

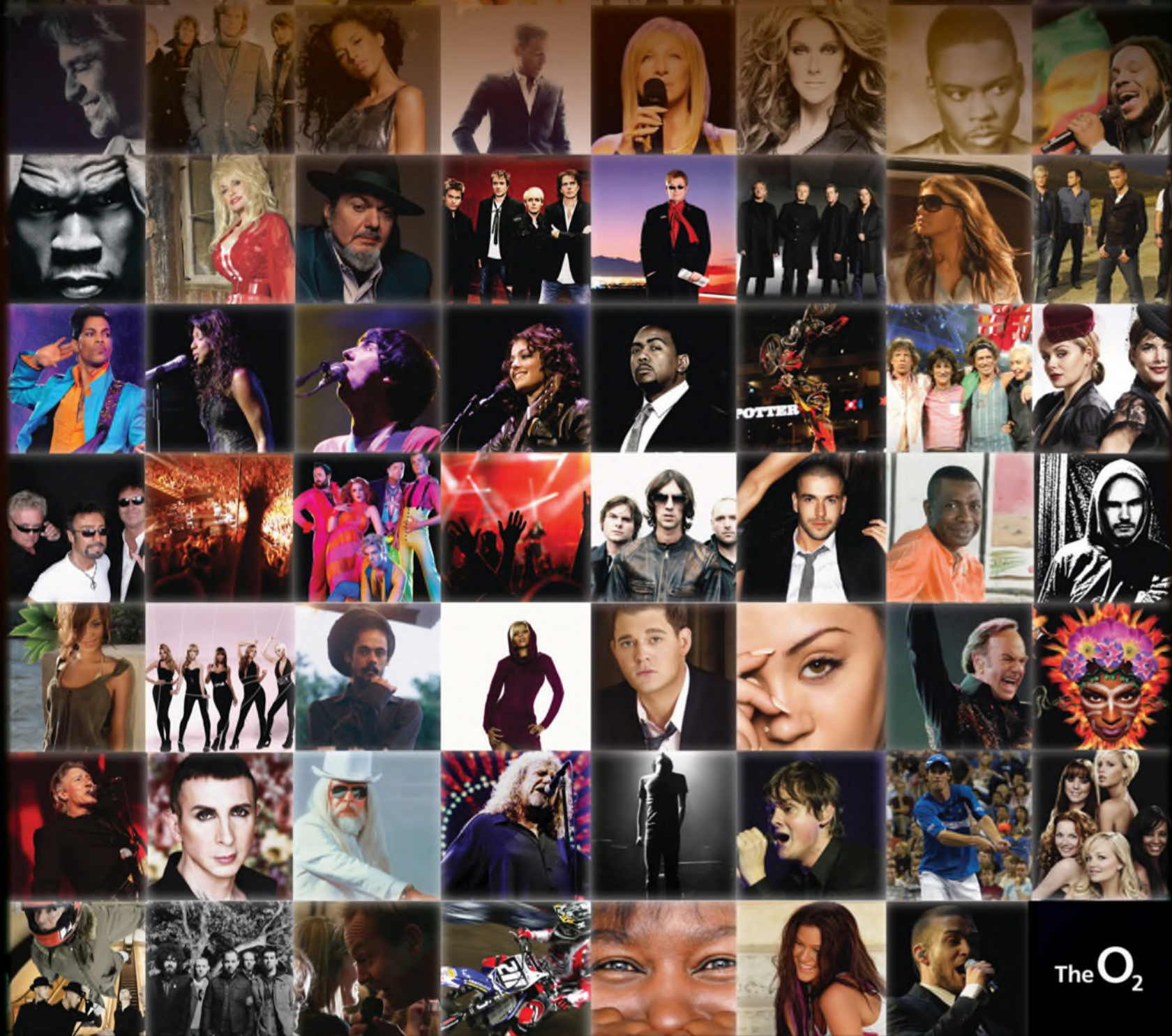


# MusicWeek

28.06.08 / £4.50

# AMAZING

WHAT YOU CAN PACK INTO A YEAR



The O<sub>2</sub>

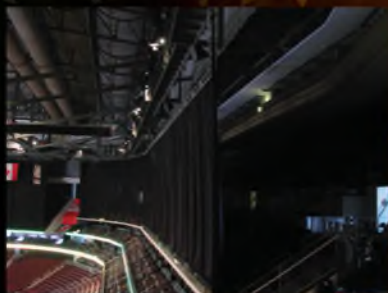
# Yes, we're now, officially, one whole year old.

So Happy Birthday to us... Our celebrations will not be too over the top, because frankly, everyday at The O2 is one extraordinary party after another. We've hosted 447 gigs over the past twelve months and safe to say our guests haven't exactly been a low-key bunch. Prince, Led Zeppelin, Elton John, Take That, Rolling Stones, Foo Fighters, Linkin Park, Usher... plus around eight million of their brilliant fans (drinking a million pints between them).

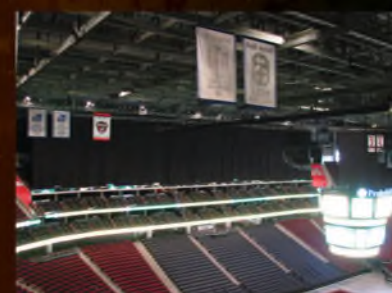
So, while we're getting a little misty eyed and nostalgic we'd like to say a massive thank you for helping us make the last year the greatest so far in British entertainment history. You're the best.

## The O<sub>2</sub> arena

### When is a curtain not a curtain?



When it makes The O2's huge arena more warm and intimate. Our new masking drape means we can make the arena just peachy perfect for 10,000 people. It's ideal if you're looking for somewhere a little more flexible but still with our unique atmosphere.



Photographs of the masking draping in our sister venue, The Prudential Centre – New Jersey

indigo<sub>2</sub>

The intimate music venue

**Wow... What a year!**

PRINCE  
THE EAGLES  
CHRIS BROWN  
MANIC STREET  
PREACHERS  
HARD FI  
PAUL WELLER  
THE FRATELLIS  
ALPHABEAT  
THE ENEMY  
THE HOOSIERS  
THE ZUTONS  
THE CHARLATANS

WE ARE SCIENTISTS  
NEWTON FAULKNER  
DJ SHADOW  
YOUSOU N'DOUR  
CROWDED HOUSE  
BUSTA RHYMES  
JOAN ARMATRADING  
TIMBALAND  
SUGABABES  
JOSS STONE  
HED KANDI  
USHER  
JOOLS HOLLAND



New venue launching

September 2008

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

**They just keep on coming!**



# MusicWeek

28.06.08 / £4.50



## Storm clouds on festival horizon?

by Ben Cardew

As concern mounts that the live music boom may be over, a new festival organisation is gearing up for action

### Live

Glastonbury, the UK's biggest festival, kicks off this Friday, with many in the industry expressing concern that the UK's live music boom may be over.

Already a number of festivals have been cancelled – including Redfest and the Isle Of Skye festival – while Glastonbury, whose founder Michael Eavis is interviewed on p10, still had tickets on sale in the week before it opened its gates.

Kilimanjaro CEO Stuart Galbraith says that there are some "horror stories" out there, noting that sales for REM's European stadium tour and Hyde Park Calling have been slow.

"Is the live industry healthy? Six months ago I would have said yes. Now I'm not so sure," he adds.

It is in this difficult environment that the UK's first independent festival group, the Association of Independent Festivals, has launched, promising to fight for independent rights and share advice among promoters.

"It is a very testing time for festivals. The festival market is over sated," says AIF co-founder Ben Turner, who manages Bestival organiser and fellow AIF co-founder Rob da Bank. "It is a really important time for people to unite and help each other out."

"The festival market is going through a sticky patch," da Bank admitted at the AIF AGM last week, where the group formally launched.

However, he stressed the advantages that such an organisation can bring. "Once we have got this up and running we will be setting up information banks

for people, for example how to run a green festival."

AIF will operate as an autonomous division of Aim with its own board chaired by Aim chairman and chief executive Alison Wenham.

At launch, the organisation has 12 festival organisers on the board, including representatives from The Big Chill, Womad and Creamfields, with a second wave of festivals to be invited as members over the summer.

The association's rules state that members must have a maximum of two "individual, differently-named" festivals on their books in the UK and Ireland, although Turner says an "independent spirit" is also important.

"Everything that Rob does has an independent heart. Ninety per cent of people on the board have a similar

ethos," says Turner. "It is an independent spirit. There is a clear definition of festivals that are independent spirited. You can feel it when you go on the site."

AIF will offer its members use of Aim's lawyer Michael Fuller and they will receive discounted entry to AIF and Aim networking events.

More importantly, however, Turner says that AIF will help its members to learn from the collective experience.

"A couple of festivals last year got cancelled by bad weather and they didn't have insurance," he explains. "It is that share of knowledge we can offer. The door is open for us to help them."

● See Quickfire, p6

## The Playlist.



**A Little Jackie**  
**The World Should Revolve Around Me** (S Curve/EMI)  
Upbeat hip-pop with an undeniable appeal that straddles a middle ground between Lauryn Hill and Lily Allen. (single, September 1)



**Magistrates**  
**Make This Work** (XL)  
The song that first sparked our interest as a demo will lead XL's campaign for this Essex group. This is pop music with soul. (single, August 4)



**Esser**  
**Headlock (Transgressive)**  
Esser's Transgressive debut is oblique pop, a concoction of junkyard beats, Beck-style lyrics and an understated foundation of melody. (single, August 4)



**Kenneth Bager**  
**Fragment One (Unsigned)**  
We featured this song last week and we're featuring it again. It is a very special moment in pop and one that is not going to slip away unnoticed. (single, tbc)



**The Mummers**  
**Tale To Tell (Part One)**  
We're not usually fans of the 'mini-album' concept, but in this case it works. Like Bjork lost in a washing machine of lush strings and horns. (mini-album, August 18)



**The Ryes**  
**How Come Loretta (14th Floor)**  
The Ryes first grabbed our attention via O2 Undiscovered in 2007. Now signed to 14th Floor, their debut is a classic guitar-driven pop song. (single, August 11)



**James Yuill**  
**No Pins Allowed (Moshi Moshi)**  
Yuill's Moshi Moshi debut is a distinctly upbeat affair that manages to fuse his unavoidably melancholy melodies with a mad, sequenced backdrop. (single, July 28)



**Gold Teeth**  
**Everybody (unsigned)**  
There is a charm about the early tracks from this London outfit who recently appointed Roger Morton (Razorlight) to manage their misadventures. (demo)



**Frankmusik**  
**In Step (Apparent)**  
Energetic synth-driven pop, Frankmusik's debut is a leftfield introduction to what could ultimately be a very mainstream career. (single, July 14)



**The Hold Steady**  
**Stay Positive (Rough Trade)**  
On their Rough Trade debut, The Hold Steady sound every bit the great American bar band. Rich, warm sounds and songs to make your heart tick. (album, July 14)



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

Datz.com is venturing into pastures new while still selling the best new music. They are also looking for promoters and record labels to get their artists featured on the site. See [www.datz.com](http://www.datz.com)

# Universal merchandising takes the Bravado route

by Ben Cardew

## Major outlines vision for Bravado merchandising arm at Era conference

Universal commercial director Brian Rose used the 2008 Era Conference at London Calling to unveil the major's vision for its merchandising arm Bravado. Universal acquired Bravado when it bought Sanctuary last year, with the Bravado sales team joining Universal's sales division at the start of April. However, it is only now that the major feels prepared to explain its vision for Bravado, which it believes can offer significant opportunities for music retailers as physical music sales continue to fall.

Rose highlighted Bravado's "retail-friendly packaging", the fully integrated marketing campaigns that Universal can now run and the "serious sales and marketing opportunities" that merchandising offers – including strong sales in the summer months that are traditionally difficult for music sales.

Perhaps most importantly, according to Rose, is that merchandise can drive younger consumers back into stores. "Games do that for some retailers but we think that merchandise can increase it even further," he later tells *Music Week*.

"We've been working with the guys from Bravado for over six months now," he adds. "We are now ready for business. We have got a far better understanding of their business now. Both businesses see the opportunity in terms of how music and merchandising can work together."

Crucially, Rose explains that retail has reacted strongly to the Bravado/Universal tie-up since the two parties started to offer joint distribution.

"Thirty independent music stores who did not sell merchandise previously signed up almost immediately," he says. "Plans for new retail chains to come on board are at an advanced stage and most importantly we have plans to increase range and

marketing activity with Bravado's existing partners."

Rose's speech chimed with an upbeat Era conference, which saw Rough Trade co-owner Nigel House outlining his company's success with its new East London outlet and Zavvi e-commerce director Steve Kincaid explain how Zavvi is building its catalogue and online offer.

The day started with a keynote speech from AEG Europe president and CEO David Campbell, who said that his company hoped to open music stores at its venues, which include The O2 arena.

Later Jim Donio, president of US music retail group the National Association of Recording Merchandisers, introduced several new formats, including the CDVU+, the Digital Futures Solution, Multiple Format Access, Music Video Interactive, the digital album card and the USB memory drive.

There were also presentations from Sony BMG – including a live set from Sam Beeton – EMI, Plastichead, PIAS, Pinnacle and SRD, and the day ended with a Universal showcase event, with performances from Teddy Thompson, Bryn Christopher, Black Kids and Ladyhawke.

London Calling was also home for the Aim AGM, in which it announced the formation of the Association of Independent Festivals (see page 6) and updated members on initiatives such as Independents Day.

Aim chairman and chief executive Alison Wenham also called on Aim members to challenge bloggers who criticise the music industry.

"Blogging is a form of electronic masturbation," she said. "I am appealing to you as people who cherish what we do and the ability to make a living. It is up to you to go and take the bloggers on."

London Calling took place over last Thursday and Friday in Earls Court, London.

# Halving online music prices will "really" kick-start digital age

The music industry should lower the price of digital music to help drive the market, according to Sony Ericsson's head of content acquisition Martin Blomkvist.

Blomkvist, who was at London Calling to give a keynote speech on the value of music in the digital age, explains that digital music sales are yet to really take off as the current pricing structure, which prices digital product close to its physical equivalent, is ill-thought out.

"Digital sales are not really picking up as people are expecting. It feels like the music industry must be thinking there is something wrong there," he says.

"There is always this thing about the pricing structure. It still comes at the high price point, but you don't have situations with stock problems and don't have physical distribution."

This point is born out by the pricing around Coldplay's recent album *Viva La Vida Or Death And All His Friends*, which was available for as little as £6.99 on CD in the UK, undercutting iTunes UK's price point by £1. Equally many UK retailers – but especially supermarkets – often sell chart CDs for as little as £5.

Blomkvist – whose full title is head of content acquisition and management portfolio and operations – says that he wants record companies and digital retailers to give consumers a DRM-free offer and drop price points in order to push customers away from illegal downloading.

"Prices have to come down to a reasonable



**Cold shoulder:** iTunes prices were higher than some traditional retailers for the new Coldplay album

level," he says. "They need to halve the prices in order to stimulate the uptake from illegal to legal."

Blomkvist also believes that labels and retailers should offer device manufacturers a share of revenue on each track downloaded to their devices. In return, device manufacturers will build services, such as Sony Ericsson's Track ID, that will help to drive digital sales.

In a message to record labels Blomkvist says, "In order for us to build these services, that costs money. We are not telling them to sell it for us but they probably should look at revenue sharing."

## Music Week website

For breaking news throughout the week, as well as picture galleries from the week's key events and our latest features, check out [www.musicweek.com](http://www.musicweek.com)

## MOST READ ON MUSICWEEK.COM:

- Aim launches festival division
- Coldplay top Hot 100 for first time

- Oasis opt to stick with Sony BMG
- Woolies boss stands down
- Impala lodges new Sony BMG appeal

# Coldplay eye dual chart milestone

by Paul Williams

**Simultaneous transatlantic singles and albums possible after band net Hot 100 and UK number one singles**

## International

Coldplay are potentially on the verge of another career high by becoming the first UK act in more than three-and-a-half decades to top the UK and US singles and albums charts simultaneously.

The band yesterday (Sunday) achieved their first-ever number one single in the UK with *Viva La Vida* entering at the top, just days after it climbed a notch to place them at the head of the Billboard Hot 100 for the first time.

At the same time, their album *Viva La Vida or Death And All His Friends* remains at number one in the UK and is almost certain to top the Billboard 200 when the new chart is announced later this week.

"I don't think things could have gone better," says Parlophone A&R president Miles Leonard. "Everything we've set out to do we've managed to achieve, but we are not going to sit back and rest on our laurels. There's plenty of work still to do."

If Coldplay do achieve transatlantic single and album number ones simultaneously with the same releases they will become the first UK act to do so since Rod Stewart managed it in the spring of 1971 with the single *Maggie May* and album *Every Picture Tells A Story*.

It will depend on whether they can claim number one positions on the next-announced Hot 100 and UK singles and albums charts, by which time they will be heading the US albums chart with expected sales of 700,000 plus.

Only seven acts in history have previously achieved this, beginning with The Beatles in 1964 and 1966 and also taking in The Monkees (1967), Simon and Garfunkel (1970), Men At Work (1983), Michael Jackson (1983) and Beyoncé (2003).

"If you look at the acts that have done it, they're very broad and varied," says Leonard. "Probably each of them really captured a moment in time. At this point, Coldplay are very close to being one of the biggest bands in the world. It's a reflection of where the band are in the market."

Although chart-topping albums have become the norm with Coldplay, with all three of their previous studio sets reaching number one in the UK and X&Y doing so in the US, this campaign represents a new first for the band in the singles market. This is especially the case in America, where they had previously spent a solitary week in the Hot 100's Top 10 with *Speed Of Sound*, which peaked at number eight in 2005.

By topping the Hot 100 they are the first UK band



**On track:** Coldplay could become just the seventh act simultaneously to top the UK and US singles and albums charts

— excluding vocal act the Spice Girls — to do so since UB40 spent seven weeks at number one in 1993 with (*I Can't Help*) *Falling In Love With You*.

Following Leona Lewis' US success with *Bleeding Love*, it also marks the first occasion since 1997, when both Elton John and Spice Girls topped the chart, that more than one UK act has reached number one on the Hot 100 in the same year.

Leonard says. "It's incredibly exciting there's still something to achieve and, as far as the label, manager and band are concerned, it's about not doing too much too soon; it's been a long game. But the fact we've never had a number one single before, although we've had three albums with hits such as *Yellow*, *Clocks*, *Speed Of Sound* and *Fix You* and were beaten by *Crazy Frog* and whatever, was odd. The pay-off is there are over 10m people out there ready to go out and buy the album."

One key factor in the single *Viva La Vida*'s success has been the tie-up with Apple with its soundtracking an iTunes ad on both sides of the pond.

"It's been incredibly important and another opportunity to get the strength of the song and the single across to a broader audience and not simply rely on radio," says Leonard.

That is underlined by the single *Viva La Vida* leading the UK midweeks last week, even though the track only officially goes to radio this week.

Having played free shows in Barcelona and at Brixton Academy as well as an open-air gig at BBC Television Centre, they will tonight (Monday) perform a free concert in this series at New York's Madison Square Garden before a tour begins on July 14 in Los Angeles.

"We've got an incredible lot of things happening going forward," says Leonard. "The band are doing a lot of promotion and touring. They are committed right the way through to spring next year. They're not going to finish then, but that is where we are up to with this."

Coldplay's global success with their fourth studio set rolls out as a new survey reveals only a *High School Musical* soundtrack prevented Amy Winehouse from having the biggest-selling album worldwide of 2007.

Her Universal set *Back To Black* takes second spot on the IFPI Top 50 global best-selling albums of 2007, a countdown which figures in the organisation's newly-published *Recording Industry In Numbers 2008*.

Heading the list is *High School Musical 2*, with more than 6m sales, just a year after the first soundtrack emerged as 2006's top global seller. Josh Groban's *Noel* takes third place, while Avril Lavigne and the Eagles complete the top five.

*Back To Black* is one of seven albums by UK acts on the list. Fellow Universal artist Mika's debut *Life In Cartoon Motion* finishes ninth and Warner acts James Blunt (*All The Lost Souls*) and Led Zeppelin (*Mother'ship*) are 18th and 23rd respectively, while Sony BMG's *Syco* pairing Paul Potts (*One Chance*) and Leona Lewis (*Spirit*) are 30th and 34rd.

Lewis can expect to finish much higher on the 2008 list as *Spirit* was not issued overseas until this year. EMI's *Spice Girls Greatest Hits* album is 42nd.

Combined sales of 2007's Top 10 were 15% up on 2006, with the Top 50 3% higher, but these improvements contrast the overall figures for the global music market.

The value of physical sales was down 13% on the year to \$15.873bn (£8.043bn) with digital's 34% lift to \$2.873bn (£1.455bn) not enough to make up the shortfall. Income from performing rights rose 11% to \$0.660bn (£0.334bn), giving an overall drop of 8% on the worth of global music sales to \$19.405bn (£9.832bn).

The leading US market was down 9% to \$6.059bn (£3.070bn), although second-placed Japan was flat at \$3.577bn (£1.812bn), helped by rising digital sales, notably via mobile. Third-place the UK dropped 13% to \$2.042bn (£1.034bn).

## Ups And Downs



● Amy Winehouse is recovering after her collapse

● IFPI report shows digital sales were up 34%

● London Calling proves a big success



● Could the live music industry's boom be over? A number of festivals have been cancelled, while ticket sales for Download were apparently low

● IFPI report shows global physical sales, which account for 82% of industry revenues, fell 13%

## Dual success: number one in the UK and US

The following are the acts who have reached number one simultaneously on the UK and US singles and albums chart with the same releases (single/album).



**THE BEATLES:**  
*A Hard Day's Night*/  
*A Hard Day's Night* (1964)



**ROD STEWART:**  
*Maggie May*/*Every Picture Tells A Story* (1971)



**THE BEATLES:**  
*We Can Work It Out*/  
*Rubber Soul* (1966)



**MEN AT WORK:**  
*Down Under*/  
*Business As Usual* (1983)



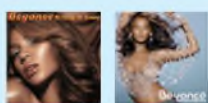
**THE MONKEES:**  
*I'm A Believer*/  
*The Monkees* (1967)



**MICHAEL JACKSON:**  
*Billie Jean*/*Thriller* (1983)



**SIMON AND GARFUNKEL:**  
*Bridge Over Troubled Water*/  
*Bridge Over Troubled Water* (1970)



**BEYONCÉ:**  
*Crazy In Love*/  
*Dangerously In Love* (2003)

Chart sources: OCC/Billboard

paul@musicweek.com

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[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

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● See all the latest music industry vacancies:  
[www.musicweek.com/jobs](http://www.musicweek.com/jobs)

● Listen to this week's playlist:  
[www.musicweek.com/playlist](http://www.musicweek.com/playlist)

● Read and comment on the latest music industry news:  
[www.musicweek.com/news](http://www.musicweek.com/news)

## Impala launches fresh appeal against Sony BMG merger

● Indies organisation **Impala** has lodged a new appeal at the EC's Court of First Instance in Luxembourg, challenging the EC's unconditional authorisation of the Sony BMG merger for a second time. Impala says that, in making this decision, the Commission repeated many of the errors that it made previously. It believes that mergers should not be allowed in the music market unless significant remedies are put in place to protect market access and promote market recovery. The organisation will also encourage the EC to adopt a series of market access measures, as set out in Impala's Action Plan.

● **The Rolling Stones** have denied reports that they are planning to follow in Madonna's footsteps by signing a wide-ranging deal with concert promoter Live Nation.

● Trevor Bish-Jones is to stand down from his position of **Woolworths'** chief executive. He will continue in his post for the next three months to allow for his successor to be chosen.

● **Last.fm** and **Universal** have signed a deal to make the major's music video catalogue available for free-on-demand streaming to Last.fm users, in what is Last.fm's first major video partnership. As part of the agreement, Universal Music and its artists will receive revenue for every UMG video streamed.

● **Duffy**, **Led Zeppelin**, **Paul Weller** and the **Sex Pistols** all won gongs at the **2008 Mojo Honours List** last week. (see panel, left)

● Swedish pianist and composer **Esbjörn Svensson** has died in a diving accident at the age of 44. Svensson was known for his work with the **Esbjörn Svensson Trio**, who mixed jazz, rock and classical music.

## Meet the millennial man at July conference in London

● **Netwerk Music Group** CEO and co-founder **Terry McBride**, who recently published his *Meet The Millennials* report showing how companies need to alter their mindsets to cater for the behaviour of those born since the early Eighties, will take part in a one-off special experimental conference on July 17 at the Imagination Gallery in central London.

● **Standon Calling** has stepped in to offer those with tickets to the cancelled Redfest the option of exchanging them for a two-day Standon Calling pass, or upgrading their ticket through G Tickets for a full weekend ticket.

● The sixth **Metal Hammer Golden Gods** paid homage to some of the loudest bands on the planet at IndigO2 last week. The awards ceremony, staged by *Future's Metal Hammer* magazine, saw metal legends Testament share a stage with avant-garde Finnish quartet Apocalyptica while Children of Bodom, In Flames and Disturbed also played sets.

● **EMI Music Publishing** and independent production company **Whizz Kid Entertainment** have signed a strategic partnership agreement which will see EMI administer the publishing rights in Whizz Kid's commissioned themes and incidental music on a global basis. EMI Music Publishing will also team up with Whizz Kid to develop opportunities for new and established songwriters.

● **Oasis** have struck a new long-term deal with Sony BMG, via their own independent record label, Big Brother Recordings. The deal incorporates the band's next three studio albums and the distribution and marketing of their existing catalogue. The nature of the deal means Oasis recorded product, new and existing, will be released on Big Brother in all major markets worldwide under a profit share arrangement with Sony BMG.

● **SMG's** shareholders have backed the £53.2m takeover of Virgin Radio by a consortium led by the Times of India Group.

# HMV to strengthen its with autumn launch of

by Ben Cardew

## Social networking website based around film and music collections a key to und

### Retail

HMV has given *Music Week* the first look at its new "social discovery" site **Getcloser.com**, which it says will allow the industry to enrich its understanding of music buyers.

**Getcloser.com**, first mooted by HMV chief executive Simon Fox at the end of last year, will finally open for public trials on July 1 following extensive testing.

The site is based around the idea of users sharing their music and film recommendations in a way that HMV e-commerce director Gideon Lask compares to rifling through a friend's CD and DVD collection.

"Collections tell a wonderful story about us. It's a snapshot of who you are and a journey. But my collection, it feels like it is just confined to a shelf," Lask explains. "This is an attempt to let users tell other people about their collections and enrich the collecting experience."

He adds, "Today the experience for HMV ends when you leave the shop. This is a place to engage with after you have bought music or films from HMV."

Each **Getcloser.com** user has their own profile page, featuring a "virtual shelf" displaying their favourite albums and films, a "DNA profile" based on their music and film preferences, limited personal details and a list of the user's virtual friends.

Additional features on the site, which was created by agency LBi, include a "connections cloud", allowing users to create connections

between different artists; a "collection gaps" function, which highlights "missing" albums or films that a user might like in their collection with a link to HMV's online store; editorial hubs, with news, features and chatrooms; and "plugs", whereby users recommend music and films to the wider community.

Lask explains that HMV and its **Getcloser.com** partners (currently 18 labels and several major studios) will have access to back-end tools that will enable them to monitor user preferences, allowing them to develop their relationships with the retailer's customers.

"If they have a band that is similar to an artist, they are looking at opening a direct dialogue with those fans," says Lask. "Suppliers are building this into their marketing plans. We want to get in early in the product cycle, for example when a band is recording an album."

He adds that HMV's partners have fully embraced the site in beta testing, uploading material such as music videos and film trailers, which sit alongside live footage and artist interviews taken from HMV in-store events over the past year. Users can also upload content.

**Getcloser.com** has its full consumer launch in early autumn, with HMV planning significant marketing activity to mark the occasion. Lask is also promising significant developments to **Getcloser.com** in the coming months, including the possibility of a Facebook widget. "This is just the beginning; there is so much more to come," he says.

### Sharewatch

Chrysalis 99.00p (-1.0%)  
HMV 120.00p (-5.14%)  
Sainsbury's 325.75p (-1.06%)  
SMG 12.75p (+0.00%)  
Tesco 374.50p (-3.97%)  
UBC 8.00p (+0.00%)  
WH Smith 388.25p (-2.88%)  
Woolworths 8.35p (-9.73%)

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

### 2008 Mojo Honours List winners

- Song Of The Year **Duffy**
- Best Live Act **Led Zeppelin**
- Outstanding Contribution To Music **Paul Weller**
- Icon Award **Sex Pistols**
- Classic Songwriter **Neil Diamond**
- Best Breakthrough Act **The Last Shadow Puppets**
- Best Album **Nick Cave & The Bad Seeds: Dig!!! Lazarus Dig!!!**
- Hero Award **Motörhead**
- Hall Of Fame The **Specials**
- Lifetime Achievement Award **Genesis**
- Special Award **Judy Collins**
- Legend Award **Irma Thomas**
- Classic Album Award **My Bloody Valentine: Loveless**
- Inspiration Award **John Fogerty**
- Roots Award **Toots Hibbert**
- Les Paul Award **John Martyn**
- Maverick Award **Mark E Smith**
- Vision Award **Julien Temple for The Future Is Unwritten**
- Compilation Of The Year **Juno OST**
- Catalogue Release Of The Year **Pillows & Prayers: Cherry Red Records 1981-1984**

**HEATH FEST '08**

SATURDAY 28TH JUNE · 12:30-10:30PM

MAIN STAGE

CRY FOR SILENCE  
ANONYMOUS TIP  
CIVILLAIN // KINGSKIN  
VIRULENCE // SENDFORTH THE COLONY  
STOP DROP ROLL // KAITEN PILOT  
DEATH IN VOGUE // THIS SWEET RESONANCE  
THE BARE FACED CHEEK + MORE T.B.A

OUTDOOR STAGE

THE LEGACY  
CRISIS JOURNEY // RED GEM  
PSYCHO CIRCUS // WARNING  
THE RETURN // SUBSTATION  
JUST ANOTHER COVER // T.F.A.E

TRIUMPHANT RECORDS / SOUND





MusicWeek.  
28.06.08

# News.



## MusicWeek

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### What's On This Week

**Monday**  
● Filming of the  
**Independents Day 08**  
Channel 4 documentary,  
featuring performances by  
Charlatans and the  
Futureheads

**Tuesday**  
● NME Radio launches  
● Music Publishers  
**Association AGM** at Berners  
Street, London W1, featuring  
Playing Out The Future:  
Beyond Tomorrow's  
Headlines  
● Teddy Thompson  
lunchtime showcase, Soho  
Revue Bar, London W1

**Friday**  
● Glastonbury kicks off

### Quote Of The Week

"It is a very testing time for festivals. The festival market is over sated. It is a really important time for people to unite and help each other out."

- Association of Independent  
Festivals co-founder Ben  
Turner explains the logic  
behind the new organisation

# Industry concern as Real boasts stream capturing

by Ben Cardew

## Real denies taking a potentially illegal download process to mass market will

### Digital

The industry is becoming increasingly alarmed about a feature on the latest RealPlayer software, which allows users to record streamed audio from the internet.

RealPlayer 11 enables consumers to download digital media from websites, provided there are no DRM protections in place. That means users can download virtually any track streaming on sites such as MySpace and YouTube.

