

# MUSICWEEK



Government set to state position on copyright extension within 60 days

## Copyright: judgment day looms

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

By Robert Ashton

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

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

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

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

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

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

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

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

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

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

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

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### Brighton event hails Reverend

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

With their forthcoming

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

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

### Mail defends covermounts

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

p5

### 30 years of blood sweat and leers

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

p14-15

### The united state of Birmingham

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

p17-20

### Rajars spring 07: special report

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

Brochure

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Analysis

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

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

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

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

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

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As the clock ticks down on the term of performers' retention of copyright, the music industry

# Game on, as copyright

## Copyright

by Robert Ashton  
 If the copyright term campaign is a football match, the game is Gowers' Select Committee, the score is 1-1 and there are 60 days extra time to play.

The chairman and author of last week's report, Conservative MP John Whittingdale, certainly believes he has levelled the score following the Gowers Review. "I hope we have opened up the debate," he says. "The music industry was in despair after Gowers'."

His select committee has given the music industry hope that it can turn around the disappointment of Gowers - and has injected vigour into its campaign to persuade the Government to make the case in Europe for longer protection of performers and record companies.

IFPI chairman and CEO John Cusack sums this up: "It's like the game has started again, with a new ball. This is given us renewed encouragement and we can take this opportunity to remake our arguments."

BPI chief executive Geoff Taylor adds that the decision of the select committee "demonstrates Gowers is not the last word on the subject."

Surprise at the committee's findings - one insider says the results "weren't even a slam dunk, people had to be persuaded" - gave way to glee last Wednesday, as the industry pored over the 90-page document.

Paragraph 236 would have caught their eye. That struck a note of rebuke to the former FT editor, for confining the brief of his inquiry last year. It said: "Gowers' analysis was thorough and, in economic terms, may be correct. It gives the impression, however, of having been conducted entirely on economic grounds."

This is something Kennedy, Taylor and others pounce on immediately and, they argue, undermined Gowers' findings and credibility. "Rather than focus on economics, the committee looked at justice for performers," says Taylor.

Whittingdale believes he and Gowers agree on a lot, but he suggests the DTI-sponsored report "didn't see the whole picture", because Andrew Gowers and his team concentrated almost exclusively on economic analysis to arrive at their conclusions. Although Whittingdale believes economics play a part, in his judgment, they are not



Ticking clock: numerous UK artists are approaching the end of their copyright terms

the "main issue" when investigating such a complex area.

He and his select committee attached weight to moral judgments or, as BPI chief Geoff Taylor describes it, "justice for performers". The inquiry stated this plainly in its report: "We strongly believe that copyright represents a moral right of a creator to choose to retain ownership and control of their own intellectual property. We have not heard a convincing reason why a composer and his or her heirs should benefit from a duty of copyright which extends for a lifetime."

But a performer should not.

"Under the present terms, some 7000 performers over the next 10 years lose airplay royalties from recordings they made in the late Fifties and Sixties."

Whittingdale also stresses that the UK cannot be taken in isolation and that, given the strength of its music industry in Europe and the rest of the world, "it seems extraordinary that the protection of intellectual property rights should be weaker here than in many other countries whose creative industries are less successful".

- PPL director of government relations and a witness of the select committee last May - believes that, although Gowers, and Whittingdale looked at copyright extension over the same period, the methods the two used to approach their briefs probably also influenced the differing conclusions.

Gowers invited evidence and received around 500 submissions; the select committee held eight hearings and heard evidence from nearly 60 witnesses, including independent managing director Mark Richardson, former BPI executive chairman Peter Jamieson and British Music Rights chief executive Emma Pike.

"But, none of [Gowers' evidence] was published until the end of the report, there was no summary of evidence and no opportunity to debate it," adds McGonigal. "The select committee's approach was to go through written evidence and also to hold open hearings and those allowed people to explore both sides of the arguments."

**We are back in the game with this report, but there is still a lot of work to be done**

Dominic McGonigal, PPL

Other reasons for the differing conclusions made by the Review and committee range from lack of time, though - to more harshly - the suggestion that Whittingdale simply had a better grasp of the complexities of copyright than Gowers.

Aim chairman and CEO Alison Wenham is one who believes the task the Treasury set the Gowers Review may have been too big. She says, "Gowers took a job of such enormity, in such a short time frame, but it should be viewed as simply a start to the process."

Now the result of the committee is in a lobbying phase, the industry realises it has the momentum. But no one is under the impression that the select committee's findings will completely demolish Gowers.

"The Government hasn't decided one way or another yet," says McGonigal. "But the select committee report and growing tide of opinion will be an important consideration. We are back in the game with this report, but there is still a lot to be done."

Wenham agrees: "It does turn



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

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

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

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

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

for musicians and the record industry."

Geoff Taylor, BPI chief executive: "What the select committee demonstrates is that the Government is not the best person to do this."

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

# Target moves into sight

14.10.10 The Gowers Review: Hearing Before The Select Committee



**Time for action**

15.10.10 The View And Just Enter: Billboard Miles The Top 400 Best Music



**Ignored by Gowers**



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

29.10.10 MPF campaign: MPs have placed an order for copies to be published



**A united voice**



**Woodward, rather than Secretary of State**



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

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

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

Woodward also points out that the Gowers Review was a Brown initiative under the control of his Treasury. The new Prime Minister may, therefore, see Gowers as his baby and attach more importance to it.

Taylor and others, however, have been encouraged by recent comments by Brown, including a CBI dinner last Tuesday night, which have seen him back the creative industries.

"Brown has talked about the genius of the creative industries and we are very encouraged by that," says Taylor. "This is an opportunity for the new administration to reflect that."

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

Robert@musicweek.com

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

## Comment

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

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

**What other factors did you take into account?**

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

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

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

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

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

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

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

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

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

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



Whittingdale: viewing the whole picture

there is a revolution against child porn, people don't care so much about downloading.

**And not so pleased about?**  
I differ from the industry on home copying. We are supporting Gowers.

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

**Your report was initially expected to come out at the beginning of the year, but was delayed. Why?**

It is a very complicated area and we had one or two problems. Things changed rapidly with technology and we had to amend our conclusions. For example, there was the question of interoperability, DRM and iTunes.

**When we started everyone was using DRM and then suddenly you had the labels saying they would abandon it.**

**Has the Government followed the right process by commissioning Gowers and your report?**

Yes, it was very helpful to follow Gowers and we took account of it. But we are beyond Gowers now and it is right that Parliament listens. There is a lot of strong feeling in Parliament about this. We have a very strong creative sector and music is an important force.

**What happens now?**  
Well, the Government has responded to each and every recommendation. They can accept or reject it.

Conservative MP John Whittingdale is the chairman of the 12-strong, cross-party Culture Media and Sport Committee, which is appointed by the House of Commons to examine the expenditure, administration and policy of the DCMS. Other members include Labour MP Janet Anderson and Lib Dem Adrian Sanders.

