Maddison, Amy 6	Paul Potts 9	Tom Stewart 11
Maximo Park 68	Panic! At The Disco 11	U2 11
Mika 5	Pillars, The 51	Winehouse, Amy 4
Monahan, James 45	Price 9	Winehouse, Amy 4

Streisand, Barbra 36	Take That 1
Take That 1	Take That 1
Timbaland 7	Timbaland 7
Timbaland, Justin 15	Timbaland, Justin 15
Tom Stewart 11	Twang, The 55
U2 11	Winehouse, Amy 4
U2 11	Winehouse, Amy 4
Winehouse, Amy 4	Winehouse, Amy 4
Winehouse, Amy 4	Winehouse, Amy 4



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