RealPlayer is by no means the first audio capture software, but Reverb Music partner Paul Harris says that its popularity represents a significant threat to a recorded music industry already in trouble. "This software has been available for some time, but the problem now is that whereas previously it was obviously illegal and came from clandestine websites, now as big a company, and one with as huge a market penetration as RealPlayer, is endorsing it," he says.

"Anyone who listens to the radio through their computer probably has RealPlayer installed, and from today - as far as I know - this function is included as an automatic upgrade," adds Harris.

Harris's concerns about the software, which was released for Windows at the end of last year, are shared by musician Adam Newman. "This is of massive concern that a free piece of software allows you to take music off people's websites," says Newman, who records as The Horizontal Instrument and runs Test Pilot Recordings. "Most people don't understand copyright law enough to make a judgement on it."



Newman has contacted MCPS-PRS, which said it would investigate the problem, as well as MySpace, which claims that this is under investigation.

However, according to one person posting about this issue on the RealPlayer support site, the onus may lie with Real Networks. "I have written to MySpace; in their reply they told me they are aware of this problem, but told me to contact RealPlayer since they cannot do anything against third-party sites," writes Eveliene.

Real, however, says that the responsibility lies with rights owners. "If digital media is protected by DRM technologies, RealPlayer 11 will detect these protections and restrict users from downloading this content," explains a Real

# 'It is time for festivals to help

### Quickfire

At London Calling last week Aim announced the formation of the Association of Independent Festivals, a non-profit trade organisation created to represent UK music festivals. Bestival founder Rob da Bank and his manager Ben Turner are the co-founders of the group, which will operate as an autonomous division of Aim. Turner spoke to *Music Week* about the independent spirit and the importance of festival insurance.

How did the idea of the Association of Independent Festivals come about?

Rob da Bank had the idea three years ago. It's only now time to implement the ideas and really drive it through. Feargal Sharkey pushed us and it was meeting [Aim chairman and chief executive] Alison Wenham that really made sense of it.

What is the intention behind the group?

It started from Rob. When he started his festival [Bestival] we were feeling our way through it. There isn't really someone you can go to, to learn how to do it right the first time. It is very important for him to want to share that knowledge. The moment we sat with other board members it became apparent how much we learned from each other. Festival owners feel like they are isolated. It is a nice feeling knowing that we can talk openly.

How is the festival market at the moment?

It is a very testing time for festivals. The festival market is over sated. It is a really important

time for people to unite and help each other out. But Bestival has done well this year, hasn't it? Bestival has sold out, while Camp Bestival is looking good. But there are other people in the association who are not having it as good as in previous years. That is testament to the economic climate. Are you surprised that Glastonbury hasn't sold out yet?

The Glastonbury situation has surprised everybody. It has been the benchmark. It is an example for the establishment not to rest on their laurels. The market has changed. There is a shift of people wanting to be at more intimate events. But I want to be clear that I'm not against Glastonbury - Bestival is inspired by Glastonbury.

Why should festival promoters join AIF?

We were once in a situation with our record label [Sunday Best] when we had to come to Aim for some much-needed advice. That makes the membership fee we pay justified.

A couple of festivals last year got cancelled by bad weather and they didn't have insurance. It is that share of knowledge we can offer. The door is open for us to help them.

AIF rules state that member mustn't have more than two festivals to their name. Is this likely to change over the years?

At the moment, if somebody did do that [expand to have more than two festivals] they would have to resign from the board. We just felt that two was right. There are three or four people on the board who have two festivals and they don't want any more.

**AIF CORPORATE STRUCTURE:** Co-founders Rob da Bank, Bestival, Ben Turner, Graphite Media

**Chairman** Alison Wenham, Aim

**Founding board members**  
Chris Greenwood, Big Chill  
Chris Smith, Womad  
Dave Farrow, Beautiful Days  
Franc Gooding, Bloom Festival



# RealPlayer 11 g facility

## encourage online piracy

spokesman.

"Content providers that do not want consumers to download files from their site need to ensure they have put DRM protections in place."

How to do this is currently unclear, although it appears that some acts (notably Radiohead) have managed to put DRM on their MySpace sites and therefore block RealPlayer's download function.

**"This is of massive concern that a free piece of software allows you to take music off people's websites"**

— Adam Newman, musician

Real denies that the feature is encouraging musical piracy. "We are giving consumers the same control and flexibility over the viewing of personal-use content that they already enjoy with TV," a Real spokesman says.

"Time-shifting the use of personal digital media is completely legal and permissible. The new RealPlayer is enabling consumers to interact more easily with digital media on the web, for their personal use. The new RealPlayer will respect Digital Rights Management protections."

ben@musicweek.com

## help each other'



**Independent spirits:** AIF chairman Alison Wenham with co-founder Rob da Bank at London Calling last week

How important is being independent for festivals? Is it similar to the kudos independent labels have? Everything Rob does has an independent heart, and 90% of the people on the board have that ethos. In the same way that in football you have Manchester United, Chelsea, Arsenal and Liverpool, you have all the big festivals. They have very different issues.

There is a clear definition of festivals that are independent spirited. You can feel it when you go on the site.

Ben Turner is the co-founder of the Association of Independent Festivals (AIF)

## Music Week Webwatch

The issue of young people illegally sharing music raised its ugly head on the *Music Week* forum this week, following our news story on the popularity of uploading music onto the internet.

Sammy poured scorn on the British Music Rights' figures, which found that 42% of people surveyed willingly share music from their hard drives.

"It's been obvious for some time now and I in fact believe these are incorrect: when I spoke to a room full of 14- to 16-year-olds it was more like 85% illegally download and much more like 70% shared files," he writes.

Helpfully, Sammy also offers an explanation for such behaviour. "As opposed to actively sharing because they wanted to, most of the time the kids didn't know how to shut off the filesharing function on applications such as Limewire etc, which only perpetuates the situation as their entire music folder is then made available for sharing without the user even knowing."

"It's time for a serious rethink," Sammy concludes. "Stop releasing records and films at different times in different territories, the World Wide Web has closed the gap between territories. Once it's out, it's out." There may still be a way to go, however, if a certain Berg is to be believed. "Tis true and I am proud," he writes of the filesharing figures. Meanwhile, there was a resounding thumbs-up for The Coalition of UK Indie Stores' plans for an exclusive chart. "As a co-owner of a leading independent music retailer here in Ireland, I commend and feel strongly that good indies should work together as much as possible, as the now-few majors need us more than they will admit!" notes Kevin Gilsenan from BPM Records. "If you are considering including some Irish stores in your organisation, we would be very interested in getting involved."

Ben Cardew

## Dooley's Diary



## Failing that, the stadium's empty...

As any struggling band will tell you, it's not easy getting rehearsal space at a reasonable price in the capital these days. If it isn't booked weeks in advance then you pay through the nose for a dank space with bad sound and even worse ventilation. Of course, these problems go away when you have a number one record under your belt, as Coldplay will attest. Rehearsing for their upcoming European tour, the band chose Wembley Arena to "try out" the new show. Show-offs. Speaking of the global megaband, Parlophone boss Miles Leonard was on the phone to Chris Martin last week to break the news that his band could be about to join a select group of acts who have simultaneously topped the UK and US singles and albums charts. The Coldplay man will no doubt be delighted he could soon be in the same league as The Beatles, Simon and Garfunkel, Michael Jackson and, ahem, Men At Work... British Music Rights chief Feargal Sharkey got all cryptic at last Thursday's Aim AGM when one of the audience quizzed him about how negotiations with ISPs were going. "There's potentially a really exciting announcement in two or three weeks' time," he teased, but also warned this all could get pulled at the 11th hour. But progress is being made, with Sharkey revealing he had a meeting with one leading ISP company in his office last Tuesday, with another scheduled for last Friday... One for the "guess who" column now: which leading music radio man is spreading his talents to a sister station?...PPL's director of finance Ben Lambert cycled the 250 miles from his farmhouse home in Devon all the way up to PPL's offices last week in a bid to raise money for PPL's official charity Whizz-Kidz.



We did that once you know. Really. Anyway, he's pictured here arriving at PPL fresh from his ride... Alison Wenham has been running Aim since its 1999 launch, but it seems even she can not go on forever. With so many indie anniversaries this year - including Chrysalis's 40th and Domino's 15th - she relished the thought at last week's AGM of another whole batch of milestone birthdays come 2058. However, she quickly added, "One thing I'm certain of in 2058 I won't be doing this job but somebody will be"... And Universal brought a musical edge to the end of the Era conference on Thursday with

performances from artists including Bryn Christopher, Teddy Thompson and Black Kids, entertaining retailers - and Dooley - in the sticky surrounds of O'Neill's pub in Earl's Court. A buffet complete with sausage rolls, onion rings and chips complimented the evenings entertainment. Very nice...

Now we are all fans of Mark Jones here at MW



towers, but the Wall Of Sound head is clearly not content with the exposure he's getting in our pages as he has begun production of a monthly Wall Of Sound fanzine. Of course, it's all about the artists, but that didn't stop Jones slipping 10 photos of his good self into the latest issue. Speaking of Wall Of Sound, the label ground Oxford Street to a standstill last week when Infadels pulled up in a Routemaster bus and reverse-busked by throwing £5,000 out of a nearby office window. The band were later arrested... And while we're on the subject of general lawlessness and the rock 'n' roll spirit, Mike Batt recently organised a reunion of the staff from Liberty Records, the label to which Batt was once signed, later becoming head of A&R, some 40 years after their first meeting. Pictured (l-r): Alan Keen, who first signed Batt as a writer, aged 18; Ray Williams, a former A&R man at the label; 95-year-old Ronnie Bell, who headed the promotions division at Liberty, and Batt himself.... Another man not known to shy away from collaborations, Richard Hawley was not only joined on stage by Tony Christie, Jarvis Cocker and his mum Lyn at his recent Royal Albert Hall show, but Dooley now has a feeling that the next lady to share a microphone with Sheffield's finest quiff could well be French chanteuse Keren Ann, whose mellifluous tones charmed the audience at The Scala on Tuesday night including Hawley's manager.... Over at London Calling, Sony BMG artist Sam Beeton played a four-song acoustic set to the Era conference and seemed amused by the talk of new formats and the demise of the physical single. "I realise I am a rarity," he told the assembled crowd of retailers. "A physical single." "This is going to be the single off the new record," he announced later. "Whatever format it may be - a hologram maybe?..."

Freddie Fellowes, Secret Garden Party  
James Barton, Creamfields  
Jim King, Loud Sound  
John Reynolds, Electric Picnic  
Nick Ladd, Glade

Rob Challice, Summer Sundae Weekender  
Tom Baker, Field Day

## UPFRONT REVIEWS:

● **Conor Oberst** Conor Oberst (Wichita)

● **Dirty Pretty Things** Romance At Short Notice (Vertigo)

● **Black Kids** Hurricane Jane (Almost Gold)

See p35-37

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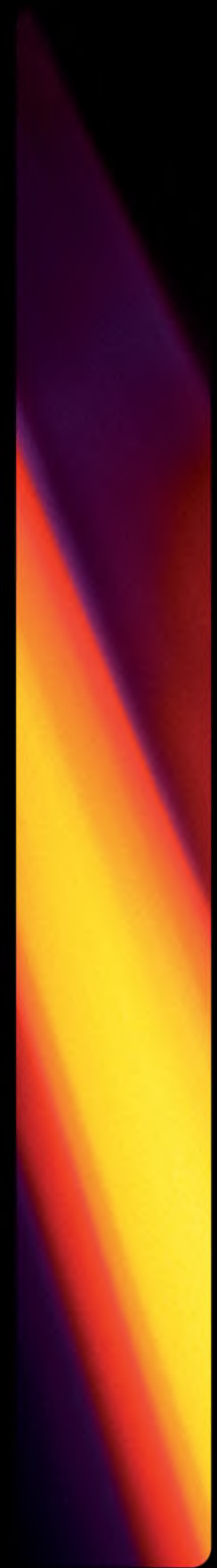
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# Education project calls for greater industry involvement

A groundbreaking and innovative music education project is calling for more help from the music industry on the eve of a major conference to celebrate the fifth anniversary of Musical Futures.

Musical Futures is a personalised learning technique that has now been adopted by around 700 secondary schools in England and Wales in the way it teaches music in the classroom.

The Paul Hamlyn Foundation-sponsored project, which is endorsed by the Department for Children, Schools and Families as a way of teaching the national curriculum, is now hoping to extend its teaching techniques to the majority of the remaining 2,000-plus secondary schools and is staging a Musical Futures In Your Hands conference on June 30 to demonstrate its methods.

Culture Minister Margaret Hodge and former Education Secretary Estelle Morris will be speaking at the Sound Bank Centre conference. Dave Price, project leader for Musical Futures, says there has been tremendous Government support for the learning process, which typically sees students working in small groups in the classroom learning – about everything from punk to jazz – from peers and friendship groups.

“Essentially we set up because we asked why kids are so disengaged from music in schools



**Musical youth:** Musical Futures envisages students learning everything from punk to jazz in small classroom groups

when on the outside they are really hooked in to music,” says Price.

However, he says that with copyright education in schools now of major concern for the industry – it has lobbied hard for copyright to be adopted on to the national curriculum and will see intellectual property now taught in some schools from September – he would encourage more sectors of the industry to “move alongside this”.

Price says the Musical Futures sponsored- NUMU website ([www.numu.org.uk](http://www.numu.org.uk)), which allows school kids and students to publish their music and meet other musicians, means that every school now effectively has a record label.

But he says with students doing cover versions of songs there is a potential infringement of copyright if material goes on the website.

“It does raise a number of issues,” he concedes, but adds the website could potentially help students learn more about copyright uses.

“The industry often sees musical students as a source of talent, but they don’t always see their role in encouraging them. Students are passionate about remixing as well and I would love record companies to get involved,” he adds, explaining that the response from his approaches so far has been “defensive”.

Price says Musical Futures, which has been given very positive feedback from the schools inspections group Ofsted, now has two clear strategies to extend the teaching practice which will be outlined at the conference: to encourage music teachers to develop their own materials and tools to extend the Musical Futures philosophy and to establish 30 champion schools which can help establish local networks for students and teachers.

# Government green light for copyright changes

by Robert Ashton

## Government shows interest in industry proposals on Copyright Tribunal

The Government has green-lighted wholesale changes to the outmoded and outdated Copyright Tribunal in a report published last week.

The Copyright Tribunal adjudicates on disputes between collecting societies and users – at the end of 2006 it famously sat to rule between the MCPS-PRS and a handful of digital services on the online royalty rate – but has long been criticised by the music industry for not being up to the demands of the 21st Century.

The Music Business Forum told the Gowers Review in January 2006 that the Copyright Tribunal is “antiquated” and “in urgent need of reform”.

Now the Government seems to be taking these concerns on board and has responded to recommendations made by the Innovation, Universities and Skills Committee earlier this year: those recommendations followed last year’s UK Intellectual Property Office review of the Copyright Tribunal, which in itself made 30 recommendations to improve the service.

In its 19-point response the Government appears to have accepted many of the changes that have been proposed, including that collecting societies, such as PPL, should be allowed to make a reference to the Copyright Tribunal.

Previously only users had been allowed that right. But The Work and Operation of the Copyright Tribunal: Government Response makes clear that this change should be implemented quickly.

It states, “There may be a case for allowing collecting societies as well as licensees to have the right to make a reference in certain circumstances. This would require legislative change.”

Dominic McGonigal, PPL director of Government relations and director of membership and distribution, says this is a major step forward.

“I’m really encouraged by it. The Government is accepting that the Copyright Tribunal needs to change and has responded to the creative



**“I’m really encouraged by it... the Copyright Tribunal needs to change...”**

**Dominic McGonigal,**  
PPL

industries.” He adds that allowing collecting societies the right to make a reference will provide a “more balanced approach; it was rather one-sided previously.”

The Government report also concludes that the administrative support and resources of the Copyright Tribunal are “wholly inadequate” and suggests that the level of support and resources be reviewed urgently. On top of that, it also recommends the post of chairman should be salaried and that future appointees to the Copyright Tribunal should have some “expertise that is relevant”.

Again McGonigal, who gave evidence on the workings of the Copyright Tribunal in January, welcomes these moves, adding that the Government clearly now sees it needs to resource the Copyright Tribunal properly.

However, there is still some way to go before changes will be made. The Government has still to publish its response to the IPO’s May 2007 Review. It also wants to establish how the new system would operate and the volume of cases it expects the Copyright Tribunal to handle.

[robert@musicweek.com](mailto:robert@musicweek.com)

# Lightning strikes twice for Broudie

Ian Broudie is reviving the Lightning Seeds moniker for his first new band album in nearly a decade after reuniting with publisher Steve Lewis at Stage Three Music.

The singer-songwriter is part of what has been one of the most intense signing periods for the independent publishing company since its 2003 launch, with other recent additions including 2008 Ivor Novello winner Steve Robson, We Smoke Fags and Emmy The Great.

Lewis, who had Broudie on his books when he was running Chrysalis, says the company consciously decided to step up its signing activity, although it maintains its policy of keeping the number of acts it has tight so they can all be properly focused on.

“We want to grow but in a controlled way,” he says. “We don’t want to get to the stage where people says ‘It’s not like it used to be’ or ‘It’s not as good as it was’, but I have to look at different perspectives such as my licensing team, for example, as well as my writers.”

Its tight focus on its active songwriters, a catalogue including songs by Aerosmith, Gerry Rafferty, Gregg Alexander and ZZ Top, and a very successful Nashville operation were among the key drivers of Stage Three’s revenues rising 21% year-on-year in 2006.

And Lewis is confident of growing a further 6% this year, helped by the company’s writer Bernard Butler having four tracks on Duffy’s *Rockferry* album (which he also produced) and second albums from CSS and The Subways.

It will also benefit from the arrival on its books of Steve Robson, who shared an award with Take That for Shine at this year’s Ivor Novellos and who Stage Three now has signed for future works.

Lewis is also looking to benefit from the signing of Broudie beyond the prospect of a first Lightning Seeds album since 1999’s *Tilt*. The new set will be released through UMTV in the final quarter of the year.

“He’s a very accomplished and well-established producer and what we’re going to be trying to do more is setting him up to producer agreements where a co-writer is needed,” he says.

## Stages Of Development

**2003:** Stage Three founded by former Chrysalis Music Group CEO Steve Lewis, with backing from investment company Ingenious Media. It opens offices in London, Los Angeles and Nashville.

**2004:** Secures additional funding worth £40m from Ingenious and Apax Partners, one of the world’s largest private equity firms.

**2005:** Acquires song catalogue Mosaic Music, which includes copyrights by acts such as Aerosmith and ZZ Top as well as a number of country hits

**2007:** Roster expands with addition of Bernard Butler

**2008:** Further signings include Ian Broudie and Steve Robson

**Roster highlights:**  
Gregg Alexander  
Clint Black  
The Boy Least Likely To  
Ian Broudie  
Bernard Butler  
CSS  
David Essex  
David Ford  
Macy Gray  
Michael Gray  
Mattafix  
Shelly Poole  
Garry Rafferty  
Steve Robson  
The Subways  
ZZ Top

The above is a selected list of Stage Three’s signings

## THIS WEEK IN MUSIC UPFRONT:

● Canada’s **Born Ruffians** are reaching new sets of ears thanks to their debut single *Hummingbirds* being selected to

soundtrack a £6m ad campaign for Orange’s new pay-as-you-go mobile call plans, with Warp Records looking to

take advantage of the exposure by reissuing the single next month. [p36](#)

● **The Automatic** have created a series of online webisodes documenting their lives in the lead-up to the release of their

second studio album, *This Is A Fix*, on August 25. [p37](#)

# Leading the field the Michael Eavis way

by Christopher Barrett

Almost four decades after first using the family farm to hold a 1,500-capacity event, Michael Eavis's Glastonbury Festival continues to lead the way for festivals across the UK. Eavis exclusively talks to *Music Week* here about the golden rules of festival promoting



Very few concert promoters can claim to be almost as famous as the event they organise but, in the 38 years since farmer Michael Eavis started taking time out from milking cows to hold festivals on his 400-acre holding in Somerset, he has become synonymous with the Glastonbury festival.

Born on October 17 1935 to a family that had been farming since 1865, he has always had agriculture his blood, but flowing with it is a passion for music and an appetite for a damned good party.

It was this combination of his interests at the Shepton Mallet Agricultural Show on September 4 1966, featuring a performance by the Small Faces, which set in motion a chain of events that would lead Eavis to develop one of the

**“We promote one of the most successful shows in the world but there is still an innocence about what we do.”**

largest and most eclectic performing arts festivals in the world.

It is Eavis's personal approach to the Glastonbury festival, helped largely by the fact that the event is held on his doorstep, that has set it apart from its competitors.

Meanwhile, his open-minded approach to new music and passion for pushing environmental and political issues to the fore has made Glastonbury a British institution and the UK festival market's biggest success.

Glastonbury continues to lead the pack in an increasingly overcrowded festival market but, as this year's festival has proved, nothing can be taken for granted.

The announcement that Jay-Z would be one of the headline acts at the 2008 event has caused

a considerable controversy, but for Eavis, whose decision to book The Smiths to play the Pyramid stage back in 1984 left many – including the crew – apoplectic, it is par for the course. Eavis has also been faced with the necessity of abandoning the anti-tout pre-registration ticketing system introduced last year and turn to the tills of HMV to shift this year's remaining unsold tickets.

It is a tough business and there is little doubt that a host of qualities, including nerves of steel and a sense of humour, is vital in order to maintain a career as a leading festival promoter. So, as 177,000 people prepare to descend on his farm this weekend, Eavis lays out his 10-step masterclass to running a successful festival



Michael Eavis at the first-ever Glastonbury in September 1970, which had an entry fee of £1 and caused trouble with local villagers and the Hell's Angels



The 1970 festival was headlined by T. Rex on a plywood stage adorned with bales of hay. The Kinks were due to play but they pulled out, claiming to all be suffering from laryngitis



picture: LesAndo

### You must have conviction

The first thing is to have a conviction and be sure you want to do it. You need to know what you are doing and why you are doing it; it's important to have a vision and make sure the idea appeals to yourself firstly and then the enthusiasm will radiate out. You have to be optimistic and believe in yourself; when things are going wrong you still have to be able to pick yourself up by the bootlaces and admit you made a mistake and keep going forwards.

### Be persuasive

Having the ability and personality to persuade other people to come on board with you is very important. You need loads of very talented people to support you and it is important to treat them with respect. The trick is to convince bands and good people that you are on to something good and that it will work. The bands have to have confidence in you and it takes years to build up that confidence. There is a lot of competition from other festivals and the bands have to feel good about performing at yours.

### Be prepared to lose money

You have to be prepared to lose money, possibly for up to 10 years. I said to John Giddings when he started the Isle of Wight Festival "Be prepared to lose money on 10 and you will make money on the 11th," which is what we did. But he came back after six and said "Do you know what? We made a profit on six."

### It is important to use the event for the greater good

We try and give away £2m a year to all the charities that we support. That is an important ingredient for me because if you don't do that the festival is not worth doing. A lot of people that come here wouldn't come to the party unless they knew that there was a charitable outcome to it, so they all feel that they are striving for something whether it be creating social housing or helping to solve third world water problems. People use the festival to campaign about numerous issues. I have just written a letter to Gordon Brown asking why the hell he doesn't scrap Trident now, so I'm still doing it myself. Will I get a reply? Well, I might get a phone call... We all have our axe to grind and I think that is what makes it so interesting here and makes for one huge experience of life and diversity.

### Balance your priorities

We are unusual - we are not proper promoters

(Picture opposite)

Good in tents: Michael Eavis gives this year's free biodegradable tent pegs a dry run

(this page)  
Come rain or shine, Glastonbury has remained a national treasure for nearly 40 years



**"I have just written a letter to Gordon Brown asking why the hell he doesn't scrap Trident now. Will I get a reply? I might get a phone call..."**

really, we are farmers. My family has been farming here for 150 years and the farm, the cows and the dairy, is still the most important thing to me. We promote one of the most successful shows in the world but there is still an innocence about what we do.

### Enjoy it

It's still a big party to me; it is a break from the day job of running the farm. I was milking cows for 40 years, from the age of 19 onwards; it's unbelievable really. It meant that we couldn't go on holiday so we brought the party to the farm. I am enjoying it now more than I ever have.

### Keep the appeal broad

We call it the Festival of Contemporary Performing Arts. I know it sounds a bit bumptious but it is true because we have so many things: there is theatre, circus, green politics, sculpture, an amazing kids area; there is so much on offer beside the headline acts. That diversity of entertainment is so valuable. It is also important to attract a mix of people, I find some festivals and concerts boring because everyone seems the same, but we have everyone from Neil Diamond to Leonard Cohen fans along with all the pop bands in creation.

### Keep the personal feel

It's very important; the farm is our home, it is part of our heritage. We spend so much time creating a beautiful party because it is our home and people respond to that. Jeremy Sandford, the writer of Cathy Come Home, used to come every year and I remember finding him after the festival cleaning junk from a ditch. I said, "Hey Jeremy, what are you doing?" and he replied "I can't leave your garden in such a mess."



picture: Auntie P

### Be environmentally conscious

We have a huge green effort happening and young people are now so passionate about recycling and there is a lot of energy going in to green thinking. Years ago we had the Green Party Conference here; the Labour party go to Brighton, the Tory party go to Blackpool and the Green Party came to Worthy Farm! We sat around on straw bales and had a serious chat about the future of the planet; unfortunately all the worst predictions have come true. The lack of infinite resources and global warming, the Green Party were talking about that 35 years ago. All those old hippies were spot on, but the rest of us didn't really see it coming.

### Keep the energy going

If you are promoting an idea or a festival you have to wake up in the morning and feel that you really want to do it, not just that day but every day. It is no good feeling like it twice a week because it is all-consuming. You can't lose that excitement for even an hour. It may seem an extraordinary thing to ask, but you do have to maintain that excitement all the time.



Eavis won a Strat Award at the Music Week Awards in 2002, marking his outstanding contribution to the UK music industry.

# Unearthing the next big Ting

by Christopher Barrett

**A year after debuting at Glastonbury 2007 with a dedicated stage and 24 fresh acts, the BBC's Introducing brand has gone from strength to strength, supporting new music on the corporation's entire UK network. On the eve of its return to the Glastonbury fields, *Music Week* looks at BBC Introducing's ongoing evolution via festivals, radio, TV and online exposure**

After freeing their van from the grip of a quagmire on the sodden Glastonbury festival site last year, The Ting Tings finally took to the BBC Introducing stage to play what was only their fourth gig to date. A year on and with both a number one single and album under their belts, Jules De Martino and Katie White will return to Worthy Farm in style this Friday (June 27) with a Friday performance on the John Peel Stage.

Placing a virtually unknown act on a festival line-up is brave, if hardly unheard of, but with the weight of the BBC's national broadcasting operation behind its Introducing initiative, acts are increasingly being given a very real and unique opportunity to raise their profile across the country.

The brainchild of Jason Carter, who is now editor of BBC Introducing, the strand was launched at Glastonbury last year and has since seen BBC Introducing stages set up at festivals including Latitude, Bestival, SXSW and the Radio One Big Weekend with the bill of new bands selected by expert panellists and sourced from BBC network and local radio station personnel. This weekend will see BBC Introducing return to Glastonbury with a line-up that includes Fight Like Apes and the much-touted Bryn Christopher (see below).

The Ting Tings' manager, Stephen Taverner of Out There Management, strongly believes that the exposure that the band received on that overcast day onstage at Glastonbury, coupled with the subsequent TV broadcast of their performance, was a key step on their road to success.

"The band were literally playing gigs in their living room a couple of weeks before Glastonbury," says Taverner. "I think it is incredibly important," he says of the development of BBC Introducing. "I can't think of any other country in the world where a national broadcaster is doing something like this. Introducing is a place where real artists can get noticed and get radio play without even releasing a record."

Along with festival appearances - which have grown to include both Creamfields and the Reading and Leeds festivals this year - BBC Introducing has also significantly expanded its on-air activity, with Carter overseeing a number of Introducing shows including Huw Stephens on Radio One, Ras Kwame on 1Xtra, Tom Robinson's 6 Music



(Picture right)

Banging the drum for new music: the Ting Tings on Glastonbury's BBC Introducing stage in 2007

**"It's about supporting grassroots music and the DIY labels around the country that quite often don't get a look in. It is what the BBC has done well in the past and is doing again with Introducing"**

- Huw Stephens, Radio One (left)

show and Bobby Friction with Future Friction on the Asian Network. There are also now more than 20 local radio new music shows which carry the Introducing name, and when it comes to television coverage on BBC channels, the Introducing banner runs across its live coverage as well as special features on new music.

"At all of those events where we have had a high-profile presence we have filmed and recorded every single artist and all of that content has been streamed online or broadcast on television, and because it is not wholly owned by one radio station the content is available for all of the BBC's new music shows," enthuses Carter.

When initiating the launch of BBC Introducing, Carter's first ambition was to create a "consistent umbrella brand" for new music across all BBC activity. "From Raw Talent in Leeds and OneMusic on Radio One to local stations, there were just so many brands," he laments.

Having created an identity for all new music-related activity at the BBC, Carter set about strengthening the lines between network radio and local radio stations with a view to sharing expertise and knowledge. "There was a realisation that we had a huge network of brand new music experts," he enthuses. "There are the obvious places like Radio One, 6 Music and Asian Network but there are also local radio stations all across the UK that have new music shows and those local shows have really got their ears to the ground."

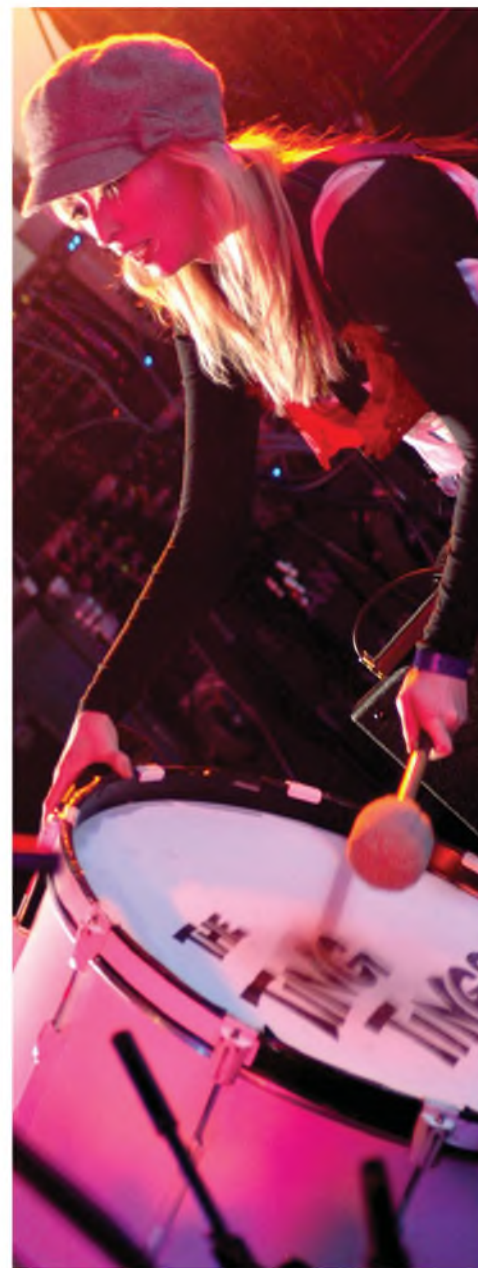
Indeed it was BBC Manchester who suggested The Ting Tings play Glastonbury and, in the past year, acts including Eugene McGuinness, Sam Isaac, MGMT, Fools, Scouting For Girls and The Wombats have all benefited from early appearances on BBC Introducing stages across the country.