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

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

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

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

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

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

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

However, the lobbyists and Whittingdale also realise that Gor-

## Inquiry recommendations will have impact across the music industry

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

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

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

believe it is "satisfactory that consumers should be advised by the industry that they can ignore certain provisions of the existing law and not others". Indeed, he believes, without a clear law, it establishes a lack of respect for copyright.

IPI chief John Kennedy concedes introducing a law to cover this is a "difficult dilemma" and could exercise industry don't have a problem copying on iPods," he says. "But, it is a difficult one."

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

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

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

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

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

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



Starbucks aiming high with release of the new Paul McCartney album

# Coffee chain seeks chart eligibility

## Retail

by Gordon Masson

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

# International revenue success has PPL boss wanting more

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

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

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

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

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

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

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

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

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

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

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

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

## NEWTON FAULKNER

## SNAP SHOT

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

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

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

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

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

that hard work to the next level."

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

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

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

# Asda kills off its CD singles trade

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

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

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

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

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

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

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

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

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

# Mail on Sunday director defends covorment freebies "Are CDs good for industry", says Mail

## Retail

by Ben Cardew

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

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

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

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

Miron was speaking as the

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

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

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

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

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

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

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

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

ben@musicweek.com



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

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

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

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

for greater investment in rolling out the digital catalogue."

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

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

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

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

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

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

### Sign here

#### Live Nation opens lid on beer deal

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

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

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

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

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

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

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



The Polyphonic Spree: new deal

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

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



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

### Bottom line

#### EMI unveils its wares to suitors

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

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

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

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

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

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

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

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

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

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

► **Genesix** (pictured) are hoping to entice thousands of fans to watch a simulcast of their live show from Düsseldorf next month from their local cinemas.

The June 27 gig will mark the UK's largest yet simulcast, with 40 VUE multiplexes screening the concert live from the UTU Arena, while the band's manager Tony Smith has also secured deals for cinemas in Sweden and Spain.

Smith says, "We've come up with the technology to create a live mix in Dolby Digital 5.1 surround sound."

Genesix producer Nick Davis will work from a portable recording studio on-site at the 50,000-capacity stadium, while VUE is selling about 11,000 tickets for the screening at cinemas that have already had the Dolby upgrade.

### Exposure

#### Im ticket sales boosts O2 venue

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

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

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

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

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

► **TV production company** Agile

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

### People

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

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

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

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

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

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



Callanan: sadly missed

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

## THE PLAYLIST

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

Supported by MUSIC



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



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



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



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



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



**LIGHTSPEED**  
**CHAMPION**  
**Galaxy Of The Lost**  
(Domino)  
Former Test Icicles main man's new project produces good things: guitar-driven pop songs with a Beck-like feel. (single, July 16)



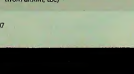
**THE SMASHING**  
**PUMPKINS**  
**Zeitgeist**  
(Warner Bros)  
The Pumpkins' return is a dark album that feels like the typical stop on from Machine. (album, July 13)



**FUGU**  
**Here Today**  
(Shear)  
Sunny French guitar pop, rich on melody and warmth. This is an uplifting pop song that suggests the arrival of an exciting new artist. (single, June 4)

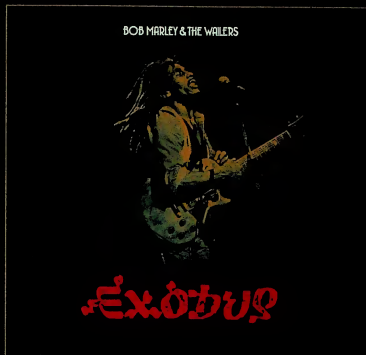


**SOFT TIGERS**  
**Maria** (unsigned)  
Sydney-based duo writing out 'y' paste pop in the vein of fallow countryman Van She and Out Copy. Currently without a home in the UK. (from album, tbc)



**MAPS**  
**We Can Create**  
(Mute)  
Straddling the lush/electronic divide, this will place Maps at the forefront of the shooping revival. (album, out now)

# 'THE ALBUM OF THE CENTURY' TIME MAGAZINE



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

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

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

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

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



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

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

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

# The Mail on Sunday would like



## Mike Oldfield

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



## Mick Hucknall

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

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

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

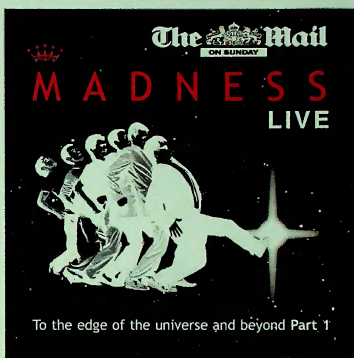


# to apologise unreservedly to...



## Dolly Parton

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



## Madness

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

# Blondie, Art Garfunkel, Duran Duran and UB40

to YOU, call Stephen Miron on 020 7938 6489

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

## Quickfire



Early bird: Zane takes over the early shift

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

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

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

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

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

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

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

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

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

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

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

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

### For example?

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

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

The most fun that I have had on TV was doing *TRL* at MTV, because it was live. No one really makes live TV any more, or not like the TV that I would like to do. Doing the radio show reminds me of when I was at MTV. Doing something live, you are in the moment. There is no other experience like it.

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

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

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

# Top acts provide boost for commercial radio project

## Events

by Ben Cardew

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

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

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

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

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



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

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

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

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

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

Week later in the summer were eventually abandoned.

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

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

# UBC to launch radio downloads

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

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

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

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

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

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

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

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

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

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

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

# The legend lives on



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

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

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

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

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

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

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

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

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

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



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

Chris Blackwell, Island Records founder

# Landmark albums by Bob Marley

## Soul Rebel (Trojan)

Producer: Lee Perry. Released: 1970



Although only picked up by the reggae fraternity, Soul Rebel, recorded at the legendary Randy's studios with engineer Errol Thompson, was the first Wailers record to be released

outside Jamaica. The conscious lyrics, ethereal harmonies, militant vocals and raw Perry-produced rhythms, most potent on tracks #00 Years, No Sympathy and Soul Rebel, were the first of its kind.

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

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

## Catch A Fire (Island)

Producer: Chris Blackwell. Released: 1972



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

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

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

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

## Exodus (Island)

Producer: Chris Blackwell. Released: 1977



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

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

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

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

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

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

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

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

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

## Exodus: 30th anniversary releases



### The album

EXODUS (Island/  
Tuff Gong)

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

### The documentary

BOB MARLEY'S EXODUS 77

Director: Anthony Wall  
Production company:  
Arena/Tuff Gong

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

### The book

EXODUS, EXILE 1977

Editor: Richard Williams  
Publisher: Orion

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



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

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

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

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

Nneka and Canadian rapper K-OS.

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

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

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



Marley: became a poster icon for disaffected youth

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

Stevie G, *Rootz Underground*

# ONE LOVE



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



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

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

# Punk: 30 years of blo

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

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

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

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

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

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

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

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

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

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

Phil Collins, Genesis



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

## Celebrating a catalogue with attitude

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

# ood, sweat and leers



76 (60) evergreen punk act The Clash

## Punk continues to rock industry

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

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

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

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

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

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



computers, the idea evolved.

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

Ian Brown

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

# The united state of Birmingham

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

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

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

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

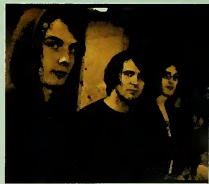
But urban regeneration and renewal is about more than buildings, it is about people too. The buzzwords here are education and empowerment. So, if you want to see one people-centred scheme of which the city of Birmingham can be particularly proud, you have to go the internet.

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

In what might be termed an online one-stop



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



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

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

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

which collates and presents information in a preferred manner.

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

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

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

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

## Birmingham's thriving live scene

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

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

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

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

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

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

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

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

Birmingham's music scene was in a lull for the annual three-day Gigbeth Festival (dubbed the most musically diverse in the country), scheduled for November this year.

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

Roy Davis, director of Madhouse, one of

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

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

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

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

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

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

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

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

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



## Clevercherry.com: a design for life

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

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

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

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

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

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

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



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

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

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

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

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



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

Ian Allen, Clevercherry

ally listen to Asian music."

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

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

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

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

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

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

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

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

# Music coming from beyond the Bullring

## 1. Liner – Money

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

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

## 2. Sunset Cinema Club – Bus Stop Girl

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

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

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

## 3. Johnny Foreigner – Sofacore

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

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

## 4. 35 Seconds – Dinosaur

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

that could reach decent-sized audiences.

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

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

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

## 6. Vijay Kishore – Hold Me Tight

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

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

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

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

## 7. Shimm1 – Up Your Game

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

Whatever, this year.

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

## 8. themillionstars – A Quiet Life

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

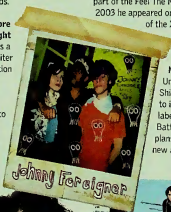
[www.myspace.com/themillionstars](http://www.myspace.com/themillionstars)

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

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

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

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



# Club Charts 26.05.07

## The Upfront Club Top 40

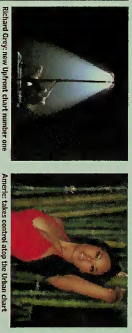
Pos	Artist	Track	Label
1	<b>RICHARD GREY</b>	<b>WARRIED BASS</b>	WARRIED BASS
2	<b>BUZZ JUNKIES FEAT. ELSA</b>	<b>DON'T MESS WITH MY MAN</b>	WARRIED BASS
3	<b>YOUNG JINXES</b>	<b>FEEL GO! 100</b>	WARRIED BASS
4	<b>SUNBEACZ FEAT. ANDREA</b>	<b>BITTON COUNTING DOWN THE DAYS</b>	WARRIED BASS
5	<b>CORRELLI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

Pos	Artist	Track	Label
21	<b>AVY CAE</b>	<b>THE ROCK STEADY CREW HEY YOU</b>	WARRIED BASS
22	<b>MUTYA BIEENA</b>	<b>REAL GIRL</b>	WARRIED BASS
23	<b>ALIBI VS. ROCKEFELLER</b>	<b>SEXUAL HEALING</b>	WARRIED BASS
24	<b>DYANO</b>	<b>SUGAR (SWEET THING)</b>	WARRIED BASS
25	<b>LEKIDU</b>	<b>MAMA AYE CALLED</b>	WARRIED BASS
26	<b>HOT 22 FEAT. ANGIE ZIE</b>	<b>JUST FRIENDS</b>	WARRIED BASS
27	<b>TIGA YOU</b>	<b>GONNA WANT ME</b>	WARRIED BASS
28	<b>SPEKTRUM</b>	<b>KINDA NEW</b>	WARRIED BASS
29	<b>THE SUGARMAN VS. HARRY DEAN STANTON</b>	<b>THE RIDDLE</b>	WARRIED BASS
30	<b>MICHAEL GRAY FEAT. STEVE EDWARDS</b>	<b>SOMEWHERE BEYOND</b>	WARRIED BASS
31	<b>TIM DELUXE FEAT. SIMON FRANKS</b>	<b>LET THE BEATS ROLL</b>	WARRIED BASS
32	<b>D. RAMIREZ</b>	<b>LA DISCOTEK</b>	WARRIED BASS
33	<b>KIDRO FEAT. DOUBLE EXPOSURE</b>	<b>MIX OF THE LOVE</b>	WARRIED BASS
34	<b>THE SHADES</b>	<b>HIITERS IN ISHER</b>	WARRIED BASS
35	<b>BOB SIMOLA &amp; CITEE B</b>	<b>FEAT. CAROL PINE &amp; DOOLANNA</b>	<b>SOUND OF FREEDOM</b>
36	<b>FOURZEAL</b>	<b>LOVE MUSIC</b>	WARRIED BASS
37	<b>GONZALEZ</b>	<b>FEEL THE BEAT</b>	WARRIED BASS
38	<b>ARMAND VAN HELDEN</b>	<b>FEEL THE BEAT</b>	WARRIED BASS
39	<b>HERSE</b>	<b>HELL IN ME</b>	WARRIED BASS
40	<b>JUST JACK</b>	<b>WITCHES BLACK</b>	WARRIED BASS

### TOP 10 UPFRONT CLUB BREAKERS

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

# THE PLAYLIST



Richard Grey: new upfront club number one  
Arniee: bass control atop the Urban Chart

## Grey's bass hits the spot

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

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

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

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

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

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

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

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

### COMMERCIAL POP TOP 30

- THE WIZARD** **WARRIED BASS**
- BUZZ JUNKIES FEAT. ELSA** **DON'T MESS WITH MY MAN**
- RICHARD GREY** **WARRIED BASS**
- AMERIE** **BASE CONTROL**



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

THE OFFICIAL  
UK CHARTS

As used by Radio One

# MUSICWEEK

## The Official UK Charts 26.05.07

### SINGLES

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

### ALBUMS

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



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

WWW.GOEVENTS.INFO

20	1	MCFELY BABY'S COMING BACK/TREASURY	Island/Island
21	15	JAMIE T SHEILA	Virgin
22	14	MARK RONSON FEAT. D MERRIWEATHER STOP ME	Columbia
23	6	SOPHIE ELLIS-BEXTOR ME AND MY IMAGINATION	Reprise
24	21	JUJU ANYTHING	Mercury
25	18	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
26	23	THE FRAY HOW TO SAVE A LIFE	Epic
27	29	KAISER CHIEFS RUBY	818 Only/Def Jam
28	6	VERKA SERDUCHKA DANCING LASHA TUMBAI	Dun It
29	34	NELLY FURTADO SAY IT RIGHT	Capitol
30	20	GROOVE ARMADA FEAT. STUSH GET DOWN	Columbia
31	16	FUNERAL FOR A FRIEND INTO OBLIVION (REUNION)	Atlantic
32	31	THE ENERGY AWAY FROM HERE	Various Artists
33	27	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Jay-Z
34	32	MIKA GRACE KELLY	Columbia/Universal
35	26	FALL OUT BOY THINKS FR TH MIMRS	Mercury
36	24	ALEX GAUDINO FEAT. C WATERS DESTINATION CALABRIA	Island
37	22	NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES	Parade
38	30	FERGIE GLAMOROUS	Atlantic
39	6	CSS LET'S MAKE LOVE AND LISTEN TO DEATH FROM	AMM
40	28	TRAVIS CLOSER	Sir