Twice a year local BBC radio stations are given the opportunity to have a Maida Vale Weekender where they are invited to visit the prestigious London studios with one band each and use Maida Vale to record a session.

Says Carter, "There seemed to be a feeling that Maida Vale was the Holy Grail of performance spaces; the place that artists really aspired to perform a session or do a live show with the BBC, so we wanted to utilise the brand equity we had there."

Going forward there is considerable emphasis on improving the [bbc.co.uk/music/introducing](http://bbc.co.uk/music/introducing) website, which Carter explains is currently in its first phase of development but will, by the end of 2008, have the facility to enable fledgling acts to upload their music for consideration. "If you are working on Introducing throughout the country you will be able to click on each region and see what has been put up in your area, so it is an internal tool that can be accessed externally too," says Carter.

"But we are going to make sure that at every level the music that comes through Introducing is not a free-for-all; we will put filters in place to make sure the quality of what comes through is good," he continues. "At Glastonbury, whilst everyone can submit music from across the BBC I have put together a panel that includes Steve Lamacq, Zane Lowe, Bobby Friction, the heads of music from Radio One and Radio Two plus Emily Eavis, so some key new music stakeholders are the final filter. That has real value for us because they will buy into it and support the acts."



When it comes to curating the Introducing stage at Latitude, Radio One DJ and champion of the BBC Introducing strand Huw Stephens is enjoying the challenge of picking the most promising acts.

Stephens says he works hard to listen to the 250 CDs, countless MP3s and MySpace links that are pitched each week for inclusion on his two weekly shows: Huw Stephens' In New Music We Trust and Introducing In England.

"I like listening to music that is new and that surprises and out of 50 demos there might be one that is good enough to play on air," says Stephens. "It's about supporting grassroots music and the DIY labels around the country that quite often don't get a look in on such a big platform. It is what the BBC has done well in the past and is now doing again with Introducing," he adds.

**BBC INTRODUCING AT GLASTONBURY 2008:**

**Friday June 27**

- 14:30 Grinny Grandad
- 15:15 The Chapman Family
- 16:00 The Brute Chorus
- 16:45 Magic Arm
- 17:30 Bashy
- 18:15 Fox Cubs
- 19:00 Bryn Christopher
- 19:45 Cheeky Cheeky And The Nosebleeds

**Saturday June 28**

- 14:00 special guests
- 14:50 Georgia Ruth Williams
- 15:35 Picture Books in Winter
- 16:20 Donaeo
- 17:05 Ghetto
- 17:45 Jonquil
- 18:30 The Kaboodles

- 19:15 Triple H Productions
- 20:00 Fight Like Apes
- 20:45 The Cock n Bull Kid

**Sunday June 29**

- 14:15 Isosceles
- 15:00 special guests
- 15:45 Dandilions
- 16:30 Threatmantics
- 17:15 Superswamis
- 18:00 Vuia
- 18:45 Ed Zealous
- 19:30 Sky Larkin
- 20:15 The Lorcarnos

# Busiest, biggest, best

by Adam Woods

After a record-breaking first year that even by their own high standards has been amazing, AEG and The O2 are not content to rest on their laurels. But with their position as the world's most popular venue secure, what next for the former Millennium Dome?



For all the credit the AEG team deserve after a record-breaking first year in The O2, even they would have to admit that they have benefited from some truly good fortune.

The owners of any major new venue can only pray that they find themselves launching during a year in which the concert circuit established itself arguably as both the engine of the business and the focal point of the consumer music experience.

But to hope that Led Zeppelin might walk through their doors, or that Prince, Take That and the Spice Girls would fill their 20,000-capacity arena for 47 nights between them – that would surely have been optimistic, even for a company that seems to be leading something of a charmed life.

When The O2 celebrates its official birthday tomorrow (Tuesday), the resurgent Neil Diamond, a chart-topper again at 67, will be closing a three-night run in the arena. And that is just one

more thing you would not necessarily have predicted a year ago.

"The first year has been pretty amazing," says AEG Europe CEO David Campbell. "I guess a lot happened in a very short space of time. In the first year, to have things like 21 nights of Prince, a Led Zeppelin reunion, 17 nights of the Spice Girls – these are things you couldn't really have predicted, and then they happened."

The thing about luck, of course, is that you largely make your own, and if The O2 has hit the ground running, it is because AEG saw an opening for a cutting-edge venue of a size and scope and relatively central location that London sorely lacked.

"It is a great venue, much needed in London," says Simon Moran, managing director of SJM Concerts and promoter of both the Spice Girls and the Take That shows. "It's very well done, with

London live: The O2's relatively central location in north Greenwich (below) has proved so popular with the crowds that the venue has been declared the most popular in the world even before its first birthday

very good facilities for customers, nicely done up, looks good. I'm very pleased with it."

Other promoters clearly think so, too. Having once confidently estimated that it would stage "at least" 120 music, sport and entertainment events in its first 12 months of operation, The O2 and its sister venue indigo2 have ended up hosting 447 music acts alone in that time, including the several who played for nights on end and the handful who had not been seen on a stage together in years.

"I think it has had an amazing impact on the whole business," says Harvey Goldsmith, the mastermind behind the Ahmet Ertegun concert headlined by Led Zeppelin. "It has allowed acts to go into a great new space and actually sell more tickets than they thought they would sell. It has really encouraged acts to lift the bar."

Nor has AEG stopped at music content. In fact,



Congratulations to **The O<sub>2</sub>**  
on an outstanding first year

from all at 

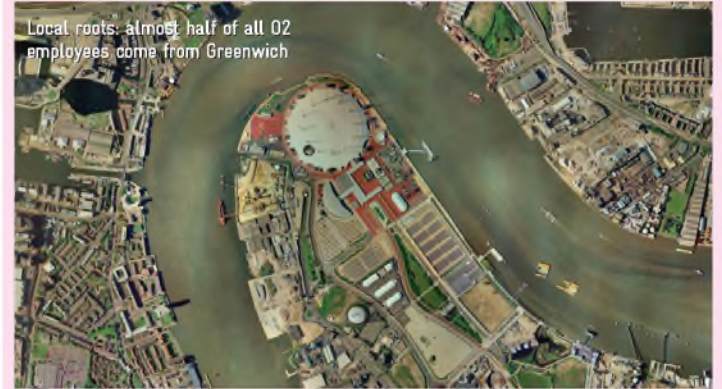


**BON JOVI • SNOW PATROL • BOCELLI  
JUSTIN TIMBERLAKE • KEANE • PRINCE  
ROLLING STONES • BARBARA STREISAND  
KANYE WEST • MADNESS • LINKIN PARK  
ALICIA KEYS • BACKSTREET BOYS • MARY J BLIGE**





## The O2 makes local commitment



There are those who rant and rave about the fact that a publicly-owned venue, as the Dome once was, has only found its niche in private hands. But AEG is keen that The O2 should continue to bring a real public benefit, especially in East London.

"Being part of the community is really important, and I think we feel pretty passionate about it," says David Campbell. "About 45% of the people we employ in the building come from Greenwich, and that has got so many different benefits."

AEG has formalised its commitment to the community with the launch of the O2 Foundation, which aims to support local projects and developments, among the first of which is a scholarship at Ravensbourne College of Design and Communication, which will move from Kent to North Greenwich in 2010.

"The very last thing we want to do is be a place that just gives out money," says Campbell. "It is about facilitating things that are happening and helping to make them work."



(Pictures above and left)

Curtain raisers: in its first year, The O2 has attracted unlikely reunion shows by the Spice Girls, Take That and Led Zeppelin

**"From a marketing point of view, the fact everyone instantly took to calling it The O2, with no reference to the D-word, was amazing..."**

Phillip Beard, The O2 chief executive

from the point of view of Campbell and his team, if you factor in a Tutankhamun exhibition in The O2 Bubble that has sold more than 1m tickets since November, as well some arena-scale sporting events, what you get is the kind of schedule you might not want to know about before you took it on.

"I think, if you had looked at it and said all these things were going to happen, we might have been a bit more overawed," says Campbell. "In the event, it was kind of like jumping on a treadmill, and it's going too fast, but you can't

find the off switch. We aimed high and we achieved an awful lot of what we aimed to achieve."

Remarkably, what might have seemed the biggest task – that of laying to rest the ghost of the ill-starred Millennium Dome that now houses the complex – ultimately gave relatively little trouble, at least once the people started coming in.

The O2's chief executive Phillip Beard believes the secret ingredient behind the explosive revival of one of London's most notorious constructions

may well have been its very secrecy.

"Because everything was being done under the tent, nobody had a clue what we were building," he says. "So when people came for the first time, the shock of what they saw was much greater than if they had watched it all going up. And from a marketing point of view, the fact that everyone instantly took to calling it The O2, with no reference to the D-word, was amazing."

For some, the reputation of the Dome was not such an albatross in the first place. Solo Agency managing director John Giddings is one – he

## STAFF SPEAK

**PAUL NEWMAN, HEAD OF TICKETING**

"Our sales are more complex than pretty much any arena in the country, because we have an O2

pre-sale for every single show, specifically for O2 phone customers. Our commitment to O2 is a maximum of 2,000 tickets to offer to their customers. When I first started here, I thought the promoters were going to hate that, but they don't – they love it, because in some cases it means they get up to £100,000 of marketing support for nothing.

You have also got to look after the promoters, who are allowed to take a certain percentage of the tickets out of the building to give to various agents. Truth be told, we often end up taking them back, because we sell quicker than anybody else anyway. We can

sell 15,000 or 16,000 tickets in two or three minutes, which we did for Take That, Coldplay and when Prince first went on sale. I do think the venue does add a fair percentage onto sales for certain shows. I was talking to [Live Nation's] Barry Clayman and he says he thinks it might be more than 25%."

**RICHARD LYALL, FACILITY SERVICES DIRECTOR**

"This is probably the most secure venue, certainly in the country, and probably anywhere. We scan people and vehicles, we have dogs we can use – I don't think there is any other venue that takes its security issues as seriously as we do, and as it is quite an iconic site, there are a lot of security issues to consider.

We have a vibrant community here – on a busy day we can have up to 65,000 people coming through the door. We have 20 bars

**"This is probably the most secure venue in the country. I don't think there is another venue that takes security as seriously."**

Richard Lyall, Facility services director

and restaurants and at least five late-night licences, and in order to run all that efficiently, we have quite a sophisticated control-room environment where we manage all our cameras, alarm systems, access onto the site.

There is a basic security team of 25 to 30 people here at any one time, then we have got the building services people looking after anything else that might go wrong. In the arena, we might have another 200 or 300 people involved, depending on the perceived risk, and each other venue has its own security environments, its own people.

What is unusual is that we run our security on a 24-7 basis, and no other AEG venue has had this type of operation. In that sense, it is a bit different – we are not just running a skeleton staff when we turn the lights off."

(continued on page 18...)



booked Barbra Streisand, Prince, The Rolling Stones, the Spice Girls and Take That well before the venue opened, and claims he had every confidence in doing so.

"I always had a good feeling about it," says Giddings. "I always thought it was a great venue when it was the Dome. I still can't believe the Government gave it away for 10p. It is a brilliant location, it is a world landmark - it was in the James Bond film, for God's sake. And [as The O2] I think it has taken venues in Europe to a higher level, and the others will all learn from it, definitely."

We all know by now about the clever tricks AEG and The O2 have succeeded in pulling off since Bon Jovi lifted the curtain last June. And given all that has come to pass since, by rights their next trick should be to bring back The Beatles, supported perhaps by The Smiths.

On that score, even David Campbell makes no assurances. "Clearly, you can't keep repeating the kind of shows we have had," he says. "There's only one Led Zeppelin, and there aren't that many

(Picture above)

**"Brilliant location": Solo Agency managing director John Giddings was so confident of the venue's pulling power that he booked five major acts before the doors opened**

## Sponsorship coup for Telefónica O2



Brand of success: The O2's chief executive believes the telecoms giant's decision to sponsor the venue has paid off handsomely

It is easy to forget sometimes that The O2 used to be known, and well known, as the Millennium Dome, and it is easy to underestimate the risk its headline sponsor took in agreeing to pay £6m per year for naming rights.

Philip Beard (pictured), chief executive of The O2, fondly imagines, "The extraordinary moment when the chief executive of O2 stood up and said to the board: 'I think we should sponsor the Dome'. I think that was probably a career-challenging presentation."

That was then and this is now, and Beard knows he is not being even slightly controversial when he says the decision has more than paid off for the telecoms giant, since rechristened as Telefónica O2.

"I think it is now seen as one of the best marketing and sponsorship decisions that has ever been made, because it has made O2 synonymous with music, sport - all sorts of entertainment - and they sit alongside all sorts

of other commercial partners," he says. Besides Telefónica O2, The O2's other partners are ADT, BMW, Credit Suisse, InBev, Natwest, NEC, Nestle, Pepsi and Visa. As with O2, their dividend comes in the association with music, prominent branding, privileged tickets and all manner of corporate hospitality.

Campbell says his attitude to sponsors is informed in part by a conversation he had in the Eighties with Genesis manager Tony Smith. "He said, 'Corporate sponsorship is very simple: one person comes in and says to the sponsors, 'Fantastic deal - the band are going to wear your jackets, put a big logo on the drum kit, talk about you onstage, do anything you want them to'. The same person goes to the band and says, 'Fantastic deal - little bit on the back of the ticket'."

"I wish I could say, 20 years on, that that doesn't happen anymore, but there's still too many people trying to do that kind of thing, and it doesn't work."

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(Picture left)  
Olympic warm-up: with The O2 intended to host the 2012 basketball and gymnastic events, the venue held several NBA basketball games in its first year

comedy and it also harbours a genuine ambition to get closer to the musical cutting-edge. At the same time, it is confident that The O2 complex will increasingly become known for its sporting occasions.

All of these areas are to be addressed in the coming 12 months. September will bring the launch of Matter, a new club/venue from Fabric founders Keith Reilly and Cameron Leslie – the first such spin-off they have ever taken on. Programming details are still under wraps, but the first gig to be announced was The Wombats on November 15.

On a very different note, January sees the launch of a new Monumental Classics series with a performance of Carl Orff's Carmina Burana. A month later comes the British Music Experience, a major new centre for the celebration of modern British music.

Other ventures for 2009, meanwhile, include the World Gymnastics Championships and the new World Tour Finals tennis event – the rebranded form of the ATP Masters – and given AEG's sporting heritage, this may well be the key area to watch.

And as the venue for the 2012 basketball and gymnastics events, The O2 can claim to be the first completed new venue for the London Olympic Games, but it is not a newcomer where sport is concerned. This past year, the arena has staged championship fights for Amir Khan and David Haye, as well as WWE/UFC wrestling events and NBA basketball games plus the first real-season ice hockey match ever to be played in Europe.

All the same, most AEG venues, of which there are more than 55 worldwide, customarily draw the majority of their crowds with sporting entertainment and in this respect The O2 has barely even scratched the surface.

"I guess this is always going to be predominantly a music venue, but in the first year I would argue that we have put ourselves on the map as one of the best sports venues, certainly in the UK," says Beard, who was tempted away from his role as commercial director for the London Organising Committee for the Olympic Games [Locog] to take his current job on.

people who can play 21 nights in the arena. It would be foolish to sit here today and say that this year is going to be even better than last year.

"That said, the line-up is still strong," he adds. "We have got great bookings, musically, through this year, and we have got a lot of other stuff, too."

"Stuff" is probably the only word for an offering as broad as The O2 gathers together, ranging as it does from credible showcase gigs in indigO2 to the blockbuster music and sporting productions next door.

Given the long-lead nature of its events, we

can already look some distance into The O2's future. Barring additional dates, we know that there will be six nights of Kylie next month, three for Stevie Wonder in September, five of Lee Evans in October and November and three Christmas gigs for Coldplay.

So far, The O2 has more or less made its name on the strength of mainstream music content such as this, but events that fall outside that category will provide much of the room for growth in the second year.

AEG has big plans for classical music and

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FOR AN AMAZING FIRST YEAR AT THE O2. WE LOOK FORWARD TO MANY MORE AND THE CONTINUATION OF OUR VALUABLE PARTNERSHIP.

ALL THE TEAM AT MATTER

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SEPTEMBER 2008 / [WWW.MATTERLONDON.COM](http://WWW.MATTERLONDON.COM)

# The British Music Experience: rolling out the national music map

You can tell from the musical timeline panels that lead visitors from North Greenwich tube towards The O2 that someone in the organisation has an eye for musical posterity. And there's more to come: in spring 2009, the British Music Experience will enshrine The O2, new arrival though it is, as the de facto archive of British musical culture.

The concept was floated by Harvey Goldsmith, irked by the lack of any permanent monument to British musical innovation. "We don't have a rock and roll museum in England and we should have - there's two in America and we don't have anything," he says. "With The O2 going up and the exhibition space they have got, it kind of made sense to build our equivalent there."

Goldsmith is confident the exhibition will outshine both the Rock & Roll Hall of Fame in Cleveland, Ohio, and the Experience Music Project in Seattle, Washington, not least because Bob Santelli, the author and curator who has had a hand in both of them, is once again at the controls.

"Because this is new, it can take advantage of today's technology, whereas everybody else's is 10 or 15 years old," says Goldsmith. "It is going to be very interactive, it is going to have some real state-of-the-art technology involved and it is going to reflect our musical history, basically from 1946. And not only is it going to be historic, it is going to be very current."

Among the consultants working on the project are storied broadcaster and journalist Mark Ellen, editor of *Word*, and Instant Karma's Rob Dickens CBE, former Warner Music UK and BPI chairman.



(Picture above) History today: the state-of-the-art and interactive technology intended for use at the BME makes the project very much current rather than purely historical

According to Ellen, a fierce rivalry has gripped the pair and the process of thrashing out museum content frequently erupts into skirmishes over the relative merits of, say, Lynyrd Skynyrd and The Faces.

Dickens is a trustee of the Victoria & Albert Museum, whereas Ellen candidly admits that he never had any great regard for museums growing up, but both approve of the emphasis of the British

Music Experience on digital interactivity and interesting lines of thought over glass cases.

"There are a few objects, but a lot of it is based around this idea that you can go back to any point in history and reactivate the entire thing through music, on multiple levels," says Ellen. "I really like the idea that through the meandering mechanisms of the internet, you can stumble across a lot of stuff that was happening at a particular time that you probably didn't know about."

He cites a project to map out the 1980s in videos, noting that the vastly different music that issued from the north and the south of England during the period tells a gripping tale of social shift.

The spine of the exhibition is a timeline, a major work in its own right, which essentially maps out the development of British music since the Second World War, giving due credit to influential, often forgotten genres such as skiffle and trad jazz.

There is no expectation that teenage girls will dive headfirst into this, nor that *Mojo* readers will throw themselves into the self-explanatory Dance The Decades installation. "The idea is that you go through this thing, and you can pick and choose the areas you go into," says Dickens.

He too believes the British Music Experience promises something unique. "I have been to Cleveland and I have been to Seattle, and they are very visited, very successful and very enjoyable," he says. "We have learnt from those museums and I think this is going to be an experience like no-one has ever seen."

"For me, it was a big decision to leave the 2012 Games, but when I saw what was happening under the canopy, it was a fairly straightforward decision," he says.

The O2 was conceived as a sister venue to AEG's LA flagship, the Staples Center, but even when the US complex sees its ongoing LA Live extension completed, the two will have a very different mix of entertainments.

For one thing, the Staples Center hosts the LA Lakers and LA Clippers basketball teams and the LA Kings hockey club, who all contribute heavily to around 200 nights of sport in the Staples arena.

"What they do is they fill with music, whereas we are the other way round," says Beard. He notes that because the most popular British sports are played outdoors, the ratio is never likely to reverse, but with forthcoming tennis events and some interesting football concepts, he is confident that The O2's sporting calendar will attract ever more mainstream audiences.

In the meantime, there is much more to come on the music front, as well as many things which crop up and never quite make it to fruition. "Every day the phone rings and there is another opportunity that comes along," says Campbell. "Sometimes they work, sometimes they don't."

One that is working is the Monumental Classics series, which is an experiment in blowing classical greats up to arena size. Its debut production, from promoter Franz Abraham's ambitious Art Concerts, certainly has the scale, having already been performed for 100,000 on Rio de Janeiro's Copacabana beach.

**"It was a big decision to leave the 2012 Games, but when I saw what was happening under the O2's canopy, it was a straightforward decision..."**

Phillip Beard, The O2

"We didn't do a lot of classics before, just because of this treadmill that we were on," says Campbell. "The classical market is very different and we wanted to try to understand how to get into it and make that work."

"There is no point us trying to go and out- Albert-Hall the Albert Hall, so we have come up with this idea of Monumental Classics, which are stadium-type classical concerts that happen in an arena. Because it is classical, the lead times are quite long, but that is going very well."

Comedy is another priority as The O2 moves to grow the range of its events. In May, Chris Rock became the first comedian to play the main arena, while Lee Evans's four-night stand in October, with a further date recently added in November, ups the comic quota further still.

"The big mistake for us would be if we became known as a place that just does one thing," says Campbell, though he would have to concede that the temptation to reel off the big names is a difficult one to resist.

"People always talk about The O2 in terms of the big arena artists we've had - Zep, Prince, Take That, the Spice Girls, not to mention the Rolling Stones and Streisand," he says, doing it himself. "But they often forget the other places around us."

The O2's other venues are indeed a little overlooked, and Campbell is determined that this will be the year the 2,350-capacity indigO2 steps out of the arena-sized shadow cast by what he calls "its big brother" which has, to some extent, shrouded the smaller venue's achievements to date.

In practice, indigO2's relatively low media

profile has not done much to dent its success in its first year of operation. During that time, it has staged shows by Usher, Youssou N'Dour, the Eagles and dozens of others, and it was almost as much a part of Prince's O2 residency as the arena itself, hosting 19 aftershow gigs by the artist over the course of his 21-night run.

"If they weren't all underneath the same tent, we would be talking about them all individually," says Campbell.

But one way or another, talk tends to come back to the arena and the pulling power it appears to exert over audiences and artists.

"I hate it when people say it, but we have become the must-play venue in London," says Campbell. "What amazes me is when you go out around Europe or around the world, and everyone has heard of it. To have people talk about you in the same vein as Madison Square Garden, which has been around for 40 years, is pretty amazing."

The tantalising question of further residencies hangs in the air, but neither the venue nor the promoters or agents have full control over this one.

"We did two very long runs - 17 nights of the Spice Girls and nine with Take That - and in both cases the artists were really happy with it," says Simon Moran. "Take That could have done a lot more and the Spice Girls just wanted to do a residency, but it is never something we have in mind."

"When artists of that nature say they want to do it, we do it. It comes that way round, not from me thinking, 'Wouldn't it be good to do a residency...'"

## STAFF SPEAK

**Q WILLIS, HEAD OF TECHNICAL**  
"Before I started here, I sent out an email to a range of production managers - the Stones,

U2, all the big stuff - and asked them what makes a good venue, production facility-wise. Without exception, they all came back and said: staff. So we recruited a bunch of workaholics, a bunch of people who put 100% into everything we do and are accommodating and friendly."

We have a great fly-height, so we can do things other venues can't do in terms of rigging. We have quite a range of stage equipment, so we can accommodate most requests for that. We have a good roof for rigging in, but it is very subjective. You will have production managers who will say, 'Why

**"We recruited a bunch of workaholics, a bunch of people who put 100% into everything we do..."**

Q Willis, Head of technical

don't you have a grid like Wembley?' and you will have production managers who say, 'Thank God you haven't got a grid like Wembley'."

Generally speaking, production managers are miserable sods - you could have the best facility in the world by miles and they would still find fault with it. We do have days when, through no fault of our own, things go wrong. We do have bad days, but it is our ability to deal with them that is one of our great strengths."

**DAWN JONES, HEAD OF EVENT MARKETING**  
"Events like the NHL and NBA games and Carmina Burana, are all our own events and I manage all the marketing for those, as well as giving promoters support for their shows. Obviously it is our aim to sell out more quickly than any other venue, and we have had approximately 8m people through the

venue already, so we have been very successful so far.

We have 300 screens around the venue that we use to market our events and we offer promoters free inclusion in an advert in the London dailies. We also do leaflets and poster sites and so forth. It is the events that sell a bit slower that we need to show we can sell, because those are the events that bring you a different audience."

**SALLY DAVIES, HEAD OF CUSTOMER SERVICE AND VENUE MANAGER FOR THE O2 BUBBLE**  
"In a year, we have had remarkably few complaints which, bearing in mind the number of people we have had through our doors, is just phenomenal. We have had 111 compliments, and that is people making the effort to write in an say how amazing we are, which people don't usually do. (continued on page 20...)"

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# AEG AND THE O2

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# A second Fabric venue was only a Matter of time

In the history section of Fabric's website, they tell us that the world-famous Spitalfields club opened in October 1999, "after years of planning". There is clearly a careful streak running through the Fabric organisation, because its second club, Matter, soon to open within The O2, has gone through a similarly lengthy gestation, and all the odds once were that it would never happen at all.

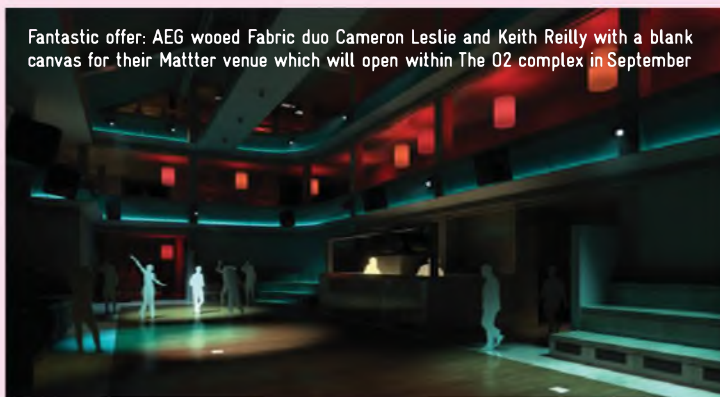
"I think it is fair to say that I have had a proposition land on my desk every week for the last eight or nine years," says managing director Cameron Leslie.

"It's people wanting to get us involved in their festival or people who have got a space in Tokyo or Brazil and want us to take Fabric out there, but it has never been our intention to do anything - we have always wanted to concentrate on our club in London and not get distracted."

It was "a fantastic offer" from AEG that turned their heads, and even then, their heads didn't turn fast. "When they initially approached us, it really wasn't the kind of project that seemed to be an obvious fit for what we do," says Leslie.

"But we did eventually go down and have a look, a good year-and-a-half before The O2 launched, and we were really knocked back by what they were trying to do with the arena. We really liked them as people and they had fantastic ideas."

An agreement was gradually drawn up, contingent on a number of strict conditions from



Fantastic offer: AEG wooed Fabric duo Cameron Leslie and Keith Reilly with a blank canvas for their Matter venue which will open within The O2 complex in September



Fabric's side. "We needed to be satisfied on a number of things that they did satisfy us on," says Leslie. "We were interested in what they were doing, but it was for us to find the right space down there, and we wanted to be slightly separate from everything else they had."

Another condition was that the club should have its own entrance and exit, and this was agreed, as was a separate smoking area. The final condition, as Leslie recalls it, was that late-night transport to and from central London should be of a particular standard. With the acquisition

of the Thames Clipper service by one Anschutz Entertainment Group in September 2006, that too was achieved. The boats will now run through the night on club nights.

With all the supporting elements in place, Leslie and co-founder Keith Reilly were "given a blank piece of paper and told to create the venue we have always wanted," he says. The result is a two-room club and live venue, with capacities of 1,800 and 2,000 in its two sections, which are intended to give a far more visual experience than the Farringdon club.

"We can put on acts that we might struggle with, programming-wise, in Fabric, and we have an ability to move easily in and out of different things," says Leslie. "We can put an act or a band onstage, followed quickly by a DJ, and it is really easy in this space for the crowd to switch their focus."

Leslie says it is slightly too early to talk in detail about the content, but he is keen to keep Matter entirely separate from Fabric and the choice of The Wombats as the first band announced makes that plain. The intention is that Matter will be as much a venue as a club, and the infrastructure will be there, he says, "to put together every show with as much care as possible."

Matter opens in mid-September and Leslie is confident the Fabric team is onto something entirely new. Just don't call it Fabric 2.

One thing that is clear is that The O2 wants it all. It does not simply aim to be the busiest and biggest-selling venue of its kind, it also wants to be the best. For many, the restaurants and bars of The O2's Entertainment Avenue are a big attraction in a music venue, while for music purists, they might seem surplus to requirements in a concert environment.

In response to those people, Campbell points to the fact that as much thought has been given to the musical basics as to the before- and after-show drinking and dining.

"One of the things I am most proud about is the acoustics in the arena. We had Roger Waters playing in there [on May 18] and he has got the complete surround-sound for Dark Side Of The Moon," he says. "You can hear every note of the saxophone, every note of the guitar. It is giving people that sound quality, plus all the bars, restaurants, all the concessions."

Jimmy Page, one of the world's great sticklers for audio detail, attended numerous gigs at The O2 arena before he brought Led Zeppelin back out for the Ahmet Ertegun tribute in December. Page identified Elton John as having mastered the acoustics of the venue and promised to speak to his soundman for tips.

Others have taken the venue as they have found it and been well pleased with the results. "When Springsteen played, we had his sound people running around the stage with big smiles on their faces going, 'This is amazing,'" says Campbell.

Pleasing the hardcore music lovers and the make-an-evening-of-it brigade is no mean feat, but the signs are that there is a big market for the complete experience. "I think a lot of people go to shows despite where they are being held, rather than because of where they are being held," says

**"We have given people a much better experience and that is why they are coming [to shows] earlier and that is why they are staying later..."**

David Campbell, AEG Europe



Campbell. "If you go to a show here, you find that the venue is already filling up at four or five o'clock in the afternoon."

Though the London O2 remains a one-off, even within the AEG portfolio, Campbell is of the view that it already offers a parallel with the latterday development of the cinema market.

"If you think back to the old days of the cinema market, they used to have one or at most two screens, on a high street," he says. "The picture wasn't great, the sound was most definitely dodgy, but that's what you got, and then the multiplexes came along and did everything better."

"That is kind of what is happening in the live music market now - we have given people a much better experience and that is why they are coming earlier, that is why they are staying later."

A venue, or a clutch of venues, stand or fall by the quality of their content, which is why the race is still far from run, and why Campbell says content remains the key piece at the core of the sophisticated proposition The O2 represents.

Who knows, perhaps their next major goal will be a 21-night Led Zeppelin residency? It might be improbable, but stranger things have happened, and some of them have already happened at The O2.

## STAFF SPEAK

Before we opened, we went out to recruit stewards and hospitality hosts with the right attitude, rather than people who specifically had existing skills. Then we spent much time in teaching them the basics of customer service and the on-the-job skills. Sometimes you are better off starting from a blank canvas than inheriting people who have bad habits."