20	17	AKON KNOXVICTED	Universal
21	16	THE FRAY HOW TO SAVE A LIFE	Epic
22	10	GROOVE ARMADA SOUNDBOY ROCK	Columbia
23	6	MEGADETH UNITED ABOMINATIONS	Reprise
24	6	THE MACCABEES COLOUR IT IN	Fox/Polygram
25	24	PINK I'M NOT DEAD	LaFace
26	21	TAKE THAT BEAUTIFUL WORLD	Polygram
27	30	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Jay-Z
28	7	BJORK VOLTA	Oce/Universal
29	30	JAMIE T PANIC PREVENTION	Virgin
30	20	FALL OUT BOY INFINITY ON HIGH	Mercury
31	22	DOLLY PARTON THE VERY BEST OF	Sony BMG
32	31	SWAY PATROL EYES OPEN	FloJo
33	18	KINGS OF LEON BECAUSE OF THE TIMES	Headline/Done
34	26	BEYONCÉ D'DAY	Columbia
35	6	KATHERINE JENKINS SERENADE	U2
36	29	TIMBALAND SHOCK VALUE	Interscope
37	32	LILY ALLEN ALRIGHT, STILL	Asylum
38	6	SIMPLY RED STAY	Sonygram
39	6	WILCO SKY BLUE SKY	Mercury
40	6	BUCKS FIZZ THE VERY BEST OF	Sony BMG

COMPILATIONS

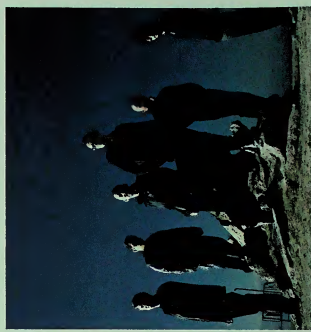
1	MASSIVE R&B - SPRING COLLECTION 2007	Universal/Epic
2	NOW THAT'S WHAT I CALL MUSIC 66	EMI/World Circuit
3	JUST GREAT SONGS	EMI/Warner/BMG
4	THE BEST DISCO IN TOWN	Universal TV
5	CLASSIC FM AT THE MOVIES - THE SEQUEL	Classical
6	FLOORFILLERS ANTHEMS	UMI/UMATV
7	POP HITS - CLASS OF 2007	DMI/Universal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

FORTHCOMING

KEY SINGLES RELEASES	EDWARDS SMOKERS OUTSIDE THE HOSPITAL	JUNE 11
	DOORS/COLUMBIA	
	FRATELLI DIE BLACKN BLUE EYES	JUNE 11
	ISLAND	
	LET'S GO BASK HARD	JUNE 11
	THEA TRIP/THEA	
	KELLY ROWLAND LUCY IN THE SKY	JUNE 11
	WHITE STRIPES ROCKY THUMP	JUNE 11
	ARCANE FIRE IN VENEVATION MEGURU	JUNE 4
	BOB SINCLAIR SOUND OF FREEDOM	JUNE 4
	DEFEATED	JUNE 4
	CHEMICAL BROTHERS 10 IT AGAIN	JUNE 4
	NUYTA BIENA REAL GIRL ISLAND	JUNE 4
	THE DAY (GUYANA) HEAD CASE	JUNE 4
	LOD SOUND SYSTEM ALL MY FRIENDS	JUNE 4
	NUYTA BIENA REAL GIRL UNIVERSAL/ISLAND	MAY 28
	SCISSOR SISTERS KISS YOU OFF	MAY 28
	FAVOUR	MAY 28
	TO THE RADIO	MAY 28
KEY ALBUMS RELEASES	BEASTIE BOYS THE MIX-UP	JUNE 25
	EDWARDS AN END HAS A START	JUNE 25
	COLUMBIA	
	ANDREA CORRI TEN FEET HIGH	JUNE 18
	ATLANTIC	
	CHEMICAL BROTHERS WE ARE THE NIGHT	JUNE 18
	WITNESS	
	WHITE STRIPES ROCKY THUMP	JUNE 11
	ARCANE FIRE IN VENEVATION MEGURU	JUNE 11
	QUEENS OF THE STONE AGE ERA VOLGARIS	JUNE 11
	POWDER	JUNE 11
	DITZEE RASCAL MATRONS AND ENGLISH	JUNE 4
	NUYTA BIENA REAL GIRL ISLAND	JUNE 4
	THE DAY (GUYANA) HEAD CASE	JUNE 4
	LOD SOUND SYSTEM ALL MY FRIENDS	JUNE 4
	NUYTA BIENA REAL GIRL UNIVERSAL/ISLAND	MAY 28
	SCISSOR SISTERS KISS YOU OFF	MAY 28
	FAVOUR	MAY 28
	TO THE RADIO	MAY 28



RIHANNA: STRAIGHT IN AT NUMBER ONE



LINKIN PARK: AT THE CHART'S SUMMIT

3. **UNRAVE** THE UNRAVELLING OF WHAT IS IN THE MINDS OF  
 4. **AMBER** LOVE CONTROL  
 5. **MAURIO** PHOTON MAJOR, MAJOR HOT  
 6. **ALTY** GO GO GO GO GO GO GO GO  
 7. **LITTLE MISS ROCKABILLY** KILL IS BUCKING  
 8. **DO WHAT I WANT** WASH I WOULD  
 9. **THE** *Various Artists*  
 10. **THE** *Various Artists*

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Track	Label
1	ALTY	GO GO GO GO GO GO GO GO	Various Artists
2	ALTY	GO GO GO GO GO GO GO GO	Various Artists
3	ALTY	GO GO GO GO GO GO GO GO	Various Artists
4	ALTY	GO GO GO GO GO GO GO GO	Various Artists
5	ALTY	GO GO GO GO GO GO GO GO	Various Artists
6	ALTY	GO GO GO GO GO GO GO GO	Various Artists
7	ALTY	GO GO GO GO GO GO GO GO	Various Artists
8	ALTY	GO GO GO GO GO GO GO GO	Various Artists
9	ALTY	GO GO GO GO GO GO GO GO	Various Artists
10	ALTY	GO GO GO GO GO GO GO GO	Various Artists
11	ALTY	GO GO GO GO GO GO GO GO	Various Artists
12	ALTY	GO GO GO GO GO GO GO GO	Various Artists
13	ALTY	GO GO GO GO GO GO GO GO	Various Artists
14	ALTY	GO GO GO GO GO GO GO GO	Various Artists
15	ALTY	GO GO GO GO GO GO GO GO	Various Artists
16	ALTY	GO GO GO GO GO GO GO GO	Various Artists
17	ALTY	GO GO GO GO GO GO GO GO	Various Artists
18	ALTY	GO GO GO GO GO GO GO GO	Various Artists
19	ALTY	GO GO GO GO GO GO GO GO	Various Artists
20	ALTY	GO GO GO GO GO GO GO GO	Various Artists

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

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**COOL CUTS CHART**

Rank	Artist	Track	Label
1	SMURFAC	DOWN TOWN THE DASH	Various Artists
2	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists
3	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists
4	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists
5	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists
6	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists
7	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists
8	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists
9	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists
10	REBECCA AND THE MAJORS	HEAVENLY GIFT (GALOPIN) OF THE WIND	Various Artists

**URBAN TOP 30**

Rank	Artist	Track	Label
1	AMBER	LOVE CONTROL	Various Artists
2	AMBER	LOVE CONTROL	Various Artists
3	AMBER	LOVE CONTROL	Various Artists
4	AMBER	LOVE CONTROL	Various Artists
5	AMBER	LOVE CONTROL	Various Artists
6	AMBER	LOVE CONTROL	Various Artists
7	AMBER	LOVE CONTROL	Various Artists
8	AMBER	LOVE CONTROL	Various Artists
9	AMBER	LOVE CONTROL	Various Artists
10	AMBER	LOVE CONTROL	Various Artists

**PPDIO**

Rank	Artist	Track	Label
1	AMBER	LOVE CONTROL	Various Artists
2	AMBER	LOVE CONTROL	Various Artists
3	AMBER	LOVE CONTROL	Various Artists
4	AMBER	LOVE CONTROL	Various Artists
5	AMBER	LOVE CONTROL	Various Artists
6	AMBER	LOVE CONTROL	Various Artists
7	AMBER	LOVE CONTROL	Various Artists
8	AMBER	LOVE CONTROL	Various Artists
9	AMBER	LOVE CONTROL	Various Artists
10	AMBER	LOVE CONTROL	Various Artists

Rank	Artist	Track	Label
1	AMBER	LOVE CONTROL	Various Artists
2	AMBER	LOVE CONTROL	Various Artists
3	AMBER	LOVE CONTROL	Various Artists
4	AMBER	LOVE CONTROL	Various Artists
5	AMBER	LOVE CONTROL	Various Artists
6	AMBER	LOVE CONTROL	Various Artists
7	AMBER	LOVE CONTROL	Various Artists
8	AMBER	LOVE CONTROL	Various Artists
9	AMBER	LOVE CONTROL	Various Artists
10	AMBER	LOVE CONTROL	Various Artists

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

## Win must not spark complacency

### EDITORIAL MARTIN TALBOT



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

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

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

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

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

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

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

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

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

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

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

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

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

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### DOOLEY'S DIARY



### A dirty weekend in Brighton

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

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

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

### HIGHLIGHTS FROM DOOLEY'S WEBLOG



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

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



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

This week we ask: Is Xina right to sue its DJs from 10am to 5pm every weekday to play back-to-back music instead?

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

You said:   
 No 75% ●●●●●   
 Yes 25% ●●●●●

# The man who turns rock to gold

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

## Quickfire

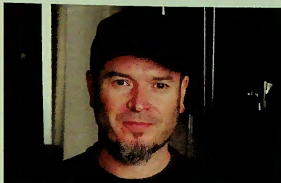
You must be pleased with how the **Funeral For A Friend** album has done in its opening week...

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

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

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

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



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

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

**involved with Gallows?**

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

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

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

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

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

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

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

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

## Letters

### Government talk was pure rubbish

From Jon Webster, Aquarion Nation, *Elstree*

I read, with increasing incredulity, Simon Stanford's defence of governments in last week's *Music Week*. What he proposes is just another example of short-termism that this industry is famous for. Governments, whether they are CDs or DVDs, exist for one reason and one only – to sell newspapers. In the meantime, and in the long term, they devalue music in the eyes of the public. I seem to remember Sir Alan Sugar in one of those froth pieces in a newspaper last year being asked what music he bought and listened to. 'I don't buy music – I sell music' was newspapers' was his succinct reply.

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

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

And to deal with the other myths in the article:

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

# Sly gives seal of approval on South Coast venue revamp

## Crib Sheet

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



Refurbished: Bournemouth Opera House

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

Nothing could be further from the truth, Bournemouth University has one of the largest intakes in Britain, boasting some 15,000 students. A further 1,000 attend the local college, while 5,000 students are enrolled at Bournemouth & Poole College. **But students don't tend to be**

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

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

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

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

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

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

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

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

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

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

# Classified

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Legal Director Entertainment Co. An experienced lawyer specializing in the production and other entertainment contracts, urgent needs a Legal Dept to join their team. A graduate with a minimum of 5 years experience with a legal background, excellent verbal and written skills and the ability to work to deadline is required. A good understanding of corporate structures is also essential. £2-35k.

Business Accountant Music Co. Seeking experienced, proactive PM, with excellent computer literacy in an on-line, fast-paced commercial role. The successful candidate will be an excellent communicator with experience of working in a fast-paced marketing job, ideally within the world of film and entertainment. £25k.

Head of Entertainment and Licensing Music Co. Are you an effective 'behind-the-scenes' person who is passionate with people at all levels? With an extensive background in the music, film and advertising world, you are a proactively positive business and creative team projects through which the company's strategies can be executed. An extensive knowledge of all music genres is imperative. Essential!

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## BUSINESS TO BUSINESS LEGAL NOTICE

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

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

Plaintiffs,

v.

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

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

CLASS ACTION

SUMMARY NOTICE FOR PUBLICATION

Complaint Filed: October 4, 2004  
 Hon. Edward Rafeedee

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF  
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AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR  
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 MUSICAL COMPOSITION THAT IS LEGALLY OWNED BY A DEFENDANT IN  
 THIS ACTION, AN ENTITY OR COMPANY AFFILIATED OR RELATED TO A  
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 WARNER MUSIC GROUP.

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

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

If you are (a) a current legal owner of a musical composition or sound recording that was  
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 Music Group, EMI Music, or Warner Music Group, your rights may be affected by the  
 settlement of the litigation.