MATT BOTTEN, HEAD OF HOSPITALITY

"We have got 96 suites here, the VIP Club Lounge, Backstage Bar, the Chairman's Club - we have anything up to 3,500 guests in the hospitality areas every evening. No two nights are ever the same. During the week, it is very much suite-holders using their tickets for corporate hospitality. Then at the weekend, it is far more likely to be friends and family of the

**"We have up to 3,500 guests in the hospitality areas every evening..."**

Matt Botten, Head of hospitality

suite-owners coming along.

Our suite-holders get tickets for every single event, so we do see them trying to make the best use of it, and we encourage them to do that as well. At the Led Zeppelin show, every single suite was about entertaining and suite-holders making the most of their facility.

They are entitled to turn up and just use the tickets - they don't have to order any food or drinks whatsoever. Most of the packages we do are about grazing, but for some of the big gigs, we have done formal, sit-down dining. And if a suite-holder comes to us and says they want to put nothing but champagne and canapés in, we will find a way of doing that for them."

CAROLINE MCNAMARA, HEAD OF SALES

"When we set out, we wanted to make sure the first three months of The O2 showcased every single genre of the entertainment business, and I think we really did that between June

and September with things like the Prince residency, Bon Jovi, Justin Timberlake, Turbo Tennis, the NHL real-season games.

It will be hard to top that in the second year, but probably no more difficult than it was before we opened, when we were going to the table with these promoters and agents, who have been 20, 30 years in the industry, and showing them some CGIs and some manifests and saying, 'I think this is what we are going to do...' Now, because we have established ourselves very strongly in the market, we can go out there and every act, every manager and agent, every promoter believes in it as a building, and we can carry on up the mountain.

I'm probably showing my age here, but my fantasy bookings now would be Whitney Houston - I'd love to see her come back - and Fleetwood Mac. I'm hearing rumours of a tour next year from them and it sounds very interesting."

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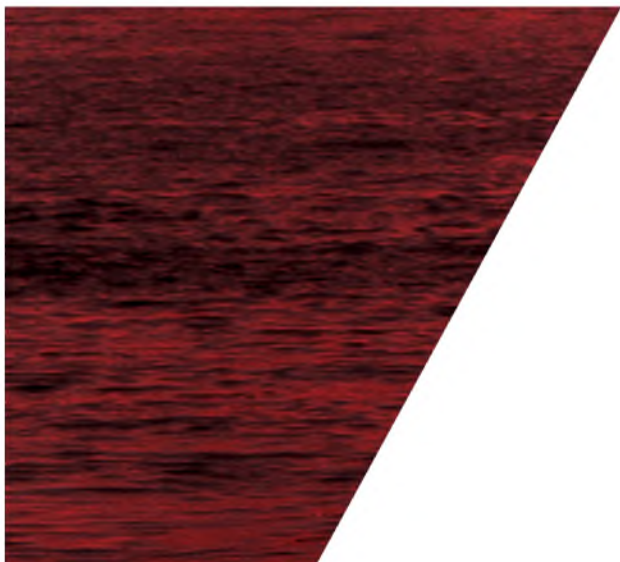
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# AEG revolutionises the live experience



by Adam Woods

AEG Europe chief David Campbell recalls the build-up to the opening of The O2 and the work of AEG behind the scenes

An inconvenient fire drill has left AEG Europe CEO David Campbell unable to conduct our interview from his 32nd-floor office in Canary Wharf. That means we are deprived of the grandstand view of a certain 22-acre tent, but even working blind, the ebullient Campbell is able to conjure up the drama and tension that clung to that structure until June 24 last year.

"If I look back on it," says Campbell, "I suppose the people who were the bravest - and I never really realised this at the time, because we were so confident that what we were doing was good - were people like Barbra Streisand, the Stones, Take That, who all booked in and went on sale before we had even opened the doors."

As far back as October 2006, Justin Timberlake booked the arena for three nights of his *SexyBack* world tour - the first act to go on sale. In one sense, the beginnings of a line-up must have eased Campbell's mind, but as the stars began to come on board, the pressure to give them the venue they were expecting only continued to mount.

Early in 2007, Scissor Sisters and Take That became the second and third acts on board, with The Rolling Stones, Bon Jovi and Streisand all following on, but Campbell remembers well the work-in-progress these artists were buying into as the breathless announcements hit the news.

"I remember walking around the building with Streisand's manager Marty Erlichman, a year ago last February, wearing hard hats, going, 'This is going to be this, this is going to be that....', says Campbell. "When we opened the doors in June, all these artists could have said, 'This is a load of crap'."

Campbell, a former chief executive of Visit London and Virgin Radio, does not tend to

**"If it hadn't been AEG doing this, there is no way we would have got that door open and got people through in the first place..."**

David Campbell,  
AEG Europe



(Picture above)  
Leap of faith: Justin Timberlake was the first act to book the arena back in October 2006, nine months before it opened its doors

associate himself with "crap" projects, and neither does AEG, the remarkably diversified, US-owned entertainment group whose European arm he heads up.

Among its dizzying list of interests, which themselves sit alongside owner Philip Anschutz's holdings in oil, newspapers and telecoms, the Anschutz Entertainment Group owns dozens of venues across the US. These include LA's Staples Center and the Colosseum at Caesar's Palace in Las Vegas, where AEG honed its taste for residencies, having played host to Celine Dion for almost five years.

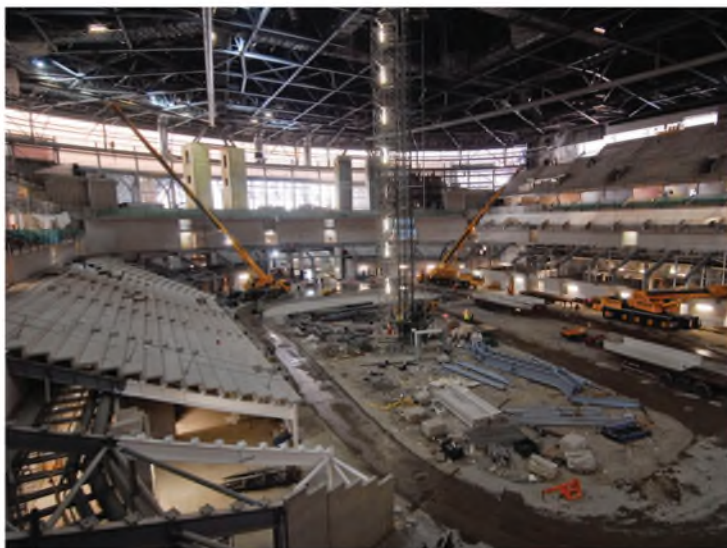
Add to these new but fast-growing interests in Australia, Germany, China and the United Arab Emirates and AEG is working hard to build an alternative live empire to match that of Live Nation, the company that AEG's US directors cheerfully admit is their biggest rival.

AEG is not a sporting giant in the UK yet, though as the owner of LA Galaxy, as well as numerous other US sports teams, it is already well-known as the employer of one David Beckham, whose eponymous soccer academy the group also operates.

Meanwhile, its AEG Live promotion division has promoted tours by artists including Britney Spears, Fleetwood Mac, the Eagles, Christina Aguilera and Timberlake, staging more than 3,500 events worldwide in 2007 and selling more than 30m tickets in the process.

Needless to say, AEG's ownership of The O2 helped Campbell to get this apparently rash London project off to the right kind of start. "I think it helped," he freely concedes. "If it hadn't been AEG doing it, there is no way we would have got that door open and got people through it in the first place. We were able to say to them, 'This is what we did in LA; this is what we can deliver'."





AEG's 20,000-capacity Staples Center is home to basketball teams the LA Lakers and LA Clippers and ice hockey's LA Kings

(Picture above) Out-Stapling the Staples Center: although The O2 was based on AEG's Los Angeles venue, many of its innovations, such as hosting multiple events on one night, are now heading back across the Atlantic



**"I spent two or three years going, 'The Dome will be wonderful', with everyone else saying, 'You are a nutter'..."**

**David Campbell, AEG Europe**

"And from a personal standpoint," he adds. "I would never have got involved in it if AEG hadn't been there in the first place."

Campbell was not in need of a job when AEG came calling in 2004, when he was just a couple of years into his role as the chief executive of Visit London, newly rebranded as such by former mayor Ken Livingstone.

(Pictures above) From empty shell to sold-out venue David Campbell has seen The O2 arena project through from the days when he wore a hard hat to visit its interior to a point where it is the world's most popular live venue

In recent interviews, he has admitted that he would have preferred to let someone else refashion the Dome, coming on board to handle the commercial launch itself. But AEG had another plan, so he took the job on in March 2005 and steered it through a challenging couple of years before the doors finally opened.

"Although the doors have only been open for a year, I spent two or three years before that going, 'No, the Dome will be wonderful', with everyone else saying, 'You are a nutter...'", he says.

"But in a way, expectations were so low that, to a degree, whatever we did was going to be better than the way it was before. What we also intentionally did was not to try to convince the public it would be good before it opened."

The fact that this was clearly a major step from a major US player – albeit one which had previously owned and then sold Manchester's MEN Arena without making any great waves – did do something to earn The O2 project a degree of respect it might not otherwise have had.

"As a company, we have about 65 buildings around the world, everywhere from Sydney to Beijing and across North America, so the lessons you take from that are pretty extensive," says Campbell. "We learned so much from America and what we have done in LA at Staples, but sometimes it is the other way round."

The O2 is perhaps the most multi-faceted of all AEG's venues, even out-Stapling the Staples Center on which it was based. Though that venue has five sports franchises in residence, it has no smaller venues immediately on-site besides the main arena, and unlike the London venue, it has no cinema.

In terms of its ability to juggle several events, therefore, The O2 has had to acquire skills no other AEG venue could help it with, and never more so than on the historic night of July 25, when The O2 entertained its first entirely full house.

"It was about three or four weeks into opening, and on that one night we had Streisand sold out in the arena, we had Joss Stone sold out in indigo2, and just for a bit of a laugh, we thought we would have the UK premiere of The Simpsons Movie in the cinema," says Campbell.

That meant 2,500 for Stone, 3,000 for The Simpsons and around 17,000 for Streisand. "The adrenaline gets going," says Campbell. "But you wouldn't want to do it every night."

As AEG prepares for the October opening of the second phase of its LA Live complex – which will ultimately include two hotels, the Grammy Museum, the existing Nokia Theater, various clubs and a 14-screen cinema, all just across the road from the Staples Center – lessons from London are already going west, if only in terms of ambition.

"The other night they had a big Lakers basketball game, the play-offs, and at the same time they had the finals of American Idol at the Nokia Theater, so some of what we did now transfers back the other way," says Campbell.

With The O2 up and running, there is little time for Campbell and his European team to rest on their laurels, given that the O2 World, AEG's new 17,000-seat venue in Berlin, is scheduled to open in September, with Coldplay down for the 15th and Alicia Keys, Elton John and Die Toten Hosen coming only a little later.

Campbell, increasingly an old hand in such matters, has great confidence in the venue as it gets ready to go, but he admits all these projects have their white-knuckle moments.

"These things always go through peaks and troughs," says Campbell. "You go through days of feeling relaxed and feeling you have got plenty of time, and then days of feeling panicked and that it's all about to happen."

"But again, it is going to be good, because there just isn't that kind of facility in Berlin at the moment," he continues. "It is like London: you look

**AEG WORLDWIDE VENUES:** AT&T Center (San Antonio, Texas), Bluebird Theater (Denver), Color Line Arena (Hamburg), Colosseum at Caesars Palace (Las Vegas), Conseco Fieldhouse (Indianapolis),

E-Center (Salt Lake), El Rey Theatre (Los Angeles), Globe Arenas (Stockholm), Indigo2 (London), Kemper Arena (Kansas City), Music Box @ Fonda (Los Angeles), NOKIA Theatre (Grand Prairie, Texas),

NOKIA Theatre LA LIVE (Los Angeles), NOKIA Theatre Times Square New York, Ogden Theatre (Denver), O2 World (Berlin), Poland Spring Arena (New Jersey), Prudential Center (New

Jersey), Rentschler Field (Hartford, Connecticut), Royal Oak Music Theatre (Detroit), Sprint Center (Kansas City), Staples Center (Los Angeles), Starland Ballroom (New Jersey), Target Center

(Minneapolis), The Arena at Anaheim (Anaheim, California), The Home Depot Center (Carson, California), The Joint at the Hard Rock Hotel & Casino (Las Vegas), The O2 (London), The

Palladium Ballroom (Dallas), Toyota Sports Center (Los Angeles), WaMu Theater (New York),

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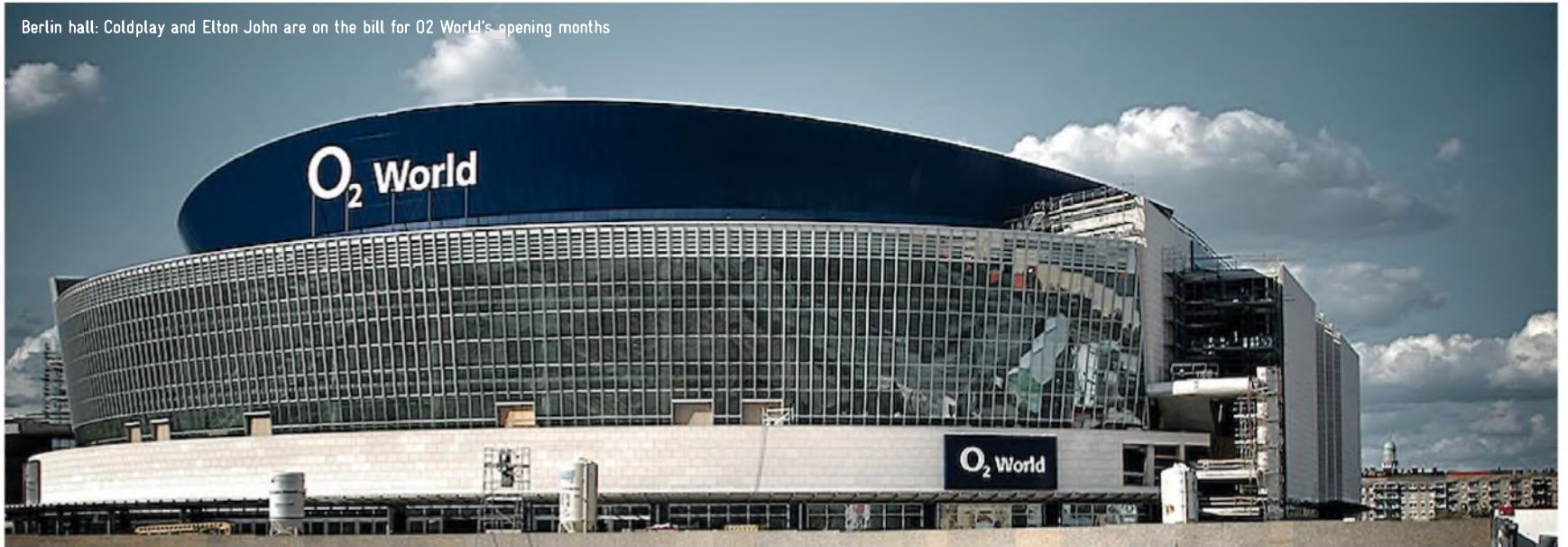
on a wonderful first year and here's looking forward to many more years working together

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**KILIMANJARO**



Berlin hall: Coldplay and Elton John are on the bill for O2 World's opening months



**“It is going to be good because there just isn't that kind of facility in Berlin...”**

**David Campbell, AEG Europe, on the September opening of O2 World, a new 17,000-seat venue in Germany's capital city**

back on it and you go, that was a bit obvious – here we are in London, with as many people as there are here, and we haven't got a big music venue. But certainly, three years ago, it wasn't obvious at all, and there were lots of people who thought we were certifiably insane.”

AEG's European venue network – indeed, its network outside the US – is an embryonic thing. Though it now includes venues such as the O2 World, the Color Line Arena in Hamburg and, as

of May, the four Globe Arenas in Stockholm (on a 15-year management contract), there is little doubt that there will be further acquisitions and builds, and these will give the AEG world map more focus.

“We are growing in emerging markets as well,” Campbell notes, “so we are now in Beijing and we have got an arena there [the Beijing Wukesong Culture & Sports Center, built as a basketball venue for August's Olympics] that is so far ahead of anything else in that part of the world.”

The company has been linked with every major city in Europe since it set out its stall with the £350m The O2 project, and it quite clearly has the clout to pursue any development it feels is appropriate, even though London is likely to remain AEG's European capital, in terms of ambition, investment and profile.

“In the same way as LA remains the North American flagship, I think this will remain the European flagship,” says Campbell. “Having said that, we have got buildings all over Europe – we have just done a deal with the Globe in Stockholm. There is nothing else quite on the scale of The O2, but on the other hand, no-one else has built a 22-acre tent we can go out and fill up.”

But just at the moment Europe has no other city like London, which is why, with its American mannerisms and its world exclusives, The O2 is as much a venue for Europe as it is for the UK alone. “I think it is,” says Campbell. “It happens to be in London, but it is a lot more than just a London venue, and that gives it a really good dynamic. If you go to see the Eagles or Prince, there is a European crowd there. London itself is a pretty

Happy birthday **The O<sub>2</sub>**

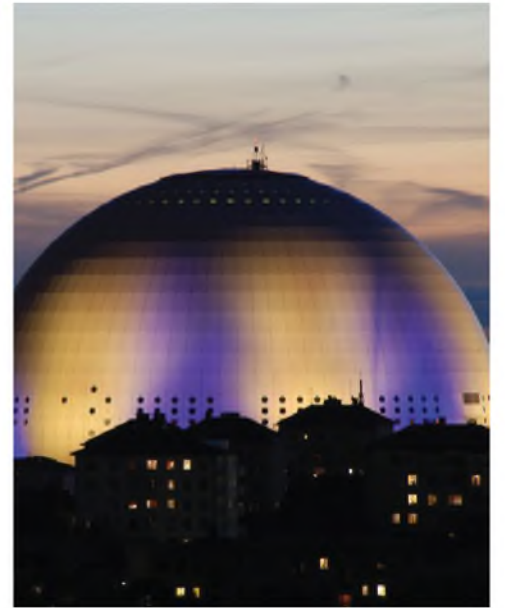
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(Pictures from left)  
Global reach: AEG's expanding worldwide live interests include Beijing's Olympic Wukesong Cultural & Sports Centre, Hamburg's Color Line Arena and Stockholm's string of Globe Arenas

cosmopolitan city, but we get a lot of people travelling from elsewhere, too."

Campbell's take on the power of the London residency draws a parallel between this new concept and the well-established ritual in the London theatre of Hollywood stars taking West End roles.

"They do it because they love being in London and they want to hang out for two or three months," he says. "London has that appeal. Now, take Lyon for an example – there's nothing wrong with Lyon, but I'm just guessing Prince isn't going to want to hang out there for two months. It's a lovely city, though."

The experience of the artists means a lot to the AEG organisation which, as both a promoter and a venue operator, prides itself on its close relationships with the talent it serves up.

Campbell himself is a Stones fan, and he was able to tick off one significant ambition in August, just two months after the O2 opened, when the Stones closed their European tour there.

"Personal favourites are the Stones," he says. "Done that. It was great to get them in an arena when they normally play stadiums, and it was the end of A Bigger Bang. All the band got there by river, they all travelled along the Thames by boat. You talk to any of the guys in the band and they are all going, 'Wow, this is really cool!'"

For Campbell, it is clear that the success of The O2 is a source of enormous satisfaction in all its rich detail, but particularly in the fact that the market, seen with hindsight, clearly had an O2-shaped hole in it.

"I think people probably thought all we were going to do was move stuff around from one

**"We have got into this just at the time that live music is booming..."**

David Campbell,  
AEG Europe

place to the other, and actually that hasn't happened," he says. "What was happening before, I guess, was that people were either not playing London as much as they wanted to, or they weren't playing as many nights as they wanted to, which was kind of stupid."

Native modesty prevents him from claiming that every aspect of The O2's first year was a matter of clever planning, though he doesn't mind passing credit upstairs, and he cannot resist a pop at the recorded music industry, which struggles as the live market thrives.

"It is clearly this phenomenal vision on the part of the company," he says, half-joking.

"We have got into this just at the time that live music is booming, while some of the other guys have got a few issues to deal with."

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# Out of the shadows



by Adam Woods

After the phenomenal success of its big brother, indigO2 is determined to shout its own success from the Greenwich rooftops

If any other venue had managed to draw **Crowded House, Usher, the Eagles, Juliette & The Licks, Manic Street Preachers, Timbaland, George Clinton, KT Tunstall and James Blunt** out to the Greenwich peninsula in its first year of operation, it would have claimed all that year's

live industry awards. The problem is, indigO2 is The O2 arena's smaller neighbour under the tent, and all the awards, as well as most of the press clippings, reside next door.

After a year like that, indigO2 general manager Chris King has nothing to be ashamed

of, and consequently he is philosophical. "Obviously, we got dwarfed by the arena," says King. "We still sometimes do. The arena gets so much attention, the other venues have been left to fend for themselves and build it up slowly. But what is happening is that indigO2 is

**COMING UP - HIGHLIGHTS FOR SUMMER AT INDIGO2:**

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**July 11:** Little Feat  
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**July 22:** Chaka Khan  
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**September 7:** Gary Numan  
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# Happy Birthday O<sub>2</sub>



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evolving into something really diverse in its own right."

Diverse is right: the first few items off the top of King's head include the Jongleurs comedy series, a jazz and blues season featuring the Neville Brothers, Chick Corea and Macy Gray, a Royal Philharmonic residency from October and the ITV2 Live at indigoO2 series, which recorded its first installment at the beginning of June with sets from Paul Weller, The Courteeners and Scouting For Girls.

The fact that indigoO2 lives in the shadow of its larger neighbour is not entirely a negative, according to King. "It is a very good thing for us, because obviously it got us the Prince aftershows," he says. "That was pretty hard, because we were still bedding down when that happened, but it was a great thing to have."

**"Now indigoO2 is coming to the fore and everyone is realising what a great venue this is..."**

**Chris King,**  
indigoO2 general manager

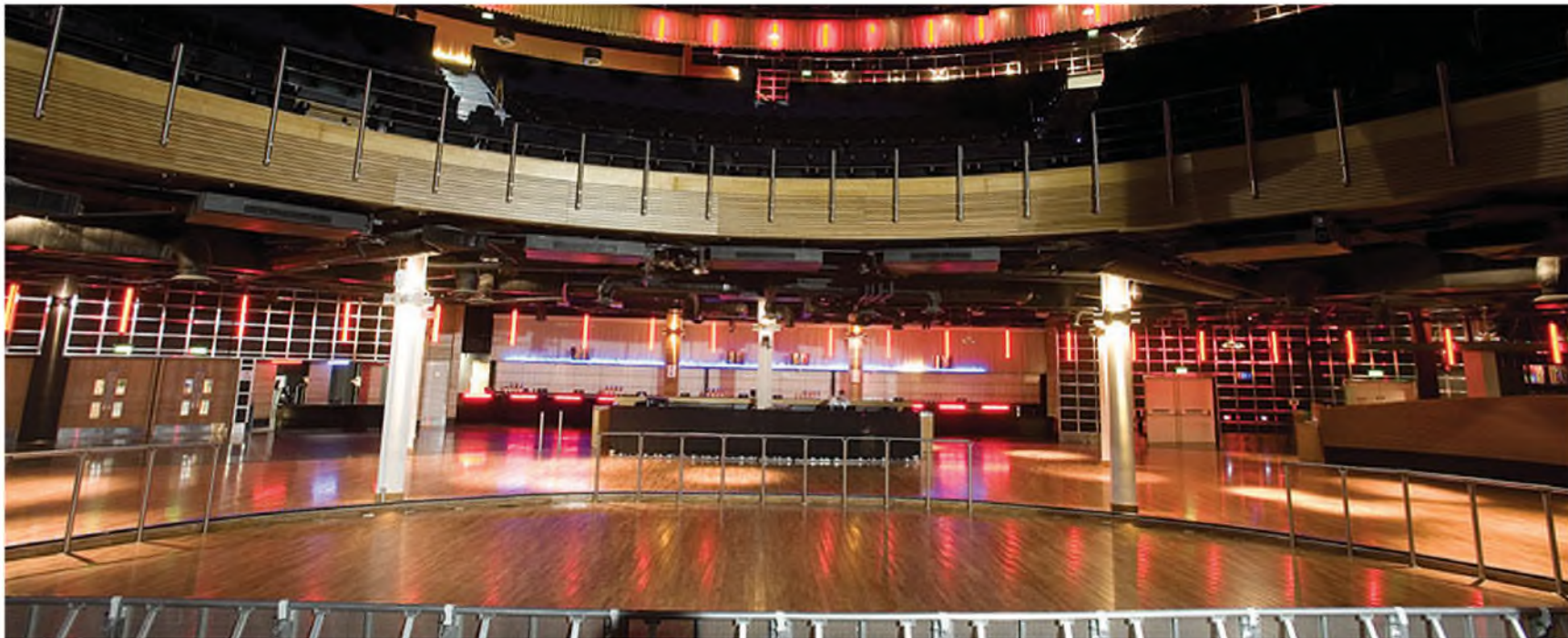
It was never guaranteed that Prince would perform at the ticketed aftershow parties on any of the 21 nights of his O2 residency, but Prince being Prince, he ended up playing into the night at indigoO2 on 19 occasions. "Some of the stuff he did was amazing," says King. "One night he only played Santana songs, the next night he'd be playing in a trio."

The synergies also won The O2 the NME Awards in March, when the ceremony itself took place at indigoO2 and the winning acts trotted next door to play for 18,000 people. But indigoO2 is far from an overflow for the arena - its production specifications make it a perfect venue for filming and recording, which explains why ITV and the BBC have been down the river on numerous occasions.

"It is just built for production, it was designed completely with that in mind," says King. "We have got 20 camera points and all you do with the outside broadcast truck is you park it outside the building and plug it in."

With The Feeling, The Fratellis, Mick Hucknall, Little Feat, Ted Nugent and Chaka Khan coming up in the first three weeks of July alone, a debut UK performance in October for Sir Andrew Lloyd Webber's new Phantom Phantasia, plus the Classic FM series which features a Royal Philharmonic residency from October, it is clear that the 2,350-capacity venue is carving out a valuable series of niches. King believes the year to come will bring an ever-higher profile.

"Now indigoO2 is coming to the fore and everyone is realising what a great venue this is," he says.



(Pictures above and left) indigoO2 opened its doors on July 2 last year with a performance by Jools Holland. The intimate venue's design makes it attractive for television production, while it has also hosted after-show parties from O2 Arena concerts as well as numerous award events



(Pictures right) Some of the many artists who have graced indigoO2: from top - Crowded House, George Clinton, the Eagles, Juliette & The Licks and KT Tunstall



**AUTUMN AND WINTER AT INDIGO2:**

**October 10-11:** David Gest MyLife - A Musical Extravaganza  
**October 16:** Brand New Heavies

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# Music Upfront

Welcome to Music Upfront: three pages featuring key forthcoming releases and highlights from musicweek.com's rolling reviews section ([www.musicweek.com/reviews](http://www.musicweek.com/reviews)). New reviews will be posted online on a daily basis, as upfront as possible, while excerpts will be printed here each week along with media activity for selected releases.

## Out this week

### Singles

- **Beck** Chemtrails (XL)  
previous single: Timebomb (did not chart)
- **The Courteeners** No You Didn't, No You Don't (A&M)  
previous single: Not Nineteen Forever (19)
- **Dirty Pretty Things** Tired Of England (Vertigo)  
previous single: Wandering (34)
- **Elliot Minor** Time After Time (Repossession)  
previous single: Parallel Worlds (22)
- **Glasvegas** Geraldine (Columbia)  
previous single: It's My Own Cheating Heart... (did not chart)
- **The Kooks** Shine On (Virgin)  
previous single: Always Where I Need To Be (three)
- **Katie Melua** Ghost Town (Dramatico)  
previous single: If The Lights Go Out (did not chart)
- **MGMT** Electric Feel (Columbia)  
previous single: Time To Pretend (35)
- **Tricky** Council Estate (Domino)  
previous single: Anti Matter (did not chart)

### Albums

- **Jonas Brothers** Jonas Brothers (Polydor)  
debut album
- **Sigur Ros** Med Sud í Eyrum Vio Spilum Endalaust (EMI)  
previous album (first week sales/total sales): Takk (14,900/210,265)
- **Donna Summer** Crayons (RCA)  
previous album: The Journey: The Very Best Of (20,857/140,851)
- **White Denim** Workout Holiday (Full Time Hobby)  
debut album
- **Yeti** The Legend Of Yeti Gonzales (Moshi Mosh)  
debut album

## Out next week

### Singles

- **Audio Bullys** Gimme That Punk (Vizo)
- **The Dodos** Red & Purple (Wichita)
- **Estelle** No Substitute Love (Atlantic)
- **Liam Finn** Second Chance (Transgressive)
- **Hadouken!** Crank It Up (Atlantic)
- **Hercules & Love Affair** You Belong (DFA/EMI)
- **Paul Heaton** Mermaids And Slaves (W14)
- **Micah P. Hinson** When We Embraced (Full Time Hobby)
- **Kid Rock** All Summer Long (Atlantic)

### MusicWeek.com says...

#### Ladyhawke: Paris Is Burning (Modular)

“Ladyhawke has taken stylised synth-pop to a new place, mixing jaunty disco rhythms and big Eighties guitar sounds to great effect. It's punk with a glossy pout and will bring some much-needed groove and glamour back to the nu-rave riddled indie scene. The track has been remixed by Peaches, Kids Glove and Alex Gopher, giving every indication Paris Is Burning could be a huge summer hit. Regardless, it will no doubt set hearts alight among fans of CSS and New Young Pony Club with its ironic I-don't-care-disco feel.”

- **Ava Leigh** Mad About The Boy (Virgin)
- **Make Model** Just Another Folk Song (EMI)
- **Mechanical Bride** Black Skeleton Sea EP (Transgressive)
- **Busta Rhymes** Don't Touch Me (Interscope)

## Single of the week



### Glasvegas Geraldine (Columbia)

According to their burgeoning fanbase and last week's *NME*, Glasvegas are “the best new band in Britain” and, since the band's high-profile signing to Columbia late last year, expectations have been building for their debut album, due this autumn. The band have already racked up an impressive number of sold-out gigs on their current UK tour, which continues until August and takes in all the major festivals. The four-piece will be supporting Paul Weller at London's Koko on July 2 as part of the iTunes Festival, with the performance to be made available to download shortly after. Radio support for this release comes from 6 Music, Radio's One and Two and Xfm.

- **Donna Summer** I'm Your Fire (RCA)
- **Travis** J.Smith (Red Phone Box)  
This self-released three-track EP contains the title track to the forthcoming *Ode To J Smith* album, due this autumn, and enlists the help of the Crouch End Festival Chorus. The Dobyns-produced EP (Antony & The Johnsons, Battles) will be released as a download and limited-edition 10-inch, and Fran Healy and co will showcase the new material at the V Festival on August 16.