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

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

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

DATED: April 25, 2007

BY ORDER OF THE UNITED STATES  
 DISTRICT COURT FOR THE  
 CENTRAL DISTRICT OF CALIFORNIA,  
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# ROCKNESS

DORES,  
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# Datafile

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Week 20

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

## FAST CHART

### SINGLES

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

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

### ARTIST ALBUMS

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

### COMPILATIONS

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

### AIRPLAY

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

## THE SCHEDULE

### ALBUMS

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

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

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

## The Market

### Rock rules album chart

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

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

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

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

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



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

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

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

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

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

## KEY INDICATORS

### SINGLES

Sales versus last week: -1.9%  
Year to date versus last year: -5.7%  
**MARKET SHARES**  
Universal 43.3%  
Sony 24.2%  
Warner 15.6%  
EMI 2.0%  
Others 14.9%

### ARTIST ALBUMS

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

### COMPILATIONS

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

### RADIO AIRPLAY

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

### CHART SHARE

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

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

## NEW ADDITION

### SMASHING PUMPKINS



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

## SINGLES

### THIS WEEK

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

### MAY 28

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

### JUNE 4

Chemical Brothers Do It Again (Virgin); Arcade Fire Intervention (Mercury); Air Mer Du Japon (Virgin); Gossip Listen Up! (Bark Yard); Kelly Clarkson Never Again (RCA); Queens Of The Stone Age 3rd And 75 (Polydor); The Fray Over My Head Cable Car (Epic); Evanesence Sweet Sacrifice (Columbia); Bob Sinclar Sound Of Freedom (Delicious)

### JUNE 11

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







ALSO OUT  
THIS WEEK  
Singles  
The Aides (EMI)  
Future Of The Left  
(Clio Punk)  
The  
Islands (V2)

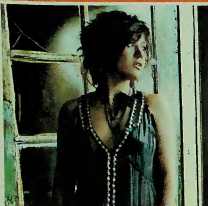
Albums  
Amp Fiddler  
(Globe/Wall Of  
Sound), Rhinoceros  
(Mercury), James  
Yorkston (Domino)

Records released 28.05.07

SINGLE OF THE WEEK

Kelly Clarkson  
Never Again

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



ALBUM OF THE WEEK

Dizee Rascal  
Maths & English

XL XLCD223

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

Singles

Albums

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

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

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

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

**The Chemical Brothers**  
Do It Again (Freestyle Dust/Virgin Records XDUST06)

"Oh my god what I have done, all I

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

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

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

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

**Los Campesinos**  
You! Me! Dancing! (Wichita WEB138S)  
This is a personality-packed songwriting, Welsh seven-piece Los Campesinos just might have the legs to outlast the current crop of jangly indie pop in favour of the nation's hipsters. There is a summary, apt blend of strings,

guitar and schoolyard-like singalongs.

**Of Montreal**  
Icelyrics, Abstract The (Polyvinyl PRCL26Z)  
Recorded during the Hissing Fauna sessions, this five-track EP was previously only available by mail order, but it would have been criminal to hide joyous lead track Do Oo! Me's light under a bushel. Kevin Barnes certainly knows how to pen a tune and carry it off into the part of your brain reserved for catchy, singalong corks.

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

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

Albums

**Marc Almond**  
Stardom Road (Sanctuary SEQ0011)  
This is Almond's first album for new label Sanctuary and is a musical journey of covers. Gloriously melodramatic, it is bound to please his huge fanbase. It is also the first new recording since his near-fatal motorcycle crash in 2004. Key cuts are the dramatic opener I Need, the heartily orchestrated cover of Dusty Springfield's evergreen I Close My Eyes And Count To Ten (a duet with Sarah Cracknell) and a gorgeous dark version of Bobby Darren's Dream Lover. Excellent.

**Marta Buena**  
Real Girl (Island 1734610)  
Following her split with Sugababes last year, Buena takes no time to deliver a debut album for Island which is both poppy and soulful. Showcasing excellent vocals throughout, the album is a more adult affair than her output with the 'Babes. Very R&B in places, the album boasts appearances by Amy Winehouse, George Michael and George Armada, with the best tracks being the pleading opener Just A Little Bit, the Lenny Kravitz-sampling Real Girl and the plaintive piano ballad Strung Out.

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

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

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

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

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

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

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

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











# Singles

26.05.07  
Top 75  
Rolls

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

# The Official UK

## TOP 20 DOWNLOADS

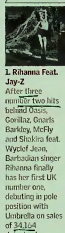
Pos	Artist	Title	Label
1	CYRIL CLASS HEROES	CUPID'S CHOKEHOLD	Atlantic
2	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia
3	MCFLY	BABY'S COMING BACK	Interscope
4	HELLOGOODBYE	HERE (IN YOUR ARMS)	Universal
5	AKON	DONT MATTER	Universal
6	TIMBALAND/FURTOAD/TIMBERLAKE	GIVE IT TO ME	Interscope
7	MANIC STREET PREACHERS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

## TOP 20 REALTONES

Pos	Artist	Title	Label
1	MIKA	LOVE TODAY	Sony
2	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	Columbia
3	AKON	DONT MATTER	Universal
4	TIMBALAND/FURTOAD/TIMBERLAKE	GIVE IT TO ME	Interscope
5	AVRIL LAVIGNE	GIRLFRIEND	RCA
6	CYRIL CLASS HEROES	CUPID'S CHOKEHOLD	Atlantic
7	SCOOCH	FLYING THE FLAG (FOR YOU)	Warner Bros
8	NE-YO	BECAUSE OF YOU	Def Jam
9	KAISER CHIEFS	RUBY	Big Top/Interscope
10	ALEX GAUDEFI	FEAT. CRYSTAL WATERS DESTINATION CALABRIA	RCA
11	CHRISTINA AGUILERA	CANDIDIAN	ARM
12	FERGIE	FEAT. LUDAKIS GLAMOROUS	Interscope
13	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	Phonogram
14	JUSTIN TIMBERLAKE	WHAT GOES AROUND COMES AROUND	A&M
15	THE FRAY	HOW TO SAVE A LIFE	Elek
16	CASCADA	MIRACLE	Fairport
17	MARK RONSON FEAT. DANIEL MERRIWEATHER	STOP ME	Interscope
18	PROCLAIMERS	FEAT. B. POTTER AND A. PULPIN I'M GONNA BE GOOD MILK	DJES
19	MIKA	GRACE KELLY	Columbia/Sony
20	GROOVE ARMADA	FEAT. STUSH GET DOWN	Columbia

## TOP 20 EUROPEAN DOWNLOADS

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



**1. Rihanna Feat. Jay-Z**  
After three number two hits behind *Only Deep*, *Good Girl Gone Bad*, *Good Girl Gone Bad* and her lucky charm is Jay-Z, who caps on the song. At 19, Rihanna has six top 40 hits to her credit. While Jay-Z has 29 since his March 2007 debut and previously topped the chart with girlfriend Beyoncé and *Dign & Love* last August.



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

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





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

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist / Title	Label/Available
1	BOB DYLAN DON'T LOOK BACK	Columbia (493)
2	ORIGINAL CAST RECORDING JOSEPH & THE AMAZING TECHNOLOGICAL	Universal (493)
3	PINK LIVE FROM WEMBLEY ARENA	Warner (481)
4	ELVIS PRESLEY LEGENDS IN CONCERT	UMG (480)
5	UB40 LIVE AT MONTREUX 2002	East West (9)
6	JEFF WAINWRIGHT ARENA TOUR ON THE WAR OF THE WORLDS - LIVE ON STAGE	Universal (484)
7	LIVE CAST RECORDING LES MISÉRABLES IN CONCERT	Warner (480)
8	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	UMG (480)
9	IL DIVO LIVE AT THE GREAT THEATRE	Sony Music (480)
10	ERIC CLAPTON & FRIENDS LIVE 1999	EMI (481)
11	JAMES BLUNT GHOSTING TIME - THE BEDLAM SESSIONS	Atlantic/Capitol (480)
12	BOBBIE WILLIAMS AND THROUGH IT ALL - LIVE 1999-2006	Chrysalis (9)
13	ELVIS PRESLEY ELVIS LIVES	EMI (8)
14	MCFLY THE WONDERLAND TOUR 2005	Head 10
15	VARIOUS NOW THAT'S WHAT I CALL A MUSIC QUIZ 2	EMI/Northern (480)
16	PINK FLOYD PULSE - 20.10.94	EMI (8)
17	STEREOPIONICS REWIND	Mercury (481)
18	TAKE THAT THE ULTIMATE TOUR	Polygram (8)
19	CHER EXTRADIMENSION - LIVE AT THE MURAGE	EMI (481)
20	DUSTY SPRINGFIELD PEOPLE GET READY	Capitol (8)

## TOP 20 COMPILATIONS

Pos	Artist / Title	Label/Available
1	VARIOUS MASSIVE FAB - SPRING COLLECTION 2007	Capitol (481)
2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 66	EMI/Northern (480)
3	VARIOUS JUST GREAT SONGS	EMI (481)
4	VARIOUS THE BEST DISCO IN TOWN	Universal (480)
5	VARIOUS CLASSIC FM AT THE MOVIES - THE SEQUEL	Classical (480)
6	VARIOUS FLOORFILLERS ANTHEMS	Capitol/Warner (481)
7	VARIOUS POP HITS - CLASS OF 2007	EMI (481)
8	VARIOUS DANCEMIX - SUMMER ANTHEMS	Ministry of Sound (8)
9	OST HIGH SCHOOL MUSICAL	Walt Disney (8)
10	VARIOUS BIG NIGHT OUT	Ministry of Sound (8)
11	VARIOUS FUNKY HOUSE SESSIONS 07	Ministry of Sound (8)
12	VARIOUS 101 SMOOTH HITS	EMI (481)
13	ORIGINAL TV SOUNDTRACK HANNAH MONTANA	Warner (481)
14	VARIOUS DISCO THEATRE - ELECTRIC	New Sounds (8)
15	VARIOUS ESSENTIAL SONGS - SPRING COLLECTION	Universal (480)
16	VARIOUS EUROVISION SONG CONTEST - HELSINKI 2007	Capitol (8)
17	VARIOUS PLAY IT LOUD	Universal (480)
18	VARIOUS FLOORFILLERS - CLUB CLASSICS	Capitol/Warner (481)
19	VARIOUS 101.805 HITS	Ministry of Sound (8)
20	VARIOUS PUT YOUR HANDS UP 2	Ministry of Sound (8)

## THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist / Title	Label/Available
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 66	EMI/Northern (480)
2	VARIOUS RADIO 1'S LIVE LOUNGE	Sony (481)
3	ORIGINAL TV SOUNDTRACK HANNAH MONTANA	Warner (481)
4	VARIOUS FLOORFILLERS ANTHEMS	Capitol/Warner (481)
5	VARIOUS BRITS HITS - THE ALBUM OF THE YEAR	UMG (8)
6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 65	EMI/Northern (480)
7	VARIOUS 101.805 HITS 2007	Sony (481)
8	VARIOUS ONE LOVE	UMG (8)
9	VARIOUS 101.805 HITS	EMI (481)
10	ORIGINAL TV SOUNDTRACK HANNAH MONTANA	Warner (481)
11	VARIOUS HIP HOP CLASSICS	Sony (8)
12	VARIOUS THE MASH UP MIX 2007	Ministry of Sound (8)
13	VARIOUS PLAY IT LOUD	Universal (480)
14	VARIOUS ELECTRO HOUSE SESSIONS	Ministry of Sound (8)
15	VARIOUS BEST OF EUROVIC DANCE BREAKDOWN	Ministry of Sound (8)
16	VARIOUS PUT YOUR HANDS UP 2	Ministry of Sound (8)
17	VARIOUS CLUBBERS GUIDE 2007	Ministry of Sound (8)
18	VARIOUS TIME PIES THE ESSENTIAL BANDS	EMI (8)
19	VARIOUS 101.805 HITS	Sony (481)
20	VARIOUS 101.805 HITS OF THE 60S & 70S	Capitol (8)



**Linkin Park** Linkin Park's third studio album Minutes To Midnight is the debut of 14 months in the studio, the writing of 101 songs and the recording of 17 tracks with 12 endings up to the final product. The band's second studio album, Meteora, made a similar start in 2003, debuting at number one on sales of 93,501. The band's second studio album, Meteora, made a similar start in 2003, debuting at number one on sales of 93,501. Despite its rapid start, Meteora's sales of 545,795 are dwarfed by the band's 2000 debut, Hybrid Theory, whose first-week sales of 1.28 copies have since swollen to 2,235,000.

**2. Rufus Wainwright** Wainwright's fifth album Release The Stars debuts at number two on sales of 28,653, maintaining the Canadian's habit of pushing higher his self-titled 1999 debut reached number 17; 2003's Poves got to number 13; 2004's One Step Ahead peaked at number 68 in 2005 and Ward Two made number 21 in 2004. Wainwright sold 240,000 albums before Release The Stars, although his only hit was 'Don't Know What It Is' (number 74 in 2004). Going To A Town, from Release The Stars, jumps 68-51. On this week, on sales of 2,406 downloads.

Pos	Artist / Title	Label/Available
1	NEW LINKIN PARK MINUTES TO MIDNIGHT	Warner (481)
2	NEW RUFUS WAINWRIGHT RELEASE THE STARS	Capitol (481)
3	NEW FUNERAL FOR A FRIEND TALES DON'T TELL THEMSELVES	Atlantic (480)
4	NEW ARCTIC MONKEYS FAVOURITE WON'T NIGHTMARE	Capitol/Warner (481)
5	1 3 MICHAEL BUBLE CALL ME IRRESPONSIBLE	Capitol (481)
6	5 29 AMY WINEHOUSE BACK TO BLACK	Capitol (481)
7	6 15 MIKA LIFE IN CARTOON MOTION	Capitol (481)
8	4 2 TRAVIS THE BOY WITH NO NAME	Capitol (481)
9	NEW JOE COCKER HYMN FOR MY SOUL	Capitol (481)
10	2 2 MANIC STREET PREACHERS SEND AWAY THE TIGERS	Columbia (481)
11	9 5 MARK RONSON VERSION	Columbia (481)
12	11 11 CASCADE EVERY TIME WE TOUCH	Capitol (481)
13	15 12 KAISER CHIEFS YOURS TRULY ANGRY MOB	Capitol (481)
14	10 4 MCFLY MOTION IN THE OCEAN	Capitol (481)
15	14 20 NELLY FURTADO LOOSE	Capitol (481)
16	12 3 NE-YO BECAUSE OF YOU	Capitol (481)
17	NEW AMERIE BECAUSE I LOVE IT	Capitol (481)
18	8 2 BEVERLY KNIGHT MUSIC CITY SOUL	Capitol (481)
19	15 5 AVRIL LAVIGNE THE BEST DAMN THING	Capitol (481)
20	17 26 AKON CONVICTED	Capitol (481)
21	16 14 THE FRAY HOW TO SAVE A LIFE	Capitol (481)
22	20 2 GROOVE ARMADA SOUNDBOY ROCK	Capitol (481)
23	NEW MEGADETH UNITED ABOMINATIONS	Capitol (481)
24	NEW THE MACCABEES COLOUR IT IN	Capitol (481)
25	24 29 PINK I'M NOT DEAD	Capitol (481)
26	25 23 TAKE THAT BEAUTIFUL WORLD	Capitol (481)
27	19 36 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Capitol (481)
28	7 2 BJORK VOLTA	Capitol (481)
29	10 10 JAMIE T PANIC PREVENTION	Capitol (481)
30	15 15 FALL OUT BOY INFINITY ON HIGH	Capitol (481)
31	13 13 DOLLY PARTON THE VERY BEST OF	Capitol (481)
32	13 55 SNOW PATROL EYES OPEN	Capitol (481)
33	18 7 KINGS OF LEON BECAUSE OF THE TIMES	Capitol (481)
34	26 4 BEYONCÉ B'DAY	Capitol (481)
35	13 KATHERINE JENKINS SERENADE	Capitol (481)
36	29 13 TIMBALAND SHOCK VALUE	Capitol (481)
37	32 44 LILY ALLEN ALRIGHT, STILL	Capitol (481)
38	8 1 SIMPLY RED STAY	Capitol (481)