### Albums

#### MusicWeek.com says...

“Dirty Pretty Things: Romance At Short Notice (Vertigo) This is a definite progression from the gold-selling *Waterloo To Anywhere*, which peaked at number three in the albums chart in 2006. But the band's heartfelt, earnest romanticism on this record means there's little in the way of a punchy, punky single like *Bang Bang You're Dead*, possibly suggesting this set may not be propelled by the same energy as their debut.”

- **Kid Carpet** Casio Royale (Sunday Best)  
The campaign for one-man-wonder Kid Carpet's second album will be kick-started by a string of London dates, starting on July 2 with a live show on Xfm, followed by some impromptu gigs around the city and climaxing with an evening show at The Fly on Oxford Street.
- **Seth Lakeman** Poor Man's Heaven (Relentless)
- **My Chemical Romance** The Black Parade Is Dead! (Reprise)
- **One Little Plane** Until (Text)
- **Sambassadeur** Migration (Creeping Bent)
- **The Subways** All Or Nothing (Infectious)

## Album of the week



### Sigur Ros Med Sud í Eyrum Vio Spilum Endalaust (EMI)

It is business as usual for the Icelandic quartet, who have built a formidable reputation with four previous albums of sweeping soundscapes and haunting post-rock. EMI has already released a free digital taster of album track *Gobbledigook*, which was showcased on Radio One, and an album stream has been available since June 2, sparking interest from *Observer Music Monthly*, *Q* and *Time Out*. The Flood-produced album will be followed later this year by a special edition, and a 'making of' book and film. The band are playing a sold-out one-off gig at Westminster Central Hall tomorrow (Tuesday) as part of a world tour that takes in the US, Mexico, Europe and Australia. They will next be in the UK for the Latitude Festival in July.

## July 7

### Singles

#### MusicWeek.com says...

Anonymous Tip: Mouth Of The Sufferer (Triumphant Sound)

“This is a hard-edged second single from the London rock outfit; a guitar driven, take-no-prisoners wall of sound with a dose of commercial appeal. The track has already enjoyed specialist radio support including 6 Music's Bruce Dickinson. The band are appearing at The MacBeth in Hoxton on Wednesday and Heathfest in Twickenham on Saturday.”

- **Basshunter** All I Ever Wanted (Hard2beat)
- **Natasha Bedingfield** Pocketful Of Sunshine (Phonogenic)
- **Christopher D Ashley** Sugar Coated (Sunday Best)
- **Dizzee Rascal** Dance Wiv Me (Dirtee Stank)
- **The Feeling** Turn It Up (Island)
- **Hot Chip** Touch Too Much (EMI)
- **The Last Shadow Puppets** Standing Next To Me (Domino)
- **Linkin Park** Leave Out All The Rest (Warner Brothers)

#### MusicWeek.com says...

#### The Toy Band: Possibly (Boy Scout Recordings)

“There must be a million MySpace bands that fit the same lo-fi mould as the sentimental Toy Band, but few do it with the Cardiff band's flair. And it's obviously their unique take on wonky folk-pop that must have attracted Tim 'Love' Lee to sign the band for his DIY label Boy Scout Recordings. The band have already caught the attention of Radio One's Huw Stephens as well as Ian McCulloch, and they look set to capture many more hearts with this slice of sleepy, sync-ripe pop.”

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

New reviews this week include:

**Dirty Pretty Things: Romance At Short Notice (Vertigo)**

**Black Kids: Hurricane Jane (Almost Gold)**

For a full list of new releases updated every Monday, go to [www.musicweek.com](http://www.musicweek.com)

This week's reviewers Anita Awbi, Chris Barrett, Ben Cardew, Stuart Clarke, Owen Lawrence, Ed Miller and Simon Ward

## Radio playlists

### Radio 1

#### A list:

Alphabeat Ten Thousand Nights.

Black Kids Hurricane Jane. **Busta**

Rhymes Feat. Linkin Park We

Made It. Coldplay Wotei Hill.

Dizzee Rascal Dance Wiv Me.

Duffy Warwick Avenue. **Estelle** No

Substitute Love. Fall Out Boy

Feat. John Mayer Beat It.

Freemasons Feat. Katherine Ellis

When You Touch Me. **Gabriella**

Citmi Sweet About Me. Jonas

Brothers Sos. **Madonna** Give It To

Me. Ne-Yo Closer. Panic At The

Disco The Green Gentleman

(Things Have Changed). Sara

Bareilles Love Song. **The Kooks**

Shine On. **The Pigeon Detectives**

This Is An Emergency. **The**

Wombats Kill The Director.

**Weezer** Pork And Beans

### B list:

**Adele** Hometown Glory.

**Basshunter** All I Ever Wanted.

**Boys Like Girls** The Great Escape.

**Buy Now!** Bodycrash. **Cage**

**Elephant** Ain't No Rest For The

Wicked. **Chris Brown** Forever.

**Elliot Minor** Time After Time. **Flo-**

**Rida** Feat. **Timbaland** Elevator.

**Jay Sean** Slay. **McFly** One For The

Radio. **MGMT** Electric Feel.

**N\*E\*R\*D** Everyone Nose (All The

Girls Standing In The Line For

The Bathroom). **Newton Faulkner**

Gone In The Morning. **Nickelback**

Photograph. **The Last Shadow**

**Puppets** Standing Next To Me.

**The Ting Tings** Shut Up And Let

Me Go

### C list:

**Cajun Dance Party** The Colourful

Life. **Dj O Feat. Mc Boney** You

Wol? **Goldfrapp** Caravan Girl.

**Hadouken!** Crank It Up. **Ida Maria**

## Catalogue reviews

### Jive Bunny: Jive Bunny's Summer Party 2008 (Virgin VTDCD911)

Jive Bunny shamelessly mixed snippets of original recordings and soundalikes to score eight hit singles between 1989 and 1991, the first three of which reached number ones. There is still demand for their albums, with their Ultimate Christmas Party compilation alone selling more than 132,000 copies since 2003. Cue Summer Party 2008, a TV-promoted, triple-disc set, which revisits all of JB's hits and adds a 27-song medley of contemporary favourites.

### Joe Tex: First On The Dial – Early Singles And Rare Gems (Shout! SHOUT47)

Southern soul pioneer Joe Tex had 30 hit singles before his death in 1982 but this, the third collection of his work issued by a Cherry Red label, concentrates on material he issued prior to his success, adding a few album tracks from later years. Among traditionally-styled songs like Don't Give Up and What Should I Do there are some lyrically unusual songs – all worthy of inclusion – like Looking For My Pig and Hand Shakin', Love Makin', Girl Takin', Son Of A Gun From Next Door.

### Various: Connected – 90's 12" Mixes (UMTV 5306279)

After racking up sales of more than 175,000 with a quartet of Eighties 12" mix albums, UMTV focuses its attentions on the Nineties with this excellent three-CD set, which includes 35 full-length mixes, many of them long out of print. The selection ranges from dance classics like Where Love Lives (Alison Limerick) and Ain't No Love (Sub Sub) to dance/rock hybrids (Fools Gold by The Stone Roses and Come Home by James) through to acid jazz favourites like Apparently Nothin' (Young Disciples) and Starsky & Hutch (James Taylor Quartet).

- **Natty** July (Atlantic)
- **One Night Only** You And Me (Vertigo) You And Me is sure to build on One Night Only's two hit singles, gold-selling album and three sold-out tours and propel them into the Top 10. They will be stopping off at Glastonbury, Reading, Leeds and T in the Park before touring Europe and Japan this summer.
- **Primal Scream** Can't Go Back (B-Unique/Atlantic)

## Albums

- **Apse Spirit** (ATP)
- **Black Kids** Partie Traumatique (Almost Gold)
- **Cocorosie** God Has A Voice, She Speaks Through Me (Touch & Go)
- **The Corrections** Repeat After Me (EMI)
- **Cute Is What We Aim For** Rotation (Atlantic)
- **The Game** L A X (Polydor)
- **Leila** Blood, Looms & Blooms (Warp)
- **Busta Rhymes** Blessed (Interscope)
- **Sharleen Spiteri** Melody (Mercury)
- **The Sugars** The Curse Of The Sugars (Bad Sneakers)
- **Tricky** Knowle West Boy (Domino)

## July 14 Singles

- **Annie** I Know Ur Girlfriend Hates Me (Island)
- **James Blunt** I Really Want You (Atlantic)
- **Captain** Echoes Of Fashion (EMI)
- **CSS** Left Behind (Sire)
- **Death Cab For Cutie** Cath (Atlantic)

### MusicWeek.com says...

**Funeral For A Friend: Waterfront.../Beneath... tbc**  
“Played exclusively on Radio One's Rock Show earlier this month, the first self-released double A-side single from Funeral For A Friend is a somewhat disappointing effort. However, both tracks are still likely to get heavy rotation on rock radio stations like Kerrang!, but with a new album rumoured for autumn, this single might not make the impact Funeral For A Friend need to really push their new label.”

## Future Release



**Born Ruffians** Hummingbirds (Warp) Canada's Born Ruffians are reaching new sets of ears thanks to their debut single Hummingbirds being selected to soundtrack a £6m ad campaign for Orange's new pay-as-you-go mobile call plans, with Warp Records looking to take advantage of the exposure by reissuing the single next month.

The track originally enjoyed support from the likes of Radio One's Zane Lowe and Colin Murray ahead of its original release on March 17. However, with the advertising campaign raising the profile of the song again, it is enjoying a second wind at UK media and has been added to the A-list at Sub-TV and

**Cast list** Manager: Leila Hebaen. A&R: Steve Beckett, Warp. Press:

Martina Connors, Warp Records. Online press: Helen Barrass, Warp

Records. Radio & TV: Ewan Hall, Peer Group. Marketing: Adam Brooks, Warp

Records. Agent: Lucy Dickens, ITB. Publishing: Theo Seffusatti, Warp Music

## The Panel

The Panel will each week bring together a selection of underground tips from specialist media tastemakers



### Eddie Temple Morris (Xfm) The Whip: Blackout (Moshi Moshi)

This tune has it all, as indeed do its makers The Whip. It has coolness and catchiness in equal measure and a bassline so filthy you'll feel like a bath, while it captures everything that is great about dance music that rocks. Brilliant live, too.



### Rahul Verma (Metro) SugaRush Beat Company: They Said I Said (RCA)

American nu-soul hero Rahsaan Patterson, Aussie producer Jaz and Danish soulstress Ida Corr combine to devastating effect on this dizzying slice of funkacious go-go psych-soul. Macy Gray meets OutKast's Hey Ya. You can see why heavyweights like Pharrell Williams are taking notice.



### Stevie Chick (Plan B) Jaguar: Love (Matador)

Having spent a decade scouring hardcore earholes with the vicious lunacy of Blood Brothers, Johnny Whitney and Cody Votolato join forces with Jay Clarke of Pretty Girls Make Graves for a Pacific Northwest supergroup playing poisonous pop of fierce invention. Sophistication has dulled their ire not one iota.



### Sean Forbes, Rough Trade The Vivian Girls: The Vivian Girls (Mauled By Tigers)

Who wouldn't like it? It's great, shambolic, Shop Assistants, ramshackle, falling apart, with brilliant songs. All these things and more.

- **Wiz Khalifa** Say Yeah (Warner Brothers)
- **Melee** Built To Last (Warner Brothers)

## Albums

- **Natasha Bedingfield** Pocketful Of Sunshine (Phonogenic)
- **The Dodos** Visiter (Wichita)
- **Liam Finn** I'll Be Lightning (Transgressive)
- **Micah P Hinson** Micah P Hinson And The Red Empire (Full Time Hobby)
- **Pop Levi** Never Never Love (Ninja Tune)
- **Port O'Brien** All We Could Do Was Sing (City Slang)

## July 21 Singles

- **Cut Copy** Hearts On Fire (Island)
- **Gavin DeGraw** In Love With A Girl (J)
- **The Fashion** Out Of Control (RCA)
- **The Go! Team** Milk Crisis (Memphis Industries) The eclectic Go! Team return with their characteristic blend of old-skool breaks and swap shop samples for this single. The electro eccentrics have re-recorded this track as the theme for Cartoon Network's latest season and the usual but unique mix of breaks and catchy choruses, sung in both English and Japanese, is nothing short of brilliant.
- **Joe Lean & The Jing Jang Jong** Lucio Starts Fires (Mercury)
- **Madcon** Beggin (RCA)
- **Ida Maria** I Like You So Much Better When You're Naked (RCA)
- **Kylie Minogue** The One (Parlophone)
- **Noah & The Whale** 5 Years Time (Mercury)
- **Sam Sparro** 21st Century Life (Island) Sparro is flying high right now thanks to his debut single Black and Gold spending seven weeks in the top five (peaking at number two) and the single consequently turning silver. Sparro will be pulling in the crowds during his UK tour before going on to play Wireless and Bestival throughout the summer.
- **Usher** Moving Mountains (RCA)
- **Doug Walker** Obstacles (Warner Brothers)

## Albums

- **CSS** Donkey (Sire) CSS are back with a revised line-up and a new sound. The release of download single Rat Is Dead (Rage) helped build some pre-release hype online, while a host of live performances are scheduled for the summer, including Glastonbury, Reading and Leeds and the iTunes festival at Koko.
- **Lawrence Arabia** Lawrence Arabia (Honorary Bedouin)
- **The Little Ones** Morning Tide (Heavenly)
- **Melee** Devils & Angels (Warner Brothers)
- **Natty** Man Like I (Atlantic)
- **Primal Scream** Beautiful Future (B-Unique/Atlantic)

## July 28 Singles

- **Jack Johnson** Sleep Through The Static (Brushfire/Island)
- **Late Of The Pier** Heartbeat Flicker (Regal)
- **Lloyd** How We Do It (Universal)

## Radio playlists

I Like You So Much Better When You're Naked; **Ironik** Stay With Me; **Jordin Sparks** feat. **Chris Brown** No Air; **Mariah Carey** Bye Bye; **Noah & The Whale** 5 Years Time; **One Night Only** You And Me.

**Primal Scream** Can't Go Back; **Radiohead** Bodysnatchers; **Sneaky Sound System** Pictures; **1-Upfront**; **Glasvegas** Geraldine; **Ladyhawke** Paris Is Burning

## Radio 2

**A list:** **Bryn Christopher** The Quest; **Craig David** Officially Yours; **Dolly Parton** Better Get To Livin'; **Kid Rock** All Summer Long; **Melee** Built To Last; **Paul Carrack** Ain't

No Love In The Heart Of The City; **Paul Weller** Have You Made Up Your Mind/Echoes Round The Sun; **Sara Bareilles** Love Song; **Sharleen Spiteri** All The Times I Cried; **The Feeling** Turn It Up **B list:** **Coldplay** Viva La Vida; **Elbow** One

Day Like This; **Julian Velard** Jimmy Dean & Steve McQueen; **Katie Melua** Ghost Town; **Laura** Today's Another Day; **Leon Jean Marie** Bring It On; **Mariah Carey** Bye Bye; **Newton Faulkner** Gone In The Morning; **Seth Lakeman** Crimson Dawn; **The Kooks** Shine

On; **Tom Baxter** Miracle **C list:** **Goldfrapp** Caravan Girl; **Jack McManus** You Think I Don't Care; **Logan Wilson** Sky; **Madonna** Give It To Me; **Maroon 5** feat. **Rihanna** If I Never See Your Face Again; **Martha Wainwright** You Cheated

**Catalogue reviews**
**Freddie & The Dreamers: The Very Best Of (EMI Gold 2128462)**


Manchester's Freddie & The Dreamers were

comparative lightweights in the Sixties beat boom, but their repertoire was still popular, particularly in the US, where they had a number one hit with I'm Telling You Now. This low-priced 29-song compilation includes all of their hits, including the complex I Understand and, coincidentally, I Just Don't Understand.

**Honeybus: Story (Rev-Ola CREV249)**


Forever to be known for their solitary hit I Can't Let

Maggie Go - later to have an extended second life as the soundbed to a long-running Nimble bread TV advertisement - Honeybus released their solitary album Story in 1970, two years after hit writer Pete Dello had departed. It was, nevertheless, a mini-masterpiece, full of intelligent, melodic pop songs. It makes a welcome reappearance on Rev-Ola, its 12 tracks being supplemented by a further 11, including (natch) I Can't Let Maggie Go and another delicious Dello song, (Do I Figure) In Your Life.

**Various: The Godfather's R&B - James Brown's Productions 1962-67 (BGP CDBGPD194)**


Alongside his prodigious output in his own right, the

estimable James Brown wrote and produced a large number of songs for members of his revue. This compilation brings together 22 such tracks of varying styles including doo-wop, gospel, funk and soul, but uniformly high quality, as interpreted by Bobby Byrd, Vicki Anderson, The Five Royales and the fabulous Yvonne Fair, whose scorching vocals on It Hurts To Be In Love draw a scintillating response from duettist Brown.

Alan Jones

● **Pigeon Detectives** Everybody Wants Me (DTRR) Having built up a huge MySpace following over the past couple of years, the Leeds band return with their second single from top five album Emergency. This release features two new tracks recorded during their album sessions with Stephen Street. The band have just completed a UK tour and are currently playing festival dates across Europe, but they will return for Glastonbury, T In The Park, T4 On The Beach and the V Festival.

● **The Saturdays** If This Is Love (Fascination)  
 ● **The Script** The Man Who Can't Be Moved (RCA)  
 ● **James Yuill** No Pins Allowed (Moshi Moshi)  
 The latest recruit to Moshi Moshi's lo-fi hit factory is a charming singer-songwriter who weaves shuddering waves of electronica into his acoustic-driven pop. He has already pricked the ears of radio, finding support from Radio One's Huw Stephens, Colin Murray and Zane Lowe and John Kennedy from Xfm. Yuill has an extensive UK tour scheduled for the summer, including appearances at nine boutique festivals.

**Albums**

- **Gavin DeGraw** Gavin DeGraw (J)
- **Erykah Badu** New Amerykah Part Two (Motown)
- **Captain** Distraction (EMI)
- **The Fashion** The Fashion (RCA)
- **Joe Lean & The Jing Jang Jong** Joe Lean & The Jing Jang Jong (Vertigo)
- **Kitty Daisy & Lewis** Kitty Daisy & Lewis (Sunday Best)
- **Ida Maria** Fortress Round My Heart (RCA)

**August 4 Singles**

- **Das Pop** Underground (Ugly Truth)
- **David Jordan** Set The Mood (Mercury)
- **Kelly Rowland** Broken (RCA)
- **Scouting For Girls** It's Not About You (Epic)
- **Ashlee Simpson** Little Miss Obsessive (Geffen)

**MusicWeek.com says...**
**Conor Oberst: Conor Oberst (4AD)**

“Considering he has been songwriting since his 1993 solo debut *Water* aged just 13, it is something of a surprise it has taken so long for the *Bright Eyes* frontman to release another album under his own name. For those who fell in love with Oberst's music via 1999's breakthrough *Fevers And Mirrors*, the good news is that he has dispensed with his interim alt.country recordings and here delivers a slick, melodic set.”

- **Tinchy Stryder** Stryderman (Takeover)

**Albums**

- **Late Of The Pier** Fantasy Black Channel (Parlophone)
- **Madcon** Begg'n (RCA)

**MusicWeek.com says...**
**The Mummers: A Tale To Tell pt 1 (Big Bass Drum)**

“This debut mini-album is a glorious listen. A collection of songs awash with strings and horns, it is not without a discernable commercial sensibility. Comparisons between frontwoman *Raissa* and *Björk* will no doubt be drawn, but this is an artist with a style very much her own. Live, she directs the strings, as well as her own performance, and it's a pretty spellbinding sight. One for the *Mercury Music Prize* perhaps?”

- **Noah & The Whale** Peaceful, The World Lays Me Down (Vertigo)
- **Roots Manuva** Slime & Reason (Big Dada)
- **Rachael Sage** Chandelier (M Press)

**August 11 Singles**

- **Gabriella Cilmi** Save The Lies (Good To Me) (Island)
- **Rihanna** Rehab (Def Jam)

**Albums**

- **Ballboy** I Worked On The Ships (Pony Proof)
- **Grantura** In Dreams And Other Stories (Ruffa Lane)
- **Ne-Yo** The Year Of The Gentleman (Mercury)
- **The Script** The Script (RCA)

**August 18 Singles**

- **The Automatic** Steve McQueen (B Unique/Polydor)
- **Flo-Rida** feat. **will.i.am** In The Ayer (Atlantic)
- **The Music** The Spike (Polydor)
- **Mystery Jets** Half In Love With Elizabeth (sixsevenine)
- **Sandi Thom** Saturday Night (RCA)

**Albums**

- **Das Pop** Das Pop (Ugly Truth)
- **Bowerbirds** Hymns For A Dark Horse (Dead Oceans)
- **Pivot O** Soundtrackmy Heart (Warp)
- **Hayley Sales** Sunseed (UCJ)
- **Slipknot** tbc (Roadrunner)
- **Stereolab** Chemical Chords (4AD)
- **The Streets** Everything Is Borrowed (sixsevenine)
- **The Week That Was** The Week That Was (Memphis Industries)

**August 25 Singles**

- **Bryn Christopher** Smilin' (Polydor)
- **Duffy** Serious (A&M)
- **Robin Thicke** Magic (Polydor)
- **The Virgins** Rich Girls (Atlantic)

**Albums**

- **The Automatic** This Is A Fix (B Unique/Polydor)
- **Bryn Christopher** My World (Polydor)
- **Robin Thicke** Somethin' Else (Polydor)



**The Automatic** This Is A Fix (B-Unique)  
 The Automatic have created a series of online webisodes documenting their lives in the lead-up to the release of their second studio album, *This Is A Fix*, on August 25.

The episodes will give fans access to exclusive live footage and promotional activity over the next two months, as well as interviews with the band.

For B-Unique, which will release the album via Polydor, the videos serve as a precursor to the set's lead single Steve McQueen, which will be physically released on August 18.

*This Is A Fix* is the follow-up to *The Automatic's*

**September 1 Singles**

- **Mariah Carey** I'll Be Lovin' U Long Time (Def Jam)
- **Cassie** Official Girl (Bad Boy)
- **Portishead** We Carry On (Island)

**Albums**

- **Connie Fisher** From Connie With Love (Polydor/Rug)
- **The Virgins** The Virgins (Atlantic)

**September 8 Singles**

- **One Republic** Mercy (Interscope)

**Albums**

- **The Cure** tbc (Geffen)
- **Will Young** tbc (S)

**September 15 Singles**

- **Jason Mraz** Make It Mine (Atlantic)

**Albums**

- **Attic Lights** Friday Night Lights (Island)
- **Cyndi Lauper** Bring Ya To The Brink (Portrait)
- **Metallica** tbc (Mercury)
- **Sugarsh Beat Company** Sugarsh Beat Company (RCA)
- **White Lies** tbc (Polydor)

**September 22 and beyond Albums**

- **Annie** Don't Stop (Island) (13/10)
- **Jamie Cullum** tbc (UCJ) (19/11)
- **Katherine Jenkins** tbc (UCJ) (20/10)
- **Elton John** The Complete Elton John (Mercury)
- **Lionel Richie** tbc (Mercury) (22/09)
- **Hayley Westenra** tbc (UCJ) (03/11)
- **Bow Wow** feat. **Omarion** Face Off (Columbia)

<b>CAST LIST:</b> A&R: Martin Toher and Mark Lewis, B-Unique. Management: Steve Morton, Union/Martin Bowen, Probation.	Marketing: Hannah Neaves, Polydor. Radio: Rob Lynch, Airplayer. Regional radio: Gavin Hughes, Nicki Ross & Tony, Polydor. Press: Jon	Wilkinson, Technique PR. Regional press: Warren Higgins, Chuff Media. Online PR: Adrian Read, Polydor. TV: Rachel Dicks,	Big Sister Promotions. Digital: Aaron Bogucki, Polydor. Mobile: Susie Lucas, Polydor. Publishing: Kenny McGoff, EMI
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Me. **Nickelback** Photograph. **Radiohead** House Of Cards

**Capital**

**Alex Gaudino** Feat. Shena Watch  
 Out. **Alphahead** Ten Thousand  
 Nights. **Annie** I Know Ur  
 Girlfriend Hates Me. **Coldplay**

**Wiva La Vida. Das Pop**  
 Underground. **Dizzee Rascal**  
 Dance Wiv Me. **Duffy** Warwick  
 Avenue. **Estelle** No Substitute  
 Love. **Fragma** Toca's Miracle  
 2008. **Freemasons** When You  
 Touch Me. **Gabriella Cilmi** Sweet  
 About Me. **Gusto** Disco's Revenge

2008. **Jesse McCartney** Leavin'.  
**Jonas Brothers** Sos. **Jordin Sparks**  
 Feat. **Chris Brown** No Air. **Kat**  
**Deluna** Feat. **Busta Rhymes** Run  
 The Show. **Leon Jean Marie** Bring  
 It On. **Madonna** Give It To Me.  
**Madonna** Feat. **Justin Timberlake**  
 4 Minutes. **Maroon 5** Feat.

**Rihanna** I'll Never See Your Face  
 Again. **Miley Cyrus** See You  
 Again. **Ne-Yo** Closer. **Nickelback**  
 Photograph. **Potbelleez** Don't  
 Hold Back. **Rihanna** Take A Bow.  
**Sam Sparro** 21st Century Life.  
**Sara Bareilles** Love Song.  
**Scouting For Girls** Heartbeat.

**September** Cry For You. **Sneaky**  
**Sound System** Pictures. **The**  
**Feeling** Turn It Up. **The Saturdays**  
 If This Is Love. **The Ting Tings**  
 That's Not My Name. **Usher**  
 Moving Mountains. **Usher** Feat.  
**Young Jeezy** Love In This Club.  
**Wiley** Wearing My Rolex. **will.i.am**

One More Chance. **will.i.am** Feat.  
**Cheryl Cole** Heartbreaker

# Exposure

by Alan Jones

After dethroning Duffy's *Warwick Avenue* last week, Sara Bareilles' *Love Song* moves further ahead at the top of the radio airplay chart. It is still not the most-played song, or the one on most stations (it loses to *Warwick Avenue* by 2,366 plays to 2,271 and by 98 stations to 105) but its audience of 69.77m is 13.3% more than its rival, and enough to win it a second week at the summit.

Always Where I Need To Be, the introductory single from The Kooks' new *Koek* album reached number five on the airplay chart just nine weeks ago, and the group is already back in the Top 10, courtesy of follow-up *Shine On*, which rockets 36-7 this week.

It is the 10th most-played song on both Radio One (18 plays) and Radio Two (13) and is even more highly regarded at Virgin (eighth place, 21

plays). An overall tally of 425 plays earns it an audience in excess of 36m.

Colaplay's fourth straight number one airplay hit, *Violet Hill*, slides 3-8 this week, an understandable consequence of a big increase in support for *Viva La Vida*, the title track of their new album. *Viva La Vida* really gets into its stride, rocketing 100-27, with plays up from 127 to 609, and audience increasing 465% to more than 22m. Radio One and Radio Two both awarded it 10 plays. It was in even heavier rotation at 95.8 Capital FM (19 plays) and Virgin (13).

The Quest by Bryn Christopher has more plays (653) and more supporters (70) on the Music Control panel than ever before but dives 10-43 – a consequence of losing favour with one of its two most influential supporters, Radio One, where it

was not aired at all last week, having been played eight times the previous week. Sister station 1Xtra has also gone off it, airing it once last week, down from four spins the previous week.