# Albums Chart

WEEKS ON CHART	LAST WEEK	NEW THIS WEEK	ALBUM TITLE	ARTIST	GENRE	WEEKS ON CHART	LAST WEEK	NEW THIS WEEK	ALBUM TITLE	ARTIST	GENRE
39		NEW	WILCO SKY BLUE SKY	Wilco	Rock						
40		NEW	BUCKS FIZZ THE VERY BEST OF	Bucks Fizz	Pop						
41	36		THE FRATELLI COSTELLO MUSIC	The Fratelli	Rock						
42	27		SQUEEZE ESSENTIAL	Squeeze	Rock						
43	34		PAOLO NUTINI THESE STREETS	Paolo Nutini	Rock						
44	25		JAMES FRESH AS A DAISY - THE SINGLES	James	Pop						
45	34		GYM CLASS HEROES AS CRUEL AS SCHOOL CHILDREN	Gym Class Heroes	Pop						
46	40		AMY WINEHOUSE FRANK	Amy Winehouse	Soul						
47		NEW	PINK MARTINI HEY EUGENE	Pink Martini	Pop						
48	28		DOLORES O'RIORDAN ARE YOU LISTENING	Dolores O'Riordan	Rock						
49	43		GWEN STEFANI THE SWEET ESCAPE	Gwen Stefani	Pop						
50	34		ELLA FITZGERALD FOREVER ELLA	Ella Fitzgerald	Jazz						
51	49		THE KILLERS SAM'S TOWN	The Killers	Rock						
52	33		NATASHA BEDINGFIELD NB	Natasha Bedingfield	Pop						
53	46		THE VIEW HATS OFF TO THE BUSKERS	The View	Pop						
54	38		THE PROCLAIMERS THE BEST OF	The Proclaimers	Rock						
55	56		ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNICOLOR	Andrew Lloyd Webber	Pop						
56	53		JOJO THE HIGH ROAD	JoJo	Pop						
57	2		ORIGINAL CAST RECORDING HIGH SCHOOL MUSICAL - THE CONCERT	High School Musical	Pop						
58	41		ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS	Elton John	Rock						
59	47		CHRISTINA AGUILERA BACK TO BASICS	Christina Aguilera	Pop						
60	53		MAXIMO PARK OUR EARTHLY PLEASURES	Maximo Park	Rock						
61		NEW	RUNRIG EVERYTHING YOU SEE	Runrig	Rock						
62	48		JAMES MORRISON UNDISCOVERED	James Morrison	Rock						
63	66		SCISSOR SISTERS TA-DAH	Scissor Sisters	Pop						
64	36		TIESTO ELEMENTS OF LIFE	Tiesto	Dance						
65	68		LINKIN PARK HYBRID THEORY	Linkin Park	Rock						
66	50		ARCADE FIRE NEON BIBLE	Arcade Fire	Rock						
67		NEW	JAMI ROUQUAI HIGH TIMES SINGLES 1992-2006	Jami Rouqui	Pop						
68		NEW	BOBBY SPECIAL OCCASION	Bobby Special	Pop						
69	53		MY CHEMICAL ROMANCE THE BLACK PARADE	My Chemical Romance	Rock						
70		NEW	BATTLES MIRRORED	Battles	Rock						
71	50		THE KINKS THE ULTIMATE COLLECTION	The Kinks	Rock						
72		NEW	TONY MCRAE KING OF CARDS	Tony McRae	Pop						
73	64		THE KOOKS INSIDE IN/INSIDE OUT	The Kooks	Pop						
74	63		RAZORLIGHT RAZORLIGHT	Razorlight	Rock						
75	54		BLU BARTY A WEEKEND IN THE CITY	Blu Barty	Pop						

■ Sales increase ■ Sales increase +5%  
■ Sales increase ■ Sales increase +5%  
■ Sales increase ■ Sales increase +5%

■ Sales increase ■ Sales increase +5%  
■ Sales increase ■ Sales increase +5%

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

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



**2. Linkin Park Minutes to Midnight**  
 Following the success of their previous album, Hybrid Theory (2000), Linkin Park return with their eighth studio album, Minutes to Midnight. The album, which features the band's first single, Into Oblivion, peaked at number 16. It is a concept album about a fisherman, hence titles such as All Hands On Deck, The Sweetest Wave and Rise And Fall. It achieved 11% of its sales in Wales, where it is number two.



**1. Michael Buble Call Me Irresponsible**  
 Yesterday (Sunday) was Joe Cockney's 53rd birthday and he received a well-come present in the form of confirmation that new album, Hymns For My Soul, sold 37,100 copies on its first week in the shops to debut at number five. Tomorrow is also the 39th anniversary of Joe Cockney's first birthday and he received a well-come present in the form of confirmation that new album, Hymns For My Soul, sold 37,100 copies on its first week in the shops to debut at number five.



**3. Katherines Jenkins Serenade**  
 Katherines Jenkins' Serenade is the first in a new collection of her music. The album, which features the band's first single, Into Oblivion, peaked at number 16. It is a concept album about a fisherman, hence titles such as All Hands On Deck, The Sweetest Wave and Rise And Fall. It achieved 11% of its sales in Wales, where it is number two.

■ Sales increase ■ Sales increase +5%  
■ Sales increase ■ Sales increase +5%

## TOP 10 INDIE SINGLES

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

## TOP 10 INDIE ALBUMS

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

## TOP 10 ROCK ALBUMS

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

## TOP 10 JAZZ ALBUMS

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

## TOP 10 CLASSICAL ALBUMS

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

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