Ne-Yo's *Closer* ended the eight-week reign of Madonna and Justin Timberlake's *4 Minutes* on the TV airplay chart last week, and retains its title with an increase in plays for its promotional clip from 392 to 415 – but Def Jam labelmate Rihanna is in hot pursuit of her fourth number one on the chart, with *Take A Bow* getting closer to *Closer*, with 400 airings last week.

alan@musicweek.com

## TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays	This wk	Last wk	Artist Title / Label	Plays
1	1	Ne-Yo <i>Closer</i> / Def Jam	415	21	16	Dizzee Rascal Feat. Calvin Harris & Chrome <i>Dance Wiv Me</i> / XL	213
2	2	Rihanna <i>Take A Bow</i> / Def Jam	400	22	19	September <i>Cry For You</i> / Hard2beat	203
3	3	Will.I.Am Feat. Cheryl Cole <i>Heartbreaker</i> / A&M	340	23	37	Nickelback <i>Photograph</i> / Roadrunner	198
4	15	Mint Royale <i>Singin' In The Rain</i> / RCA	325	24	10	The Ting Tings <i>That's Not My Name</i> / Columbia	197
5	4	Madonna Feat. Justin Timberlake <i>4 Minutes</i> / Warner Brothers	307	25	25	Mariah Carey <i>Bye Bye</i> / Def Jam	193
6	7	Chris Brown <i>Forever</i> / Jive	300	25	27	Ironik <i>Stay With Me</i> / Asylum	193
7	5	Coldplay <i>Violet Hill</i> / Parlophone	291	27	29	Fall Out Boy <i>Beat It</i> / Mercury	190
8	6	Sam Sparro <i>Black &amp; Gold</i> / Island	290	28	New	The Ting Tings <i>Shut Up And Let Me Go</i> / Columbia	189
9	9	Usher Feat. Young Jeezy <i>Love In This Club</i> / LaFace	288	28	24	Estelle <i>No Substitute Love</i> / Atlantic	189
10	12	Sara Bareilles <i>Love Song</i> / Columbia	282	30	26	Flo Rida Feat. Timbaland <i>Elevator</i> / Atlantic	184
11	14	Estelle Feat. Kanye West <i>American Boy</i> / Atlantic	266	31	22	Flo-Rida Feat. T-Pain <i>Low</i> / Atlantic	181
12	8	Alphabeat <i>Ten Thousand Nights</i> / Charisma	263	32	38	Basshunter <i>All I Ever Wanted</i> / Hard2beat	178
12	13	Duffy <i>Warwick Avenue</i> / A&M	263	33	40	Panic At The Disco <i>The Green Gentleman (Things Have Changed)</i> / Atlantic	174
14	21	Madonna <i>Give It To Me</i> / Warner Brothers	259	34	30	Maroon 5 Feat. Rihanna <i>If I Never See Your Face Again</i> / J	156
15	23	Jordin Sparks <i>No Air</i> / RCA	254	35	33	The Kooks <i>Shine On</i> / Virgin	153
16	11	Wiley <i>Wearing My Rolex</i> / Asylum	244	36	35	Freemasons Feat. Katherine Ellis <i>When You Touch Me</i> / Loaded	149
17	39	Linkin Park <i>Leave Out All The Rest</i> / Warner Brothers	232	37	60	Weezer <i>Pork And Beans</i> / Geffen	148
18	18	Gabriella Cilmi <i>Sweet About Me</i> / Island	231	38	47	Jay Sean <i>Stay</i> / ?Point9/Jayded	143
19	20	Busta Rhymes Feat. Linkin Park <i>We Made It</i> / Interscope	227	39	36	One Republic <i>Stop And Stare</i> / Interscope	141
20	17	Scouting For Girls <i>Heartbeat</i> / Epic	218	39	44	N*E*R*D <i>Everyone Nose (All The Girls Standing In The Line...)</i> / Interscope	141

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, Chart Show TV, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, QTV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH1 and VH2

### Instore

**Asda**  
Instore Display: Aerosmith, Carles, Eddie Grant, The Subways

**CWNN**  
Album of the week: The Piquant Detectives

Instore Display: Joan As Policewoman, Night Marchers, Studio, Subtle, The Futureheads, The Sugars, White Denim, Wild Beasts

**HMV**  
Instore Display: Aerosmith, Dirty Pretty Things, Freemasons, 6 Unit, Madonna, Mariah Carey, Ne-Yo, Sath Lakeman, The Subways, Weezer

**Morrisons**  
Album of the week: Jonas Brothers  
Instore Display: Chris Brown, Coldplay, Duffy, Harman's Hermits, Neil Diamond

**Pinnacle**  
Mojo: Eli "Paperboy" Read & The True Loves, Lonnie Donegan, Plastic Hoppers, Sizzla, Solomon Burke

**Selecta**: Black Light Burns, Eli "Paperboy" Read & The True Loves, Exit Ten, Less Than Jake, Solomon Burke

**Sainsburys**  
Album of the week: Jonas Brothers  
Instore Display: Sigur Ros

**Woolworths**  
Instore Display: Aerosmith, Carles, Estelle, Flo-Rida, Gabriella Cilmi, Mariah Carey, My Chemical Romance, Ne-Yo, Sam Sparro, Tain Cruz

**Zavvi**  
Instore Display: My Chemical Romance, The Subways

### MTV2 Top 10

This	Last	Artist Title / Label
1	1	30 Seconds To Mars <i>A Beautiful Lie</i> / Virgin
2	2	Panic At The Disco <i>The Green Gentleman (Things Have Changed)</i> / Atlantic
3	10	Weezer <i>Pork And Beans</i> / Geffen
4	3	Coldplay <i>Violet Hill</i> / Parlophone
4	5	Fall Out Boy <i>Beat It</i> / Mercury
6	4	Paramore <i>That's What You Get</i> / Fueled By Ramen
7	17	Linkin Park <i>Leave Out All The Rest</i> / Warner Brothers
8	6	Simple Plan <i>Your Love Is A Lie</i> / Lava
8	7	Pendulum <i>Propane Nightmares</i> / WEA
10	12	The Kooks <i>Shine On</i> / Virgin

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

### Kerrang! Top 10

This	Last	Artist Title / Label (Distributor)
1	4	Fall Out Boy <i>Beat It</i> / Mercury
2	5	Pendulum <i>Propane Nightmares</i> / WEA
3	29	Weezer <i>Pork And Beans</i> / Geffen
4	R	Busta Rhymes Feat. Linkin Park <i>We Made It</i> / Interscope
5	3	Nickelback <i>Rockstar</i> / Roadrunner
6	1	Elliot Minor <i>Time After Time</i> / Repossession
6	R	Nickelback <i>Photograph</i> / Roadrunner
8	R	Boys Like Girls <i>The Great Escape</i> / RCA
9	R	Panic At The Disco <i>The Green Gentleman (Things Have Changed)</i> / Atlantic
10	12	Linkin Park <i>Leave Out All The Rest</i> / Warner Brothers

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

### Radio Playlists (cont)

#### Xfm

##### Daytime list:

Black Kids *Hurricane Jane*, Cage *The Elephant Ain't No Rest For The Wicked*, Coldplay *Violet Hill*, CSS *Left Behind*, Dirty Pretty Things

Tired Of England, Fall Out Boy *Beat It*, MGMT *Elastic Feel*, Mystery *Jets Two Doors Down*, Panic At The Disco *The Green Gentleman*, Primal Scream *Can't Go Back*, Radiohead *Bodysnatchers*, The Courteeners *No You Didn't*, No You Don't, The Fratellis *Mistress Mabel*, The

Kooks *Always Where I Need To Be*, The Last Shadow Puppets *Standing Next To Me*, The Music Strength In Numbers, Ting Tings *That's Not My Name*, Wombats *Kill The Director*, The Zutons *Always Right Behind You*, Vampire Weekend *Oxford Comma*, Weezer *Pork And Beans*

##### Evening list:

Albert Hammond Jr *6FG*, Alkaline Trio *Help Me*, Altic Lights *Bling You Down*, Audio Bullies *Gimme That Punk*, Beck *Chemtrails*, Blood Red Shoes *This Is Not For You*, Elle Milano *Acres Of Dead Space*

Gadats, Five O'Clock Heroes *Who?*, Frank Turner *Reasons Not To Be An Idiot*, Funeral For A Friend *Beneath The Burning Tree*, Glasvegas *Garaldine*, Golden Silvers *Arrows Of Eros*, Hadouken! *Crank It Up*, I Was A Cub Scout *The Hunter's Daughter*, Ladyhawke

Paris Is Burning, Long Blondes *Suited*, My Morning Jacket *Touch Me I'm Sanna Sanna*, Operator *Please Just A Song About Ping Pong*, The Hold Steady *Sequestered In Memphis*, The National *Fake Empire*, The Teenagers *Make It Happen*, Tricky *Council Estate*





MusicWeek. 28.06.08

# The UK Radio Airplay Chart



This wk	Last wk	Wks chart	Sales chart	Artist Title Label	Total Plays	Plays %+-	Total Aud.(m)	Aud% +-
1	1	8	4	<b>Sara Bareilles</b> Love Song <i>Columbia</i>	2271	6.12	69.77	-0.68
2	2	8	9	<b>Duffy</b> Warwick Avenue <i>A&amp;M</i>	2366	0.13	61.55	-8.61
3	5	10	6	<b>Gabriella Cilmi</b> Sweet About Me <i>Island</i>	1941	23.39	50.32	8.52
4	6	6	2	<b>Ne-Yo</b> Closer <i>Def Jam</i>	1831	26.45	43.83	5.74
5	4	9	3	<b>Rihanna</b> Take A Bow <i>Def Jam</i>	2324	-0.47	40.58	-20.51
6	7	15	15	<b>Sam Sparro</b> Black & Gold <i>Island</i>	1923	-6.33	39.03	4.95
7	36	3		<b>The Kooks</b> Shine On <i>Virgin</i>	425	-27.97	36.18	106.39
8	3	8	11	<b>Coldplay</b> Violet Hill <i>Parlophone</i>	911	-41.86	35.95	-29.58
9	8	15	38	<b>Scouting For Girls</b> Heartbeat <i>Epic</i>	1979	-2.27	33.99	0.3
10	11	12	19	<b>September</b> Cry For You <i>Hard2beat</i>	1812	6.71	33.1	9.06
11	23	4		<b>Craig David</b> Officially Yours <i>Warner Brothers</i>	666	47.02	31.28	45.96
12	9	9	12	<b>Will.i.am feat. Cheryl Cole</b> Heartbreaker <i>A&amp;M</i>	1744	-2.24	29.31	-7.01
13	40	2	25	<b>Madonna</b> Give It 2 Me <i>Warner Brothers</i>	815	52.34	28.17	65.03
14	21	3		<b>Kid Rock</b> All Summer Long <i>Atlantic</i>	279	88.51	27.92	23.1
15	41	4	29	<b>Nickelback</b> Photograph <i>Roadrunner</i>	819	11.89	26.72	57.36
16	14	13	17	<b>Wiley</b> Wearing My Rolex <i>Asylum</i>	506	-10.12	25.66	-5.24
17	27	2		<b>Dizzee Rascal feat. Calvin Harris &amp; Chrome</b> Dance Wit Me <i>XL</i>	488	16.19	24.31	18.41
18	25	3		<b>Paul Weller</b> Have You Made Up Your Mind? <i>Island</i>	129	-11.64	24.03	15.31
19	26	8	47	<b>The Fratellis</b> Mistress Mabel <i>Fallout</i>	421	-4.54	23.81	15.25
20	20	6	24	<b>Alphabeat</b> Ten Thousand Nights <i>Charisma</i>	1278	-5.19	23.69	2.33
21	55	1	45	<b>Freemasons feat. Katherine Ellis</b> When You Touch Me <i>Loaded</i>	927	0	23.47	0
22	17	17	20	<b>Estelle feat. Kanye West</b> American Boy <i>Atlantic</i>	1502	-3.84	23.3	-7.91
23	22	15	62	<b>Leona Lewis</b> Better In Time/Footprints In The Sand <i>Syco</i>	1107	6.75	23.18	6.48
24	15	14	13	<b>Madonna feat. Justin Timberlake</b> 4 Minutes <i>Warner Brothers</i>	1461	-8.86	23.16	-13.9
25	16	2		<b>Sharleen Spiteri</b> All The Times I Cried <i>Mercury</i>	567	-34.98	22.99	-13.02

This wk	Last wk	Wks chart	Sales chart	Artist Title Label	Total Plays	Plays %+-	Total Aud.(m)	Aud% +-
26	35	2		<b>Fall Out Boy</b> Beat It <i>Mercury</i>	173	124.68	22.86	29.23
27	38	1	1	<b>Coldplay</b> Viva La Vida <i>Parlophone</i>	509	0	22.33	0
28	31	4		<b>Tom Baxter</b> Miracle <i>Charisma</i>	189	46.51	21.77	14.64
29	43	2	73	<b>Estelle</b> No Substitute Love <i>Atlantic</i>	911	40.15	21.19	27.57
30	13	4	31	<b>Alex Gaudino feat. Shena</b> Watch Out <i>Nala</i>	449	-1.97	20.59	-25.8
31	48	2		<b>The Feeling</b> Turn It Up <i>Island</i>	527	14.57	20.49	37.7
32	39	38	84	<b>Mark Ronson feat. Amy Winehouse</b> Valerie <i>Columbia</i>	747	11.33	20.02	17.28
33	65	1		<b>Leon Jean Marie</b> Bring It On <i>Island</i>	675	0	19.86	0
34	33	23	26	<b>Duffy</b> Mercy <i>A&amp;M</i>	997	8.25	19.79	5.32
35	30	5		<b>Julian Velard</b> Jimmy Dean & Steve McQueen <i>Charisma</i>	138	-33.65	19.73	1.7
36	49	1	10	<b>Jordin Sparks feat. Chris Brown</b> No Air <i>J</i>	1377	0	19.56	0
37	28	22	58	<b>One Republic</b> Stop And Stare <i>Interscope</i>	1164	-0.51	19.47	-5.07
38	24	12	18	<b>Usher feat. Young Jeezy</b> Love In This Club <i>LaFace</i>	805	-0.12	19.28	-9.7
39	70	1	40	<b>Weezer</b> Pork And Beans <i>Geffen</i>	174	0	19.26	0
40	29	6	7	<b>The Ting Tings</b> That's Not My Name <i>Columbia</i>	727	-8.32	19.2	-5.23
41	33	9	69	<b>The Pigeon Detectives</b> This Is An Emergency <i>Dance To The Radio</i>	124	-28.74	19.2	5.38
42	38	5		<b>Dolly Parton</b> Batter Get To Livin' <i>Dolly</i>	21	10.53	18.56	7.78
43	10	5	66	<b>Bryn Christopher</b> The Quest <i>Polydor</i>	653	7.05	18.05	-40.61
44	Re-entry			<b>Leona Lewis</b> Bleeding Love <i>Syco</i>	734	0	16.55	0
45	18	3	48	<b>Mariah Carey</b> Bye Bye <i>Def Jam</i>	583	-28.29	16.44	-30.34
46	61	1	27	<b>Flo Rida feat. Timbaland</b> Elevator <i>Atlantic</i>	186	0	16.31	0
47	34	16	35	<b>Chris Brown</b> With You <i>Jive</i>	711	-1.11	16.3	-10.54
48	42	35	74	<b>Timbaland presents One Republic</b> Apologize <i>Interscope</i>	791	8.5	16.06	-4.58
49	19	9	30	<b>Pendulum</b> Propane Nightmares <i>WEA</i>	181	4.62	15.63	-32.98
50	51	1	5	<b>Chris Brown</b> Forever <i>Jive</i>	445	0	15.5	0

## Radio Growers Top 10

This	Artist Title	Plays	Total	Incr
1	<b>Ne-Yo</b> Closer	1831	383	
2	<b>Coldplay</b> Viva La Vida	509	382	
3	<b>Gabriella Cilmi</b> Sweet About Me	1941	368	
4	<b>Sam Sparro</b> 21st Century Life	475	350	
5	<b>Nelly</b> Body On Me	318	318	
6	<b>Alicia Keys</b> Teenage Love Affair	622	313	
7	<b>Madonna</b> Give It 2 Me	815	280	
8	<b>Jordin Sparks feat. Chris Brown</b> No Air	1377	280	
9	<b>Estelle</b> No Substitute Love	911	261	
10	<b>Craig David</b> Officially Yours	666	213	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

## Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	<b>The Kooks</b> Shine On / <i>Virgin</i>	36.18
2	<b>Kid Rock</b> All Summer Long / <i>Atlantic</i>	27.92
3	<b>Dizzee Rascal feat. Calvin Harris &amp; Chrome</b> Dance Wit Me / <i>XL</i>	24.31
4	<b>Sharleen Spiteri</b> All The Times I Cried / <i>Mercury</i>	22.99
5	<b>Fall Out Boy</b> Beat It / <i>Mercury</i>	22.86
6	<b>Tom Baxter</b> Miracle / <i>Charisma</i>	21.77
7	<b>The Feeling</b> Turn It Up / <i>Island</i>	20.49
8	<b>Leon Jean Marie</b> Bring It On / <i>Island</i>	19.86
9	<b>Julian Velard</b> Jimmy Dean & Steve McQueen / <i>Charisma</i>	19.73
10	<b>Black Kids</b> Hurricane Jane / <i>Almost Gold</i>	14.47
11	<b>Melee</b> Built To Last / <i>Warner Brothers</i>	12.95
12	<b>Bryan Adams</b> Tonight We Have The Stars / <i>A&amp;M</i>	12.77
13	<b>Katie Melua</b> Ghost Town / <i>Dramatico</i>	11.84
14	<b>Paul Carrack</b> Ain't No Love In The Heart Of The City / <i>Carrack UK</i>	10.72
15	<b>Sneaky Sound System</b> Pictures / <i>Whack</i>	10.19
16	<b>The Wombats</b> Kill The Director / <i>14th Floor</i>	9.9
17	<b>Newton Faulkner</b> Gone In The Morning / <i>Ugly Truth</i>	9.38
18	<b>Buy Now!</b> Body Crash / <i>Positiva</i>	8.01
19	<b>Alicia Keys</b> Teenage Love Affair / <i>J</i>	7.98
20	<b>Elliot Minor</b> Time After Time / <i>Repossession</i>	7.71

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

## On The Radio This Week

### Radio 1

Colin Murray Fleet Foxes Fleet Foxes  
Fearne A Reggic Infadels; Free Things For Poor People  
Glastonbury 2008 One-off features DJ Set, Fri Booka Shade  
Greg James Newton Faulkner  
Gone In The Morning  
Jo Whalley Sneaky Sound System; Pictures  
Nihal Primal Scream: Can't Go Back  
Scott Mills Pendulum The Other Side  
Zane Lowe Death Cab For Cutie  
Cath

### Radio 2

Album Of The Week Donna Summer Crayons  
Big Band Special One-off features Performance, Mon Beth Rowley Little Dreamer  
Dermot O'Leary Live At Glastonbury, Sat Crowded House, James Blunt, Kings Of Leon, KT Tunstall, The Feeling, The Fratellis, Elaine Page Album of the Week Chat, Sun Johnny Mathis  
Record Of The Week Tae Script The Man Who Can't Be Moved

### 6Music

Album Of The Day Fri The Presets, Apocalypso, Mon Sigur Ros: Meo Suo I Eyrum Via Spilum Endalaust, Tue Infadels Universe In Reverse, Wed Aimee Mann Smilers  
Glastonbury One-off features Live From Glastonbury, Sun The Futureheads  
Marc Riley In Session, Mon Cardiacs  
Natasha Man Like Me Carny Nemone Ladyhawke Paris Is Burning, In Session, Tues Glasvegas  
Steve Lamacq Live From Glastonbury, Fri The Brute Chorus, The Ting Tings

### One Network

Kevin Kyle Minogue: The One

## On The Box This Week

### BBC 1

Jonathan Ross James (Performance), Jay-Z (Fri)  
**BBC2**  
Glastonbury Amy Winehouse(Live, Sat), Kings Of Leon(Live, Fri), Mark Ronson(Live, Sun), The Pigeon Detectives(Live, Sun)  
Graham Norton Sharleen Spiteri (Performance, Chat, Thurs)  
The Culture Show CSS Donkey(Album Performance, Chat, Tues)  
The Culture Show Unc Noah & The Whale(Performance, Fri)

### Channel 4

4Music Julian Velard (Profile, Fri), The Feeling (Live Secret Gig, Fri), Young Knives (Grassroots Gig, Thurs)  
JD Set Foals (In Session, Fri)  
Nokia Green Room Craig David(Performance, Sun), Five O'clock Heroes (Performance, Sun), Gnarls Barkley (Performance, Sun), The Rascals (Performance, Sun)  
T4 McFly One For The Radio (Video Exclusive, Sun)

### GMTV

GMTV Today Josh Groban(Chat, Performance, Thurs)

### More4

Live From Abbey Road Dashboard Confessional; James Blunt, Mary J Blige

**Key**  
■ Highest new entry  
■ Highest climber  
■ Audience increase  
■ Audience increase +50%

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 105.3 Bridge FM, 102.5 Juice FM - Liverpool, 1xtra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 95 Trent FM, 96.2 The Revolution, 95.3 Radio Aire, 96.4 FM BRMB, 95.4 FM The Wave, 96.9

Chiltern FM, 96.9 Viking FM, 97.4 Rock FM, 97.6 Chiltern FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Ulster, BBC Radio Wales, Beacon FM, Beat 105 (West), Belfast City Beat, Capital Gold, Choice FM London, Classic FM, Clyde 1 FM, Clyde 2, Cool FM, Core, Downtown Radio, Dream 100, Dream 107.7 FM, Essex FM, FM

103 Horizon, Forth2, Forth One, Fox FM, Galaxy 102, Galaxy 102.2, Galaxy 105, Galaxy 105-106, GWR FM, Hallam FM, Heart 105.2 FM, Imagine FM, Invicta FM, IDW Radio, Jazz FM, Juice 107.2 (Brighton), Kerrang Digital, Kerrang! 105.2, Key 103, Kiss 100 FM, Lincs FM 102.2, Magic 105.4, Magic 1170 (Teesside), Manx, Maria FM, Metro Radio, MFM 103.4, Minster FM, Mix 95, Northants 96, Northsound 1, Northsound

2, Oak 107, Ocean FM, Orishad FM, D102.9 FM, D103, O95, Radio City 96.7, Ram FM, Real Radio (Scotland), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, S3R FM, Signal One, Smooth FM, South West Sound FM, Southern FM, Spire FM, Star 107.2, Tay AM, Tay FM, TFM, The Pulse, The Storm, Vibe 101, Vibe 105-108, Virgin Radio, Wave 105.2 FM, West FM, West Sound AM, Xfm 104.9



# Datafile. Exposure

## Top 10 Play.com Pre-order

This	Artist / Title
1	My Chemical Romance / The Black Parade Is Dead Live
2	The Subways / All Or Nothing
3	Black Kids / Partie Traumatic
4	Dirty Pretty Things / Romance At Short Notice
5	Seth Lakeman / Poor Man's Heaven
6	Alkaline Trio / Agony And Irony
7	Various / Now That's What I Call Music! 70
8	Sharileen Spiteri / Melody
9	The Game / L.A.X.
10	Queen and Paul Rodgers / The Cosmos Rocks

## Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	Sigur Ros / Meo Suo í Eyrum Vio Spilum Endalaust?
2	Seth Lakeman / Poor Man's Heaven
3	My Chemical Romance / The Black Parade Is Dead Live
4	Eliza Carthy / Dreams Of Breathing Underwater
5	Sharileen Spiteri / Melody
6	Hawkwind / Knights Of Space
7	David Bowie / Live Santa Monica 72
8	Various / Now That's What I Call Music! 70
9	Black Kids / Partie Traumatic
10	Ry Cooder / I, Flathead - Deluxe Edition

## Top 10 Shazam Pre-order

This	Artist / Title
1	Ne-Yo / Closer
2	Dizzee Rascal feat. Calvin Harris / Dance With Me
3	Ironik / Stay With Me
4	DJ NG feat. Kathy B & MC Versatile / Tell Me
5	Sub Focus / Timewarp
6	Buy Now / Body Crash
7	MGM! / Electric Feel
8	Freemasons feat. Katherine Ellis / When You Touch Me
9	Leon Jean Marie / Bring It On
10	Kid Rock / All Summer Long

## Radio One Top 30

This	Last	Artist Title / Label	Plays	This	Last	Audience
1	5	Fall Out Boy Beat It / Mercury	24	21	21580	
2	11	Dizzee Rascal feat. Calvin Harris & Chrome Dance With Me / XL	23	17	16436	
3	2	Gabriella Cilmi Sweet About Me / Island	22	24	20010	
3	4	Sara Bareilles Love Song / Columbia	22	22	18886	
3	6	Wiley Wearing My Rolex / Asylum	22	19	17380	
6	6	Ne-Yo Closer / Def Jam	21	19	18087	
6	6	The Pigeon Detectives This Is An Emergency / Dance To The Radio	21	19	18432	
6	18	Weezer Pork And Beans / Geffen	21	13	17376	
9	13	The Fratellis Mistress Mabel / Fallout	20	16	18104	
10	1	Alex Gaudino feat. Shena Watch Out / Data	18	25	13480	
10	26	The Kooks Shine On / Virgin	18	10	14947	
12	10	Black Kids Hurricane Jane / Almost Gold	17	18	12812	
13	3	Pendulum Propene Nightmares / WEA	16	23	14025	
13	16	Panic At The Disco The Green Gentleman (Things Have Changed) / Atlantic	16	15	11959	
13	18	Madonna Give It To Me / Warner Brothers	16	13	12421	
13	22	Alphabeat Ten Thousand Nights / Charisma	16	12	10073	
17	6	Duffy Warwick Avenue / A&M	15	19	15361	
17	13	Coldplay Violet Hill / Parlophone	15	16	13490	
17	23	Flo Rida feat. Timbaland Elevator / Atlantic	15	11	12327	
17	30	MGMT Electric Feel / Columbia	15	9	10408	
17	30	Freemasons feat. Katherine Ellis When You Touch Me / Loaded	15	9	13257	
22	18	The Ting Tings That's Not My Name / Columbia	14	13	12158	
23	16	Cage The Elephant Ain't No Rest For The Wicked / Relentless	13	15	11079	
24	23	The Wombats Kill The Director / 14th Floor	12	11	9015	
25	18	Rihanna Take A Bow / Def Jam	11	13	8859	
25	23	Potbelleez Don't Hold Back / Frenetic	11	11	7126	
25	30	Sam Sparro Black & Gold / Island	11	9	9796	
25	31	Infadels Free Things For Poor People / Wall Of Sound	11	6	8038	
29	31	Buy Now! Bodycrash / Positiva	10	9	7937	
29	91	Coldplay Viva La Vida / Parlophone	10	2	8875	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

## Radio Two Top 30

This	Last	Artist Title / Label
1	2	Kid Rock All Summer Long / Atlantic
2	3	Paul Weller Have You Made Up Your Mind? / Island
3	6	Craig David Officially Yours / Warner Brothers
4	3	Tom Baxter Miracle / Charisma
4	8	Dolly Parton Better Get To Livin' / Dolly
4	8	Julian Velard Jimmy Dean & Steve McQueen / Charisma
4	8	Sharileen Spiteri All The Times I Cried / Mercury
4	12	The Feeling Turn It Up / Island
9	6	Bryn Christopher The Quest / Polydor
10	3	Sara Bareilles Love Song / Columbia
10	37	The Kooks Shine On / Virgin
12	1	Elbow One Day Like This / Fiction
13	12	Duffy Warwick Avenue / A&M
13	28	Coldplay Viva La Vida / Parlophone
13	37	Melee Built To Last / Warner Brothers
16	14	Katie Melua Ghost Town / Dramatico
17	17	Mama's Gun Pots Of Gold / Lookout Music
17	28	Leon Jean Marie Bring It On / Island
17	78	Paul Carrack Ain't No Love In The Heart Of The City / Carrack UK
20	11	Coldplay Violet Hill / Parlophone
20	14	Jamie Lidell Another Day / Warp
20	78	Newton Faulkner Gone In The Morning / Ugly Truth
23	1	Laura Critchley Today's Another Day / Big Print
23	24	Radiohead House Of Cards / XL
23	37	Seth Lakeman Crimson Dawn / Relentless
26	1	Madonna Give It 2 Me / Warner Brothers
26	1	Shout Out Louds Tonight I Have To Leave It / Weekender
26	22	Bryan Adams Tonight We Have The Stars / A&M
26	1	Nickelback Photograph / Roadrunner
30	1	BWO Lay Your Love On Me / Shell

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

## Last.fm Hype chart

This	Last	Artist Title / Label
1	1	Coldplay Life In Technicolor / Parlophone
2	1	Coldplay Lost / Parlophone
3	1	Radiohead No Surprises / Parlophone
4	1	Coldplay Viva La Vida / Parlophone
5	1	Fleet Foxes Meadowlarks / Bella Union
6	1	Fleet Foxes Sun It Rises / Bella Union
7	2	Alphabeat 10,000 Nights / Charisma
8	1	Katy Perry Fingerprints / Capitol
9	1	Flying Lotus Testament (feat. Gonja Sufi) / Warp
10	1	Fenomenon Sleepy Meadows Of Buxton / Creative Vibes

Source: Last.fm

## Commercial Radio

This	Last	Artist Title / Label	Plays	This	Last	Audience
1	1	Rihanna Take A Bow / Def Jam	2302	2299	31553	
2	2	Duffy Warwick Avenue / A&M	2271	2248	32994	
3	4	Sara Bareilles Love Song / Columbia	2161	2028	32290	
4	5	Scouting For Girls Heartbeat / Epic	1929	1984	29859	
5	3	Sam Sparro Black & Gold / Island	1912	2043	29239	
6	10	Gabriella Cilmi Sweet About Me / Island	1845	1513	27378	
7	7	September Cry For You / Hard2beat	1803	1691	25344	
8	12	Ne-Yo Closer / Def Jam	1794	1400	25511	
9	6	Will.I.Am feat. Cheryl Cole Heartbreaker / A&M	1738	1777	25746	
10	8	Madonna feat. Justin Timberlake 4 Minutes / Warner Brothers	1454	1591	21749	
11	11	Estelle feat. Kanye West American Boy / Atlantic	1425	1482	20242	
12	15	Jordin Sparks feat. Chris Brown No Air / RCA	1368	1094	18143	
13	13	Alphabeat Ten Thousand Nights / Charisma	1256	1336	13603	
14	14	One Republic Stop And Stare / Interscope	1111	1114	16728	
15	16	Leona Lewis Better In Time/Footprints In The Sand / Syco	1080	989	17766	
16	17	Duffy Mercy / A&M	969	895	19027	
17	24	Freemasons feat. Katherine Ellis When You Touch Me / Loaded	912	745	10217	
18	32	Estelle No Substitute Love / Atlantic	885	626	12461	
19	9	Coldplay Violet Hill / Parlophone	879	1525	11956	
20	23	Nickelback Rockstar / Roadrunner	816	769	12745	
21	25	Nickelback Photograph / Roadrunner	807	722	13487	
22	19	Usher feat. Young Jeezy Love In This Club / LaFace	793	790	16730	
22	45	Madonna Give It To Me / Warner Brothers	793	522	8699	
24	26	Timbaland presents One Republic Apologize / Interscope	783	717	14936	
25	30	Mark Ronson feat. Amy Winehouse Valerie / Columbia	724	643	18923	
26	28	Girls Aloud Can't Speak French / Fascination	717	665	11183	
26	1	Leona Lewis Bleeding Love / Syco	717	609	14055	
28	22	The Ting Tings That's Not My Name / Columbia	710	777	6975	
29	26	Chris Brown With You / Jive	709	717	16276	
30	38	Maroon 5 feat. Rihanna If I Never See Your Face Again / J	677	596	8148	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

## Adult Contemporary Top 10

This	Last	Artist Title / Label
1	1	Duffy Warwick Avenue / A&M
2	3	Sara Bareilles Love Song / Columbia
3	2	Scouting For Girls Heartbeat / Epic
4	5	Gabriella Cilmi Sweet About Me / Island
5	4	Rihanna Take A Bow / Def Jam
6	6	Sam Sparro Black & Gold / Island
7	7	Will.I.Am feat. Cheryl Cole Heartbreaker / A&M
8	8	One Republic Stop And Stare / Interscope
9	13	Mark Ronson feat. Amy Winehouse Valerie / Columbia
10	9	Madonna feat. Justin Timberlake 4 Minutes / Warner Bros

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

## Contemporary Hit Radio Top 10

This	Last	Artist Title / Label
1	4	Sara Bareilles Love Song / Columbia
2	3	Scouting For Girls Heartbeat / Epic
3	1	Rihanna Take A Bow / Def Jam
4	2	Duffy Warwick Avenue / A&M
5	8	Gabriella Cilmi Sweet About Me / Island
6	6	September Cry For You / Hard2beat
7	5	Sam Sparro Black & Gold / Island
8	9	Ne-Yo Closer / Def Jam
9	7	Will.I.Am feat. Cheryl Cole Heartbreaker / A&M
10	11	Estelle feat. Kanye West American Boy / Atlantic

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

## Rhythmic Top 10

This	Last	Artist Title / Label
1	3	Ne-Yo Closer / Def Jam
2	1	Usher feat. Young Jeezy Love In This Club / Laface
3	2	Sam Sparro Black & Gold / Island
4	10	September Cry For You / Hard2beat
5	6	Will.I.Am feat. Cheryl Cole Heartbreaker / A&M
6	8	Madonna feat. Justin Timberlake 4 Minutes / Warner Bros
7	7	Rihanna Take A Bow / Def Jam
8	5	Wiley Wearing My Rolex / Asylum
9	11	Estelle feat. Kanye West American Boy / Atlantic
10	9	Chris Brown With You / Jive

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

Key  
■ Highest new entry  
■ Highest climber

Music Week Datasite [www.musicweek.com](http://www.musicweek.com)

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

# Club charts

by Alan Jones

It is rare these days for a song to spend more than one week atop the **Upfront Club chart**; rarer still for a song to return to number one once it is dethroned – but that is what has happened this week, with *When You Touch Me* by **The Freemasons** feat. **Katherine Ellis** resuming its residency at the chart apex after a three-week hiatus.

The track's return to the summit was facilitated by the promotion of meaty new club and dub mixes executed by **The Freemasons** themselves. The Brighton boys remain one of the hottest mixing teams around, and only recently completed a mix of **Kylie Minogue's** upcoming single *The One*.

While the **Upfront chart** crown returns to the UK, Scandinavian pop continues to dominate the

Commercial Pop chart, where Sweden's **Basshunter** is replaced by Norway's **Annie** at number one.

**Annie's** *I Know Ur Girlfriend Hates Me* is the introductory single from her second album *Don't Stop*, which is due for release later this year.

After two weeks atop the **Urban Chart**, **Busta Rhymes** and **Linkin Park's** *We Made It* dips to number two – but barely. It finishes less than 1% behind new chart champ **Ne-Yo's** *Closer*, which completes seven weeks of sustained growth with a chart trajectory of 28-17-8-5-4-3-1.

**UPFRONT CHART BREAKERS:** 1 *Shut Up And Let Me Go* – **The Ting Tings**; 2 *True Faith* – **Liz Kay**; 3 *Breathe Life* – **Liquid Nation** feat. **Andrea Britton**; 4 *Save The Lies (Be Good To Me)/Sweet About Me* –

**Gabriella Cilmi**; 5 *Pjanoo* – **Pryda**; 6 *Sweet Music*, **Garrison Hawk**; 7 *Give It 2 Me* – **Madonna**; 8 *Big Bros* – **Joyriders** feat. **Bros**; 9 *Be With You* – **Taxi Doll**; 10 *Without You* – **Jess Carroll**; 11 *The Quest* – **Bryn Christopher**; 12 *Drama Fanatic* – **Raen**; 13 *Everyone Nose (All The Girls Standing In Line For The Bathroom)* – **N\*E\*R\*D**; 14 *Disco Heaven* – **Frooty Collective** feat. **Alec Sun Drae**; 15 *Alright* – **James Doman**; 16 *You Know It's Right* – **B-Kay & Kazz**; 17 *Same Ol' Story* – **Cyndi Lauper**; 18 *Lift Me Up* – **Pulsonix**; 19 *Get Get Down* – **Paul Johnson**; 20 *Deep Within The Skin* – **Kevin Jon**.

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Back at the top: Freemasons return to number one in the Upfront Chart

## Upfront Club Top 40

This	Last	Wks	Artist	Title	Label
1	2	6	<b>Freemasons</b> feat. <b>Katherine Ellis</b>	<i>When You Touch Me</i>	/ Loaded
2	8	3	<b>Natural Born Grooves</b>	<i>Candy On The Dancefloor</i>	/ 3 Beat Blue
3	9	4	<b>Annie</b>	<i>I Know Ur Girlfriend Hates Me</i>	/ Island
4	10	20	<b>Bob Sinclar</b> presents <b>Fireball</b>	<i>What I Want</i>	/ Yellow/Defected/Data
5	33	2	<b>Connected</b> feat. <b>Max'c</b>	<i>A Feeling</i>	/ Big In Ibiza
6	1	4	<b>Anna Grace</b>	<i>You Make Me Feel</i>	/ Hit/N.E.W.S.
7	32	2	<b>Love Assassins</b>	<i>Teardrops</i>	/ Big In Ibiza
8	24	2	<b>Madcon</b>	<i>Beggin'</i>	/ RCA
9	6	6	<b>Ian Carey</b>	<i>Keep On Rising</i>	/ Spinnin'
10	7	5	<b>Denis The Menace &amp; Big World</b>	<i>Fired Up</i>	/ 3 Beat Blue
11	13	3	<b>Nicola Fasano Vs Pat-Rich</b>	<i>75 Brazil Street</i>	/ Hit!
12	5	4	<b>Change</b>	<i>Angel In My Pocket</i>	/ Stage
13	11	3	<b>Blank &amp; Jones</b> feat. <b>Bernard Sumner</b>	<i>Miracle Cure</i>	/ Maelstrom
14	N	N	<b>The Feeling</b>	<i>Turn It Up</i>	/ Island
15	4	4	<b>Chicane Vs Natasha Bedingfield</b>	<i>Bruised Water</i>	/ Modena
16	3	5	<b>Donna Summer</b>	<i>I'm Your Fire</i>	/ RCA
17	15	2	<b>Kat Deluna</b>	<i>Run The Show</i>	/ RCA
18	N	N	<b>Katie May</b>	<i>You're The Only One</i>	/ AATW
19	14	7	<b>Robin S</b>	<i>Show Me Love</i>	/ Champion
20	17	6	<b>Audiostar</b>	<i>Break It Off</i>	/ Spinnin'
21	12	4	<b>Rihanna</b>	<i>Take A Bow</i>	/ Def Jam
22	18	7	<b>Buy Now!</b>	<i>Bodycrash</i>	/ Positiva
23	20	12	<b>Denise Lopez</b>	<i>Don't You Wanna Be Mine</i>	/ House-Trained
24	N	N	<b>Sam Sparro</b>	<i>21st Century Life</i>	/ Island
25	21	7	<b>The Presets</b>	<i>This Boy's In Love</i>	/ Modular
26	N	N	<b>Mike Di Scala</b>	<i>Space &amp; Time</i>	/ 3 Beat Blue
27	23	7	<b>DJ Jean</b>	<i>The Launch Relunched</i>	/ House-Trained
28	22	8	<b>Taito Tikaro</b> feat. <b>Clarence</b>	<i>Shine On Me</i>	/ Gusto
29	16	5	<b>Twm</b> feat. <b>Carrie Harrington</b>	<i>Rock Da House</i>	/ Lugano
30	Re	2	<b>Ne-Yo</b>	<i>Closer</i>	/ Def Jam
31	N	N	<b>Sharam</b> feat. <b>Daniel Bedingfield</b>	<i>The One</i>	/ Data
32	28	3	<b>Basshunter</b>	<i>All I Ever Wanted</i>	/ Hard2beat
33	37	5	<b>Velvet</b>	<i>Fix Me</i>	/ Positiva
34	19	4	<b>Scooter</b>	<i>Jumping All Over The World</i>	/ AATW
35	N	N	<b>Jax</b>	<i>Summer Jam</i>	/ Junk
36	30	9	<b>Happy Clappers</b>	<i>I Believe</i>	/ Art & Craft
37	26	7	<b>Valeriya</b>	<i>The Party's Over</i>	/ white label
38	25	5	<b>DJ Q</b> feat. <b>MC Boney</b>	<i>You Wct?</i>	/ Maximum Bass
39	27	9	<b>Ricki-Lee</b>	<i>U Wanna Little Of This</i>	/ Hed Kandi
40	29	7	<b>SW14</b>	<i>Need You Tonight</i>	/ Gusto

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## Commercial Pop Top 30

This	Last	Wks	Artist	Title	Label
1	7	3	<b>Annie</b>	<i>I Know Ur Girlfriend Hates Me</i>	/ Island
2	15	6	<b>Velvet</b>	<i>Fix Me</i>	/ Positiva
3	9	3	<b>Anna Grace</b>	<i>You Make Me Feel</i>	/ Hit/N.E.W.S.
4	19	6	<b>Ne-Yo</b>	<i>Closer</i>	/ Def Jam
5	14	3	<b>Liz Kay</b>	<i>True Faith</i>	/ AATW
6	18	2	<b>Jax</b>	<i>Summer Jam</i>	/ Junk
7	11	4	<b>Scooter</b>	<i>Jumping All Over The World</i>	/ AATW
8	N	N	<b>Bob Sinclar</b> presents <b>Fireball</b>	<i>What I Want</i>	/ Yellow/Defected/Data
9	20	3	<b>Bryn Christopher</b>	<i>The Quest</i>	/ Polydor
10	12	5	<b>Freemasons</b> feat. <b>Katherine Ellis</b>	<i>When You Touch Me</i>	/ Loaded
11	21	3	<b>Garrison Hawk</b>	<i>Sweet Music</i>	/ Marathon
12	1	3	<b>Basshunter</b>	<i>All I Ever Wanted</i>	/ Hard2beat
13	N	N	<b>Madcon</b>	<i>Beggin'</i>	/ RCA
14	23	3	<b>Jess Carroll</b>	<i>Without You</i>	/ Shed
15	N	N	<b>Connected</b> feat. <b>Max'c</b>	<i>A Feeling</i>	/ Big In Ibiza
16	25	2	<b>N*E*R*D</b>	<i>Everyone Nose (All The Girls...)</i>	/ Interscope
17	2	5	<b>Yazoo</b>	<i>In Your Room (Sampler)</i>	/ Mute
18	24	2	<b>Busta Rhymes</b> feat. <b>Linkin Park</b>	<i>We Made It</i>	/ Interscope
19	8	5	<b>Michael Jackson</b> with <b>Akon</b>	<i>Wanna Be Startin' Somethin'</i>	2008 / Epic
20	N	N	<b>Cyndi Lauper</b>	<i>Same Ol' Story</i>	/ RCA
21	N	N	<b>Raen</b>	<i>Drama Fanatic</i>	/ Influx
22	5	4	<b>Change</b>	<i>Angel In My Pocket</i>	/ Stage
23	13	4	<b>Chicane Vs Natasha Bedingfield</b>	<i>Bruised Water</i>	/ Modena
24	3	4	<b>Donna Summer</b>	<i>I'm Your Fire</i>	/ RCA
25	N	N	<b>Mariah Carey</b>	<i>I'll Be Lovin' U Long Time</i>	/ Def Jam
26	N	N	<b>B-Kay &amp; Kazz</b>	<i>You Know It's Right</i>	/ white label
27	N	N	<b>Frooty Collective</b> feat. <b>Alec Sun Drae</b>	<i>Disco Heaven</i>	/ Frooty
28	N	N	<b>Kate Ryan</b>	<i>All For You</i>	/ Energise
29	4	4	<b>Idina Menzel</b>	<i>Defying Gravity/Gorgeous</i>	/ Warner Brothers
30	22	5	<b>Ian Carey</b>	<i>Keep On Rising</i>	/ Spinnin'

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## Urban Top 20

This	Last	Wks	Artist	Title	Label
1	3	7	<b>Ne-Yo</b>	<i>Closer</i>	/ Def Jam
2	1	3	<b>Busta Rhymes</b> feat. <b>Linkin Park</b>	<i>We Made It</i>	/ Interscope
3	2	12	<b>Usher</b> feat. <b>Young Jeezy</b>	<i>Love In This Club</i>	/ LaFace
4	7	10	<b>Lil' Wayne</b>	<i>Lollipop</i>	/ Island
5	5	4	<b>N*E*R*D</b>	<i>Everyone Nose (All The Girls...)</i>	/ Interscope
6	4	11	<b>will.i.am</b> feat. <b>Cheryl Cole</b>	<i>Heartbreaker</i>	/ A&M
7	14	5	<b>The Game</b>	<i>Big Dreams</i>	/ Interscope
8	17	9	<b>Flo-Rida</b> feat. <b>Timbaland</b>	<i>Elevator</i>	/ Atlantic
9	11	5	<b>Estelle</b>	<i>No Substitute Love</i>	/ Atlantic
10	6	22	<b>Flo-Rida</b> feat. <b>T-Pain</b>	<i>Low</i>	/ Atlantic
11	8	9	<b>Taio Cruz</b>	<i>I Can Be</i>	/ 4th & Broadway
12	9	14	<b>Wiley</b>	<i>Wearing My Rolex</i>	/ Asylum
13	16	5	<b>Bryn Christopher</b>	<i>The Quest</i>	/ Polydor
14	12	9	<b>Nelly &amp; Fergie</b>	<i>Party People</i>	/ Island
15	10	13	<b>Madonna</b> feat. <b>Justin Timberlake</b>	<i>4 Minutes</i>	/ Warner Brothers
16	15	8	<b>Lil' Mama</b> feat. <b>Chris Brown &amp; T-Pain</b>	<i>Shawty Get Loose</i>	/ Jive
17	23	3	<b>May7ven</b>	<i>Hands Up</i>	/ Best Entertainment Global
18	21	2	<b>Kat Deluna</b>	<i>Run The Show</i>	/ RCA
19	N	N	<b>Ironik</b>	<i>Stay With Me</i>	/ Asylum
20	18	14	<b>T-Pain</b>	<i>Church</i>	/ RCA

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Seventh time lucky: Ne-Yo finally reaches number one in the Urban Chart

## Cool Cuts Top 20

This	Artist	Title
1	<b>Skepta</b>	<i>Rolex Sweep</i>
2	<b>Kylie</b>	<i>The One</i>
3	<b>Robot Man</b> feat. <b>Nanchang</b>	<i>Ready For This</i>
4	<b>Basshunter</b>	<i>All I Ever Wanted</i>
5	<b>Madcon</b>	<i>Beggin'</i>
6	<b>Herve</b>	<i>Cheap Thrills</i>
7	<b>Sam Sparro</b>	<i>21st Century Life</i>
8	<b>Velvet</b>	<i>Fix Me</i>
9	<b>Axwell &amp; Bob Sinclar</b> feat. <b>Ron Carroll</b>	<i>What A Wonderful World</i>
10	<b>Machines</b>	<i>Don't Care / Afrojacker</i>
11	<b>DJ NG</b>	<i>Tell Me</i>
12	<b>Mike Di Scala &amp; Colin Airey</b>	<i>Space &amp; Time</i>
13	<b>Gianluca Motta</b>	<i>Not Alone</i>
14	<b>The Ting Tings</b>	<i>Shut Up And Let Me Go</i>
15	<b>Eddie Thoneick</b>	<i>I Wanna Freak You</i>
16	<b>Samurai Gunz</b>	<i>Class Of 88</i>
17	<b>Autokratz</b>	<i>Stay The Same</i>
18	<b>Danny Tenaglia</b>	<i>The Space Dance</i>
19	<b>My Digital Enemy</b>	<i>Last Stand</i>
20	<b>Rachel Loy</b>	<i>I Can Feel It</i>

Go online for more chart data [www.musicweek.com](http://www.musicweek.com)

To view more data about these club chart entries, including listings of individual mixes, see our charts data pages at [www.musicweek.com](http://www.musicweek.com)



Hear the Coolcuts chart every Thursday 4-6pm GMT on Paul 'Radical' Ruiz – Anything Goes radio show on MINISTRY OF SOUND RADIO across the globe on [www.ministryofsound.com/radio](http://www.ministryofsound.com/radio)

Compiled by BJ Freejack and data collector from the following stores, online sites and distributors: BMR Records, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bristol), Crash (Leeds), Global Groove (Stoke), Calapult (Cardiff), Here To Stay (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bristol), Kanua (Middlesbrough), Bassvision (Belfast) and X-PRESSBEATS/CD POD, BEATPORT, JUNG, UNIQUE, DYNAMIC

# Datafile. Singles

# Coldplay finally live the life with their first ever number-one single

by Alan Jones



**14. Busta Rhymes Feat. Linkin Park**  
Debuting at number 14 on sales of 10,027 downloads, the Busta Rhymes and Linkin Park collaboration *We Made It* is the former act's 23rd hit and the latter's 14th. Lifted from Rhymes' upcoming *Blessed* album and containing a sample from Michael Jackson's *Thriller*, it is the second unlikely collaboration with a rapper for Linkin Park. The rockers previously teamed with Jay-Z for the mash-up *Numb/Encore*, which peaked at number 14 in 2004 and has sold 307,989 copies to date – more than most number ones – including 36,024 so far in 2008.



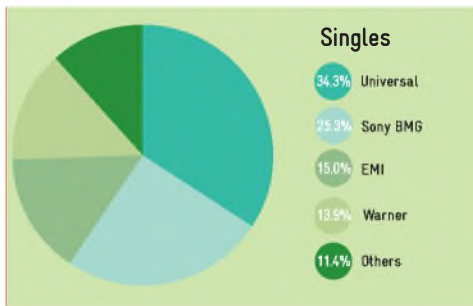
**16. Jonas Brothers**  
With a sound not a million miles away from *Busted* – whose *Year 3000* they covered for an American hit – The Jonas Brothers are a fraternal trio from New Jersey and land their first UK hit with *S.O.S.*, which debuts at number 16 on sales of 9,336. Comprising Kevin (20 years old), Joe (18) and Nick (15) Jones, they are signed to Disney's Hollywood label, and *S.O.S.* – a recent number 17 hit in America – is the first single from their third album, *A Little Bit Longer*.

Coldplay's 12th chart entry, *Viva La Vida*, provides the band with its first number one single this week, debuting in pole position on sales of 23,212. That's the lowest sale for a number one single since Rihanna's *Umbrella* shifted 22,143 copies on its last week at number one 11 months ago but it is still a major achievement for Coldplay, who previously reached number two with *In My Place* in 2002 and *Speed Of Sound* in 2005.

*Viva La Vida* would have ranked number four last week had it then been chart eligible but it was disqualified because it was used as "instant gratification" on digital orders for Coldplay's new album, with buyers instantly and automatically receiving the track on placing their orders. Now fully available in its own right – albeit only digitally – it is duly given full chart eligibility.

*Viva La Vida* is Spanish for *Live The Life*, and is the first number one with a foreign-language title since Beyoncé's *Déjà Vu* topped the chart in September 2006.

While it settles in at number one, its predecessor *Violet Hill* rises 12–11 (11,102 sales). The track debuted and peaked at number eight just six weeks ago but its impact on the chart was somewhat dulled by the fact it was available as a free download for a week before its release. Nevertheless, it has sold 90,451



copies to date. Lost, another track from the *Viva La Vida Or Death And All His Friends* album, moves 62–55 on sales of 2,342, while a Coldplay oldie, *Fix You* – number four in 2005 – resurfaces, at number 61 on sales of 2,125. It is Coldplay's second-biggest-selling single (192,978 sales), behind 2000's *Yellow* (228,386). Both peaked at number four.

Only two songs sold more than 20,000 copies last week – *Viva La Vida* and Ne-Yo's *Closer* (up 3–2 on sales of 20,797) – but singles sales recovered from their 2008 low, improving 5.6% to 1,776,616, 21.85% above same-week 2007 sales of 1,457,978.

Jordin Sparks and Chris Brown's *No Air* duet makes another big leap, climbing 22–10 on sales up 68.9% at 11,180. Madonna's *Give It 2 Me* is also gaining fast, climbing 36–25 on sales of 5,874 – a 48.6% increase week-on-week.

Hertfordshire group *The Subways* made their chart debut in 2005, and showed some consistency, charting four singles in the year all in the 20s, with peak positions ranging from 22 to 29.

Three years on, they have completed their second album, and from it first single *Alright* debuts at number 44 (3,626 sales).

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## Hit 40 UK

This	Last	Artist	Title / Label
1	N	Coldplay	<i>Viva La Vida</i> / Parlophone
2	3	Ne-Yo	<i>Closer</i> / Def Jam
3	2	Rihanna	<i>Take A Bow</i> / Def Jam
4	5	Sara Bareilles	<i>Love Song</i> / Columbia
5	8	Chris Brown	<i>Forever</i> / Jive
6	6	Gabriella Cilmi	<i>Sweet About Me</i> / Island
7	4	The Ting Tings	<i>That's Not My Name</i> / Columbia
8	1	Mint Royale	<i>Singin' In The Rain</i> / RCA
9	7	Duffy	<i>Warwick Avenue</i> / A&M
10	19	Jordin Sparks	<i>No Air</i> / RCA
11	9	Sam Sparro	<i>Black &amp; Gold</i> / Island
12	10	Will.I.Am Feat. Cheryl Cole	<i>Heartbreaker</i> / A&M
13	11	Madonna Feat. Justin Timberlake	<i>4 Minutes</i> / Warner Brothers
14	12	September	<i>Cry For You</i> / Hard2beat
15	13	Coldplay	<i>Violet Hill</i> / Parlophone
16	15	Scouting For Girls	<i>Heartbeat</i> / Epic
17	16	Estelle Feat. Kanye West	<i>American Boy</i> / Atlantic
18	14	Usher Feat. Young Jeezy	<i>Love In This Club</i> / LaFace
19	20	Duffy	<i>Mercy</i> / A&M
20	17	Wiley	<i>Wearing My Rolex</i> / Asylum
21	18	Alphabeat	<i>Ten Thousand Nights</i> / Charisma
22	N	Jonas Brothers	<i>Sos</i> / hollywood
23	21	Chris Brown	<i>With You</i> / Jive
24	28	Nickelback	<i>Photograph</i> / Roadrunner
25	N	Busta Rhymes Feat. Linkin Park	<i>We Made It</i> / Interscope
26	22	Flo-Rida Feat. T-Pain	<i>Low</i> / Atlantic
27	26	Nickelback	<i>Rockstar</i> / Roadrunner
28	35	Madonna	<i>Give It 2 Me</i> / Warner Brothers
29	27	Leona Lewis	<i>Better In Time</i> / Footprints In The Sand / Syco
30	25	One Republic	<i>Stop And Stare</i> / Interscope
31	30	Maroon 5 Feat. Rihanna	<i>If I Never See Your Face Again</i> / J
32	34	Mark Ronson Feat. Amy Winehouse	<i>Valerie</i> / Columbia
33	23	Alex Gaudino Feat. Shena	<i>Watch Out</i> / Data
34	24	Taio Cruz	<i>I Can Be</i> / 4th & Broadway
35	N	Freemasons Feat. Katherine Ellis	<i>When You Touch Me</i> / Loaded
36	32	Timbaland Presents One Republic	<i>Apologize</i> / Interscope
37	N	Dizzee Rascal Feat. Calvin Harris & Chrome	<i>Dance Wiv Me</i> / XL
38	50	Flo Rida Feat. Timbaland	<i>Elevator</i> / Atlantic
39	33	Fall Out Boy Feat. John Mayer	<i>Beat It</i> / Mercury
40	19	Jordin Sparks Feat. Chris Brown	<i>No Air</i> / Jive

The Official UK Charts Company 2008 Covers period from last Sunday to Saturday.

## Indie Singles Top 10

This	Last	Artist	Title / Label (Distributor)
1	N	Infadets	<i>Free Things For Poor People</i> / Wall Of Sound (PIAS)
2	1	Feeder	<i>We Are The People</i> / Echo (P)
3	N	Sub Focus	<i>Timewarp</i> / Ram (SRD)
4	N	Fightstar	<i>I Am The Message</i> / Gut (P)
5	N	Luke Leighfield	<i>If You Haven't Got Anything To Say</i> / Banquet (PIAS)
6	N	The Kills	<i>Last Day Of Magic</i> / Domino (PIAS)
7	5	The Pigeon Detectives	<i>This Is An Emergency</i> / Dance To The Radio (PIAS)
8	N	Jamie Lidell	<i>Another Day</i> / Warp (PIAS)
9	N	Various	<i>Mastercuts - Breaks</i> / Apace (P)
10	N	Various	<i>Mastercuts - Hip Hop</i> / Apace (P)

The Official UK Charts Company 2008 Covers period from last Sunday to Saturday

## Dance Singles Top 10

This	Last	Artist	Title / Label
1	NEW	Sub Focus	<i>Timewarp/Join The Dots</i> / RAM
2	1	Wiley	<i>Wearing My Rolex</i> / Asylum
3	2	Alex Gaudino Feat. Shena	<i>Watch Out</i> / Data
4	NEW	Presets	<i>This Boy's In Love</i> / Modular
5	NEW	Robin S	<i>Show Me Love</i> / Champion
6	7	H Two O Feat. Platnum	<i>What's It Gonna Be</i> / Hard2beat
7	21	T2 Feat. Jodie Aysha	<i>Heartbroken</i> / ZNV/AATW/MNB
8	8	Justice	<i>Dvno</i> / Because Music
9	4	September	<i>Cry For You</i> / Hard2beat
10	24	Fragma	<i>Toca's Miracle 2008</i> / Positiva

The Official UK Charts Company 2008 Covers period from last Sunday to Saturday

## Downloads Top 10

This	Last	Artist	Title / Label
1	1	Mint Royale	<i>Singin' In The Rain</i> / RCA
2	4	Ne-Yo	<i>Closer</i> / Def Jam
3	2	Rihanna	<i>Take A Bow</i> / Def Jam
4	7	Sara Bareilles	<i>Love Song</i> / Columbia
5	3	The Ting Tings	<i>That's Not My Name</i> / Columbia
6	6	Gabriella Cilmi	<i>Sweet About Me</i> / Island
7	5	Duffy	<i>Warwick Avenue</i> / A&M
8	8	Chris Brown	<i>Forever</i> / Jive
9	9	Will.I.Am Feat. Cheryl Cole	<i>Heartbreaker</i> / A&M
10	11	Coldplay	<i>Violet Hill</i> / Parlophone

The Official UK Charts Company 2008 Covers period from last Sunday to Saturday

## SALES STATISTICS

	Singles	Artist albums	Compilations	Total albums
<b>Last week</b>				
Sales	1,776,616	1,775,853	418,982	2,194,835
vs prev week	1,683,020	2,151,473	658,986	2,810,459
% change	+5.6%	-17.5%	-36.4%	-21.9%
<b>Year to date</b>				
Sales	47,107,156	41,712,802	12,103,510	53,816,312
vs prev year	25,119,993	45,793,702	12,005,010	57,798,712
% change	+87.5%	-8.9%	-0.8%	-6.9%

Titles A-Z	Can't Speak French
4 Minutes 13	71
Ain't No Rest For The Wicked	2
Alright	51
American Boy	19
Apologize	54
Back Me Up	72
Beat It	59
Better In Time/Footprints In The Sand	50
Black & Gold	27
Bye Bye	49



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# The Official UK Singles Chart

This wk	Last wk in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
1	New	<b>Coldplay</b>	Viva La Vida	(Coldplay/Endravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CATCO138291476 (E)
2	3	<b>Ne-Yo</b>	Closer	(Stargate) EMI/Sony ATV (Smith/Eriksen/Hermansen/Stray/Beite) / Def Jam 1776445 (ARV)
3	2	<b>Rihanna</b>	Take A Bow	(Stargate) EMI/Sony ATV (Smith/Eriksen/Hermansen) / Def Jam 1773577 (ARV)
4	5	<b>Sara Bareilles</b>	Love Song	(Rosse) Sony ATV (Bareilles) / Columbia 88697315932 (ARV)
5	8	<b>Chris Brown</b>	Forever	(Polow Da Don) Universal/CC (Jones/Brown/Seals/Merritt/Allen) / Jive 88697330882 (ARV)
6	6	<b>Gabriella Cilmi</b>	Sweet About Me	(Higgins) EMI/Warner Chappell (Cooper/Higgins/Powell/Larcombe/Coler/Clim) / Island 1764472 (ARV)
7	4	<b>The Ting Tings</b>	That's Not My Name	(De Martino) Playwrite/Sony ATV/Warner Chappell (De Martino/White) / Columbia 88697293792 (ARV)
8	1	<b>Mint Royale</b>	Singin' In The Rain	(Mint Royale) EMI (Brown/Freed) / RCA GBARL0500467 (ARV)
9	7	<b>Duffy</b>	Warwick Avenue	(Hogarth) Universal/EMI/Dalmation (Hogarth/White/Duffy) / A&M 1766149 (ARV)
10	New	<b>Jordin Sparks feat. Chris Brown</b>	No Air	(The Underdog) Universal/Missing Link/CC (Fauritelony/Mason/Russell/Griggs/Thomas) / Jive CATCO140364301 (ARV)
11	12	<b>Coldplay</b>	Violet Hill	(Coldplay/Endravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CATCO138084578 (E)
12	10	<b>Will.I.Am feat. Cheryl Cole</b>	Heartbreaker	(Will.I.Am) Catalyst/Cherry Lane Music (Adams) / A&M 1771789 (ARV)
13	11	<b>Madonna feat. Justin Timberlake</b>	4 Minutes	(Timbaland/Timberlake/Hills) Various (Timberlake/Mosley/Hills/Madonna) / Warner Brothers WB03CD2 (CINR)
14	New	<b>Busta Rhymes feat. Linkin Park</b>	We Made It	(Booi/Dre/Shinoda) Warner Chappell (Smith/Valenzano/Lyon/Bennington/Shinoda) / Interscope CATCO139345092 (ARV)
15	9	<b>Sam Sparro</b>	Black & Gold	(Rogg/Falson) EMI (Rogg/Falson) / Island 1766841 (ARV)
16	New	<b>Jonas Brothers</b>	SOS	(Fields) Sony ATV (Jonas Brothers) / hollywood 1768733 (E)
17	14	<b>Wiley</b>	Wearing My Rolex	(Wiley) EMI/Level Songs/Chrysalis/Sony ATV (Klein/Stone/Davis/Cowie/Keane) / Asylum ASYLUM1CD2 (CINR)
18	13	<b>Usher feat. Young Jeezy</b>	Love In This Club	(Blow Da Don) Universal/EMI/Sony ATV/Young Jeezy/CC (Taylor/Dalton/Jones/Lovel/Jenkins/Thomas) / LaFace 8869731282 (ARV)
19	15	<b>September</b>	Cry For You	(Bhagvar/J Van Der Burg/N Van Der Burg) EMI/Universal (Bhagvar/J Van Der Burg/N Van Der Burg) / Hardbeat H203CD3 (ARV)
20	17	<b>Estelle feat. Kanye West</b>	American Boy	(West) Chrysalis/Carlin/Catalyst/Cherry Lane/EMI (Lopez/Spear/Harris/Adams/Estelle/West) / Atlantic A10304CD (CINR)
21	21	<b>Fall Out Boy feat. John Mayer</b>	Beat It	(Fall Out Boy) Warner Chappell (Jackson) / Mercury CATCO137483250 (ARV)
22	19	<b>Flo-Rida feat. T-Pain</b>	Low	(T-Pain) Sony ATV (Dillard/Humphrey/Roberson/Simmons) / Atlantic A10302CD (CINR)
23	New	<b>Billiam</b>	My Generation	(Tbc) CC (Tbc) / Nightingale NIGHTINGALE4 (TBC)
24	18	<b>Alphabeat</b>	Ten Thousand Nights	(Westberg/Spencer) Global Talent (Boenloekke) / Charisma CASDX25 (E)
25	36	<b>Madonna</b>	Give It 2 Me	(The Neptunes) TBC (Williams/Madonna) / Warner Brothers CATCO13771754 (CINR)
26	26	<b>Duffy</b>	Mercy	(Booker) EMI/Universal (Duffy/Booker) / A&M 1761794 (ARV)
27	40	<b>Flo Rida feat. Timbaland</b>	Elevator	(Timbaland) Sony ATV/Warner Chappell (Musley/Lane/Dillard) / Atlantic A10317CD2 (CINR)
28	30	<b>Maroon 5 feat. Rihanna</b>	If I Never See Your Face Again	(Elizondo/Stent/Maroon 5) Universal (Levine/Valentine) / J USUM70731559 (ARV)
29	42	<b>Nickelback</b>	Photograph	(Kroeger/Nickelback) Warner Chappell/Arm Your Dille/Black Diesel/Zero G (C Kroeger/Mi Kroeger/Peake/Adair) / Roadrunner RR28553 (CINR)
30	23	<b>Pendulum</b>	Propane Nightmares	(Swire) Warner Chappell/Chrysalis (Swire/Barhoff/Deltrich/Froning) / WEA CATCO135416690 (CINR)
31	16	<b>Alex Gaudino feat. Shena</b>	Watch Out	(Gaudino) Warner Chappell (Underwood/Johnstone/Lee/Moore/Hamlin/Carpenter/Fre) / Data DAI190CD3 (ARV)
32	New	<b>Cage The Elephant</b>	Ain't No Rest For The Wicked	(Joyce) CC (Cage The Elephant) / Relentless RELLO5Z (E)
33	20	<b>Taio Cruz</b>	I Can Be	(Cruz) Kobalt (Cruz) / 4th & Broadway 1772004 (ARV)
34	31	<b>Nickelback</b>	Rockstar	(Nickelback) Warner-Chappell (C. Kroeger/M. Kroeger/Peake/Adair) / Roadrunner RR39323 (CINR)
35	32	<b>Chris Brown</b>	With You	(Stargate) Sony ATV/EMI/Chrysalis (Eriksen/Bjorklund/Austin/Hermansen) / Jive 88697291522 (ARV)
36	28	<b>Scooter</b>	Jumping All Over The World	(Saxton/Jarda/theo/Simu) Warner Chappell (Saxton/Jarda/theo/Simu/Kajanus) / APIW LDGLUB940 (AMJ/U)
37	29	<b>Alphabeat</b>	Fascination	(Westberg/Alphabeat) Global Talent (Alphabeat) / Charisma CASDX18 (E)
38	35	<b>Scouting For Girls</b>	Heartbeat	(Green) EMI (Stride) / Epic 8869727124Z (ARV)

This wk	Last wk in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
39	27	<b>Lil' Wayne</b>	Lollipop	(Dreaze/Jonsin) EMI/P&P (Carter/Garrett) / Island CATCO136879981 (ARV)
40	New	<b>Weezer</b>	Pork And Beans	(Lee) ID Music Ltd (Cuomo) / Geffen USUM70811995 (ARV)
41	47	<b>The Ting Tings</b>	Shut Up And Let Me Go	(De Martino) Playwrite/Sony ATV/Warner Chappell (De Martino/White) / Columbia CATCO137205632 (ARV)
42	New	<b>Urbnri</b>	Back Me Up	(Urbnri) CC (Urbnri) / Fortress FORT002 (TBC)
43	New	<b>Snap!</b>	Rhythm Is A Dancer '08	(Benitas/Garrett III) Universal/Warner-Chappell (Benitas/Garrett/Austin) / Luma Music LJMAN099 (TBC)
44	New	<b>The Subways</b>	Alright	(Vg) CC (Lunn) / Infectious WEA447X (CIN)
45	New	<b>Freemasons</b>	When You Touch Me	(Small/Wiltshire) Sony ATV/Rug (Small/Wiltshire/Ellis) / Loaded CATCO139123832 (PIAS)
46	24	<b>Mystery Jets</b>	Two Doors Down	(Aikan/Street) Zomba (Mystery Jets) / sixsevenine 679L156CD (CINR)
47	34	<b>The Fratellis</b>	Mistress Mabel	(The Fratellis) EMI (Lawler) / Fallout 1773039 (ARV)
48	50	<b>Mariah Carey</b>	Bye Bye	(Stargate/Carey) Universal/Sony ATV/EMI (Carey/Hermansen/Austin/Eriksen) / Def Jam USUM70809439 (ARV)
49	41	<b>N*E*R*D</b>	Everyone Nose (All The Girls Standing In...)	(The Neptunes) Universal/EMI (Hugg/Williams) / Interscope 1778235 (ARV)
50	New	<b>MGMT</b>	Electric Feel	(Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia USSM10702131 (ARV)
51	39	<b>Radiohead</b>	Creep	(Slade/Kaldene) Warner-Chappell/Rondar (Yorke / Obben / Greenwood / Greenwood / Selway /) / Parlophone CD8369 (E)
52	New	<b>Infadels</b>	Free Things For Poor People	(Infadels) Sony ATV (Infadels) / Wall Of Sound WOS033CD (PIAS)
53	49	<b>Vampire Weekend</b>	Oxford Comma	(Balmanglij) Zomba (Vampire Weekend) / XL CATCO139401534 (PIAS)
54	61	<b>Potbelleez</b>	Don't Hold Back	(Potbelleez) Universal (Green/Murphy/Kidron/L.Hellmore) / Frenetic FRE100FX (ARV)
55	62	<b>Coldplay</b>	Lost	(Elo/Dravs/Simpson) Universal (Coldplay) / EMI GBAYE0800255 (E)
56	43	<b>Nelly &amp; Fergie</b>	Party People	(Blow Da Don) Universal/EMI/P&P Songs/CC (Haynes Jr/Ferguson/Garrett/Jones) / Island CATCO137208326 (ARV)
57	48	<b>Jesse McCartney</b>	Leavin'	(Stewart/The-Dream) CC (Tbc) / Angel CASD033 (E)
58	51	<b>One Republic</b>	Stop And Stare	(Wells/Tedder) Sony ATV/Kaball/CC (Tedder/Brown/Myers/Filkins/Fisher) / Interscope 1763784 (ARV)
59	55	<b>Rihanna</b>	Don't Stop The Music	(Stargate) Sony ATV/Warner Chappell/EMI (Jackson) / Eriksen / Dabney / Her) / Def Jam 1762161 (ARV)
60	53	<b>Utah Saints</b>	Something Good 08	(Utah Saints) EMI/Watting Hill (Willis/Bush) / Data DATA183CD5 (ARV)
61	Re-entry	<b>Coldplay</b>	Fix You	(Coldplay/Nelson) Universal (Coldplay) / Parlophone CD856671 (E)
62	57	<b>Leona Lewis</b>	Better In Time/Footprints In The Sand	(Mac) Universal/Warner-Chappell/CC/Sony ATV/ID (Magrison/Kraeger/Page/Cowell/Rollem/Martin) / Syco 88697272002 (ARV)
63	44	<b>Elbow</b>	One Day Like This	(Poller/Elbow) Warner Chappell/Salvation (Elbow) / Fiction 1767730 (ARV)
64	Re-entry	<b>Guns N' Roses</b>	Sweet Child O' Mine	(Tbc) TBC (Tbc) / Geffen CATCO2521592 (ARV)
65	38	<b>The Music</b>	Strength In Numbers	(Hartnoll) EMI/Delabel/TakeTheLongRoad (Nutter/Jordan/Coleman/Harvey) / Polydor 1767695 (ARV)
66	45	<b>Bryn Christopher</b>	The Quest	(Rogers/Midi Mafia) CC (Rogers/Christopher) / Polydor CATCO139001742 (ARV)
67	63	<b>DJ Sammy &amp; Yanou feat. Do Heaven</b>	Do Heaven	(DJ Sammy) Universal (Adams/Vallance) / Data CATCO37970 (ARV)
68	Re-entry	<b>Lynyrd Skynyrd</b>	Sweet Home Alabama	(Kooper) Universal (Lynyrd Skynyrd) / MCA CATCO88657 (ARV)
69	54	<b>The Pigeon Detectives</b>	This Is An Emergency	(Street) Universal (Main/Bowman/Best/Naylor/Wilson) / Dance To The Radio DTR043CD (PIAS)
70	72	<b>Scouting For Girls</b>	She's So Lovely	(Green) EMI (Stride) / Epic 8869714774Z (ARV)
71	66	<b>Girls Aloud</b>	Can't Speak French	(Xenonana/Higgin) Warner Chappell/CC/Xenonana (Cooper/Higgins/Powell/Coler/Lee/Cowling) / Fascination 1764167 (ARV)
72	64	<b>Queen</b>	Don't Stop Me Now	(Queen/Baker) Queen/EMI (Mercury) / Parlophone CATCO112883822 (E)
73	New	<b>Estelle</b>	No Substitute Love	(Jean/Duplessis) Universal/EMI/CC (Roberts/Jean/Swaray/Stephens/Michael/Roberts/Brown) / Atlantic CATCO140041654 (CINR)
74	68	<b>Timbaland Presents One Republic</b>	Apologize	(Wells/Tedder) Sony ATV (Tedder) / Interscope 1750152 (ARV)
75	Re-entry	<b>Basshunter feat. DJ Mental Theos</b>	Now You're Gone	(Basshunter) Warner Chappell/Collect/Nick's Music (Altberg/Nabuurs) / Hand2beat H2B01CD5 (ARV)

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**21. Fall Out Boy feat. John Meyer**  
Fall Out Boy and John Meyer's version of Michael Jackson's 1983 number three hit Beat It - lifted from Fall Out Boy's Live In Phoenix CD/DVD set - fails to improve its chart position for the first time in six weeks. Following a shaky start, the track has moved 45-48-54-65-40-31-30-27-21-21 thus far, with sales of 44,754, including 6,842 last week. A new version of the song, from Jackson's Thriller 25 album, pairs Jack with Black Eyed Peas star Fergie. Released as a single in some countries, it is not currently scheduled for UK release.



**23. Billiam**  
It's been very quiet on the boy-band front recently but this week sees The Jonas Brothers making their chart debut while Billiam score their second Top 40 hit, debuting at number 23 (5,641 sales) with My Generation. It is a follow-up to Beautiful Ones (number 32 last September), and follows the band's recent tour as support act for Girls Aloud. My Generation is not related to The Who's classic of the same name and was co-written by PWL veteran Ian Curnow, who worked with East 17, Big Fun and Boyzone, among others.

Fascination 37  
Fix You 61  
Forever 5  
Free Things For Poor People 52  
Give It To Me 25  
Heartbeat 38  
Heartbreaker 12  
Heaven 67  
I Can Be 33  
If I Never See Your Face Again 28  
Jumping All Over The World 36

Leavin' 57  
Lollipop 39  
Last 55  
Love In This Club 18  
Love Song 4  
Low 22  
Party People 56  
Photograph 29  
Propane Nightmares 30  
Rhythm Is A Dancer '08 43  
Rockstar 34  
She's So Lovely 70  
Shut Up And Let Me Go 41

Now You're Gone 75  
One Day Like This 63  
Oxford Comma 53  
Party People 56  
Photograph 29  
Pork And Beans 40  
Propane Nightmares 30  
Rhythm Is A Dancer '08 43  
Rockstar 34  
She's So Lovely 70  
Shut Up And Let Me Go 41

Singin' In The Rain 8  
Something Good 08 60  
Sos 16  
Stop And Stare 58  
Strength In Numbers 65  
Sweet About Me 6  
Sweet Child O' Mine 64  
Sweet Home Alabama 68  
Take A Bow 3  
Ten Thousand Nights 24  
That's Not My Name 7

The Quest 66  
This Is An Emergency 69  
Two Doors Down 45  
Violet Hill 11  
Viva La Vida 1  
Warwick Avenue 9  
Watch Out 31  
We Made It 14  
Wearing My Rolex 17  
When You Touch Me 45  
With You 35

**Key**  
● Platinum (600,000)  
● Gold (400,000)  
● Silver (200,000)  
● Physically unreleased to date  
■ Sales increase  
■ Sales increase +50%  
■ Highest new entry  
■ Highest climber

**As used by Radio One**  
The Official UK Singles Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch, cassette, CD and download sales. © The Official UK Charts Company 2008.

# Datafile. Albums

# Styles is the most noteworthy new face as Coldplay maintain their edge

by Alan Jones



## 04. Darren Styles

While Scooter's *Jumpin' All Over The World* album dips out of the Top 10, dance label All Around The World still maintains a presence thanks to hardcore DJ Darren Styles, whose double-disc 30-song debut solo set *Skydivin'* arrives at number four on sales of 22,197. Previously half of the duo Styles & Breeze, Styles has also penned hits for AATW labelmates *Flip & Fill* (Field Of Dreams), Kelly Llorenna (Heart Of Gold) and Ultrabeat (Pretty Green Eyes). A single from *Skydivin'* - *Right By Your Side* - with N-Force, moves 87-97 ahead of physical release.



## 08. Feeder

Despite the modest performance of their latest single, *We Are The People*, which slumps 25-92 on its second week, veteran Welsh rockers Feeder safely secure their sixth Top 10 album with parent album, *Silent Cry*, debuting at number eight on sales of 16,029. Their last studio album, *Pushing The Senses*, opened at number two in 2005, with first-week sales of 42,974. Their compilation, *The Singles*, also debuted at number two in 2006 (50,003 sales). Despite these two albums marking the group's top chart placing, their best-seller, 2002's *Comfort In Sound*, charted no higher than number six but sold 501,920 copies.

## BPI Awards

### Albums

*Various Pure Urban Essentials Summer 2008* (silver) *Sigur Ros Hvar-Heim* (silver) *Various Step Up To The Streets* (gold) *Rodrigo Y Gabriela* (gold) *Pendulum In Silico* (gold) *Neil Diamond Home Before Dark* (platinum)

Although understandably unable to maintain the hectic sales pace it set on its first three days in the shops, Coldplay's *Viva La Vida Or Death And All His Friends* sold a further 197,978 copies last week to surge past the half-million sales mark in just 10 days.

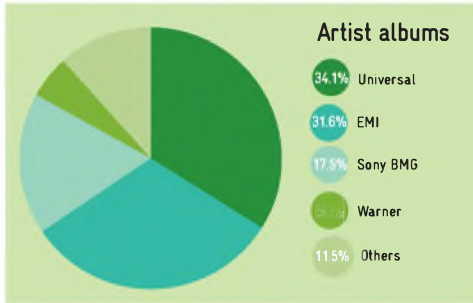
Already the year's second-biggest selling artist album - Duffy's *Rockferry*, up 3-2 this week on sales of 46,027, has sold 852,111 copies since its release 16 weeks ago - *Viva La Vida* has sold 500,052 copies.

Overall, sales of *Viva La Vida* dipped 34.5% week-on-week but it did remarkably well on downloads, which slipped by a more minor 16.7% to 25,613. That lifts 10-day download sales of the album to 55,991, and improves its all-time download chart ranking 25-6. Some 12.94% of the album's sales last week were as downloads, compared to 7.13% for all albums.

After reaching a 2008 high of 2,810,459 sales in the previous frame boosted by *Father's Day* and Coldplay, the market understandably contracted considerably last week, sliding by 21.9% to 2,194,835. More encouragingly, that's 3.2% above sales of 2,126,679 in the same week last year, when The White Stripes' *Icky Thump* debuted at number one on sales of 66,249.

Seven debuts are peppered around the Top 20, led by DJ Darren Styles, whose *Skydivin'* makes a surprisingly strong number appearance at four on sales of 22,197.

Meanwhile, veteran chanteuse Petula Clark secures her highest chart placing for 41 years, debuting at number 17 with *Then & Now: The Very Best Of*, on sales of 10,535. The oldest tracks on the



album date from 1957 but there are four new recordings among its 25 tracks, including *When You Get Right Down To It*, a duet with Michael McDonald, and *Corner Of The Sky*, a newly-created duet between Clark and Dusty Springfield, which uses an unfinished Springfield recording from the 1970s. At 75, Clark is the oldest female solo star to chart with new material, albeit only a small fraction of her album's overall contents. Then & Now narrowly tops Clark's 2002 compilation, *The Ultimate Collection*, which came in a place lower with slightly smaller sales (number 18, 9,722).

Another veteran act to return to chart action this week is Judas Priest. The metal veterans, who first charted in 1977, reunited with original lead vocalist Rob Halford in 2003, and reached number 39 with their 2005 album, *Angel Of Retribution*. They top that with new album *Nostradamus*. Their first ever concept album, based on the prophecies of the 16th-century apothecary, it debuts at number 30 on sales of 6,736. It is their 15th chart album and their highest-charting since 1990.

With the *Father's Day* effect working its way out of the chart, Neil Diamond is one of the biggest losers, with his compilations, *The Best Of* and *The Essential* falling 7-13 (13,022 sales) and 11-31 (6,345), respectively. His new album, *Home Before Dark*, holds up better, falling 2-3 on sales of 22,943. That is enough to lift its six-week sales total to more than a quarter of a million - 257,283, to be precise.

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## Compilations Top 20

This	Last	Artist Title / Label (Distributor)
1	1	Various <i>Chilled 1991-2008</i> / Ministry (ARV)
2	N	Various <i>Pure Urban Essentials Summer 2008</i> / Rhino/Sony BMG (ARV)
3	9	Various <i>R&amp;B Collection</i> / UMTV (ARV)
4	2	Various <i>Top Gear Anthems 2008</i> / EMI Virgin (E)
5	8	Various <i>Clubbers Guide - Summer 2008</i> / Ministry (ARV)
6	5	Various <i>101 Driving Songs</i> / EMI Virgin (E)
7	6	Various <i>Dreamboats &amp; Petticoats Presents Foot Tappers</i> / EMI Tv/UMTV (ARV)
8	N	Various <i>Take My Breath Away</i> / Sony BMG/UMTV
9	11	Various <i>Clubland Classics</i> / AATW/UMTV (ARV)
10	13	Various <i>Now That's What I Call Music 69</i> / EMI Virgin/UMTV (E)
11	7	Various <i>Cigarettes And Alcohol</i> / Sony BMG (ARV)
12	15	Various <i>Dave Pearce Trance Anthems 2008</i> / Ministry (ARV)
13	N	Various <i>Insomnia</i> / EMI Tv/Sony BMG (E)
14	N	Various <i>Tiesto - In Search Of Sunrise 7 - Asia</i> / Black Hole (P)
15	14	Various <i>Ministry Of Sound - Anthems 1991-2008</i> / Ministry (ARV)
16	16	OST <i>Sex And The City</i> / Decca (ARV)
17	4	Various <i>Dad's Jukebox</i> / UMTV (ARV)
18	12	Various <i>101 Rock 'N' Roll Hits</i> / EMI Virgin (E)
19	3	Various <i>Dad Rocks</i> / EMI Virgin (E)
20	R	Various <i>Addicted 2 Bassline</i> / AATW/UMTV (ARV)

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## Classical Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	Cistercian Monks <i>Chant - Music For Paradise</i> / UCIJ (ARV)
2	2	Russell Watson <i>The Voice - The Ultimate Collection (Special)</i> / Decca (ARV)
3	R	Mario Lanza <i>The Collection</i> / The Red Box (SDU)
4	3	Monks Of Santo Domingo De Silo <i>Sacred Chants</i> / Metro
5	6	Monks Of Silos <i>Gregorian Chant</i> / EMI Classics (E)
6	4	Mike Oldfield <i>Music Of The Spheres / UCIJ (ARV)</i>
7	7	Katherine Jenkins <i>Living A Dream</i> / UCIJ (ARV)
8	R	Fron Male Voice Choir <i>Voices Of The Valley</i> / UCIJ (ARV)
9	10	Royal Scots Dragoon Guards <i>Spirit Of The Glen</i> / UCIJ (ARV)
10	R	Luciano Pavarotti <i>Icons</i> / Icons

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BPI Awards are made on combined unit sales of CDs, downloads and LPs. If an album is only released at budget price, the following levels of qualification apply: silver (120,000), gold (200,000) and platinum (600,000). Current dealer prices are defined as: budget (£0.50-£4.24), mid-price (£4.25-£5.99) and full price (£6.00 or over).

## Music DVD Top 20

This	Last	Artist Title / Label (Distributor)
1	1	Genesis <i>When In Rome 2007</i> / Virgin (E)
2	N	Neil Diamond <i>The Thank You Australia Concert</i> / Eagle Vision (P)
3	2	Neil Diamond <i>Greatest Hits Live</i> / Columbia (ARV)
4	5	The Osmonds <i>50Th Anniversary - Reunited Live In Las</i> / Osmond Entertainment (TBC)
5	4	ZZ Top <i>Live From Texas</i> / Eagle Vision (P)
6	N	Rihanna <i>Good Girl Gone Bad Live</i> / Def Jam (ARV)
7	6	Paul McCartney <i>Put It There</i> / Slam Dunk (V/THE)
8	14	Original Cast Recording <i>High School Musical - The Concert</i> / Walt Disney (E)
9	N	Journey <i>2001</i> / Sony BMG (ARV)
10	8	Take That <i>Beautiful World Live</i> / Polydor (ARV)
11	R	Boyzone <i>The Live Shows</i> / Universal Pictures (ARV)
12	7	Various <i>Sunday For Sammy 2008</i> / Mawson & Wareham (TBC)
13	18	Eagles <i>Hell Freezes Over</i> / Geffen (ARV)
14	12	Celine Dion <i>A New Day Has Come - Deluxe Edition</i> / Sony BMG (ARV)
15	11	Babysambles <i>Oh What A Lovely Tour</i> / Parlophone (E)
16	N	Various <i>Glastonbury</i> / Pathe (CINR)
17	R	Jeff Wayne/Cast Recording <i>The War Of The Worlds - Live On Stage</i> / Universal Pictures (ARV)
18	R	Guns N' Roses <i>Welcome To The Videos</i> / Polydor (ARV)
19	R	Dire Straits <i>Sultans Of Swing</i> / Mercury (ARV)
20	R	Pink Floyd <i>Pulse - 20.10.94</i> / EMI (E)

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## Rock Albums Top 10

This	Last	Artist Title / Label (Distributor)
1	N	Judas Priest <i>Nostradamus</i> / Columbia (ARV)
2	N	The Offspring <i>Rise And Fall Rage And Grace</i> / Columbia (ARV)
3	6	Nickelback <i>All The Right Reasons</i> / Roadrunner (CINR)
4	7	Foo Fighters <i>Echoes Silence Patience &amp; Grace</i> / RCA (ARV)
5	1	Disturbed <i>Indestructable</i> / Reprise (CINR)
6	9	Linkin Park <i>Minutes To Midnight</i> / Warner Brothers (CINR)
7	3	Guns N' Roses <i>Greatest Hits</i> / Geffen (ARV)
8	4	Foo Fighters <i>In Your Honour</i> / RCA (ARV)
9	5	Foo Fighters <i>The Colour And The Shape</i> / RCA (ARV)
10	2	Journey <i>Revelation</i> / Frontiers (C)

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Artists A-Z  
Adele 65  
Alphabeat 28  
Barenilles, Sara 9  
Bon Jovi 68  
Bubie, Michael 74  
Carey, Mariah 71  
Cilmi, Gabriella 27  
Cistercian Monks 15  
Clark, Petula 17  
Coldplay 1

Coldplay 37  
Coldplay 47  
Coldplay 49  
Coldplay 54  
Cruz, Taro 58  
Diamond, Neil 3  
Diamond, Neil 13  
Diamond, Neil 31  
Disturbed 70  
Duffy 2  
Elbow 43



# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Producer / Label (Distributor)
1	1	2	<b>Coldplay</b>	Viva La Vida z●	(Eno/Dravs/Simpson) / Parlophone 2121140 (E)
2	3	16	<b>Duffy</b>	Rockferry z●	(Butler/Hogarth/Booker) / A&M 1756423 (ARV)
3	2	6	<b>Neil Diamond</b>	Home Before Dark ●	(Rubin) / Columbia 86697154652 (ARV)
4	New		<b>Darren Styles</b>	Sky Divin'	(Styles/Ilitbeat/N-Force/Hayes/Variou) / AATW 17743F1 (AMD/II)
5	4	3	<b>Paul Weller</b>	22 Dreams	(Weller) / Island 1765657 (ARV)
6	5	2	<b>The Fratellis</b>	Here We Stand	(Ibc) / Fallout 1772498 (ARV)
7	6	3	<b>Radiohead</b>	Best Of	(Godrich/Leckie/Radiohead) / Parlophone 2121071 (E)
8	New		<b>Feeder</b>	Silent Cry	(Nicholas/Feeder) / Echo ECHCD79 (P)
9	New		<b>Sara Bareilles</b>	Little Voice	(Rosca) / Columbia 86697275552 (ARV)
10	16	55	<b>Rihanna</b>	Good Girl Gone Bad z●●●	(Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (ARV)
11	New		<b>Fleet Foxes</b>	Fleet Foxes	(Ek) / Bella Union BELLACD167 (P)
12	9	7	<b>Scooter</b>	Jumping All Over The World ●	(Baxter/Jordan/Simon/Thele) / Aalw/Umlv 1772192 (ARV)
13	7	14	<b>Neil Diamond</b>	The Best Of	(Various) / MCA 9838711 (ARV)
14	8	4	<b>Usher</b>	Here I Stand ●	(Polow Da Don/Stewart/Will I Am/Dupri/Variou) / LaFace 86697313692 (ARV)
15	10	5	<b>Cistercian Monks</b>	Chant - Music For Paradise	(Various) / UICJ 1766016 (ARV)
16	New		<b>Dennis Wilson</b>	Pacific Ocean Blue	(Wilson/Jakobson) / Epic 86697079162 (ARV)
17	New		<b>Petula Clark</b>	Then & Now - Very Best Of	(Hatch/Variou) / Universal TV 5309397 (ARV)
18	19	29	<b>Nickelback</b>	All The Right Reasons ●	(Nickelback/Kroeger) / Roadrunner RR83002 (CINR)
19	New		<b>The Music</b>	Strength In Numbers	(Flood/Hartnell) / Polydr 1766122 (ARV)
20	17	5	<b>The Ting Tings</b>	We Started Nothing ●	(De Martino) / Columbia 86697313342 (ARV)
21	New		<b>Weezer</b>	Weezer	(Rubin/Lee/Weezer) / Geffen 1774493 (ARV)
22	24	40	<b>Scouting For Girls</b>	Scouting For Girls ●	(Green) / Epic 86697155192 (ARV)
23	Re-entry		<b>Dolly Parton</b>	The Very Best Of	(Post/Perry/Parton/Variou) / Sony 8M5 86697060742 (ARV)
24	26	8	<b>Madonna</b>	Hard Candy	(Timberlake/Timbaland/The Neptunes/Danja/Madonna) / Warner Brothers 9362498686 (CINR)
25	30	33	<b>Amy Winehouse</b>	Back To Black - The Deluxe Edition z●	(Ronson/Salaamemmi Com) / Island 1749097 (ARV)
26	36	6	<b>Pendulum</b>	In Silico ●	(Swire/McGrillen/Gwynedd/Harding/Kodish) / Warner Brothers 2564695276 (CINR)
27	27	12	<b>Gabriella Cilmi</b>	Lessons To Be Learned ●	(Xenomania) / Universal 1763307 (ARV)
28	25	3	<b>Alphabeat</b>	This Is Alphabeat	(Westberg) / Charisma CASCDD214 (E)
29	13	16	<b>Guns N' Roses</b>	Greatest Hits	(Various) / Geffen 9861369 (ARV)
30	New		<b>Judas Priest</b>	Nostradamus	(Tipton/Uawning) / Columbia 86697315572 (ARV)
31	11	6	<b>Neil Diamond</b>	The Essential ●	(Various) / Columbia/umlv 5010662 (ARV)
32	23	2	<b>Lil' Wayne</b>	Tha Carter III	(Various) / Island 1766848 (ARV)
33	14	3	<b>The Zutons</b>	You Can Do Anything	(Drakoulis) / Deltasonic DLTCD078 (ARV)
34	15	8	<b>The Platters</b>	The Very Best Of ●	(Ram/Dixon/Variou) / UMTV UMTV7944 (ARV)
35	41	15	<b>Vampire Weekend</b>	Vampire Weekend ●	(Batmanglij) / XL XLCU318 (PIAS)
36	33	15	<b>One Republic</b>	Dreaming Out Loud	(Wells/Tedder/Mikal Blue) / Interscope 1754743 (ARV)
37	50	71	<b>Coldplay</b>	X & Y ●	(Supple/Coldplay) / Parlophone 4747861 (E)
38	12	3	<b>Paul Simon</b>	The Essential Paul Simon	(Various) / Warner Brothers 9362498697 (CINR)

This wk	Last wk	Wks in chart	Artist	Title	(Producer) Publisher (Writer) / Label (Distributor)
39	New		<b>The Offspring</b>	Rise And Fall Rage And Grace	(Rock) / Columbia 86697029082 (ARV)
40	20	2	<b>N*E*R*D</b>	Seeing Sounds	(The Neptunes) / Interscope 1774995 (ARV)
41	18	12	<b>Russell Watson</b>	The Voice - The Ultimate Collection	(Frangien/Variou) / Decca 4780984 (ARV)
42	47	34	<b>Robert Plant &amp; Alison Krauss</b>	Raising Sand ●	(Burnett) / Decca/Rounder 4759382 (ARV)
43	39	11	<b>Elbow</b>	The Seldom Seen Kid	(Potter) / Fiction 1748990 (ARV)
44	48	47	<b>Amy Macdonald</b>	This Is The Life z●	(Wilkinson) / Vertigo 1732124 (U)
45	21	7	<b>Willie Nelson</b>	Legend: The Best Of Willie Nelson	(Various) / Sony BMG 86697271642 (ARV)
46	51	9	<b>Pendulum</b>	Hold Your Colour	(Pendulum) / Breakbeat Kaos 89K002CD (SRD)
47	61	136	<b>Coldplay</b>	Parachutes	(Nelson) / Parlophone 5277831 (E)
48	22	6	<b>Bobby Vee</b>	The Very Best Of	(Various) / EMI 2132292 (E)
49	46	4	<b>Coldplay</b>	Live 2003	(Various) / Parlophone 2269199 (E)
50	32	5	<b>Beth Rowley</b>	Little Dreamer	(Power/Saon/Quarby) / Blue Thumb 1754713 (ARV)
51	34	4	<b>The Pigeon Detectives</b>	Emergency	(Street) / Dance To The Radio DTRD44 (PIAS)
52	35	2	<b>Dolly Parton</b>	Backwoods Barbie	(Parlon/Wells) / Universal TV 1774178 (ARV)
53	45	32	<b>Leona Lewis</b>	Spirit ●	(Mac/Rotem/Stargate/Tedder/Steinberg/Variou) / Syco 86697025542 (ARV)
54	64	24	<b>Coldplay</b>	A Rush Of Blood To The Head	(Nelson/Coldplay) / Parlophone 5405041 (E)
55	59	10	<b>The Kooks</b>	Konk ●	(Hoffer) / Virgin 2146120 (E)
56	58	24	<b>Jeff Wayne</b>	The War Of The Worlds	(Wayne) / Columbia CDX96000 (ARV)
57	Re-entry		<b>MGMT</b>	Oracular Spectacular	(Fridmann/MGMT) / Columbia 86697195121 (ARV)
58	43	9	<b>Taio Cruz</b>	Departure	(Cruz) / 4th & Broadway 1761182 (ARV)
59	53	13	<b>Bob Marley &amp; The Wailers</b>	Legend	(Marley/Variou) / Tuff Gong 5301640 (ARV)
60	62	98	<b>Amy Winehouse</b>	Frank z●●	(Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe) / Island 5303428 (ARV)
61	29	3	<b>Hall &amp; Oates</b>	The Singles	(Various) / Sony BMG 86697312422 (ARV)
62	63	30	<b>Foo Fighters</b>	Echoes Silence Patience & Grace ●	(Norton) / RCA 86697115161 (ARV)
63	Re-entry		<b>Estelle</b>	Shine ●	(Will I Am/Jean/Swizz Beats/Ronson/Uouglas/Variou) / Atlantic 7567899542 (CINR)
64	Re-entry		<b>Mika</b>	Life In Cartoon Motion 4●●●	(Mika/Wells/Marr/Merchant) / Casablanca/Island 000835202 (ARV)
65	57	21	<b>Adele</b>	19 ●	(Abbiss/White/Ronson) / XL XLCU313 (PIAS)
66	28	6	<b>The Searchers</b>	The Very Best Of	(Nightingale/Hatch/Variou) / Universal TV 5308616 (ARV)
67	60	12	<b>Elvis Presley</b>	Hitstory	(Various) / RCA 82876739352 (ARV)
68	Re-entry		<b>Bon Jovi</b>	Cross Road - The Best Of ●	(Fairbairn/Rock/Collins) / Mercury 5229362 (ARV)
69	42	2	<b>Mystery Jets</b>	21	(Alkan/Street) / sixsevenine 82564694883 (CINR)
70	44	3	<b>Disturbed</b>	Indestructable	(Disturbed) / Reprise 9362498778 (CINR)
71	Re-entry		<b>Mariah Carey</b>	Greatest Hits ●	(Various) / Columbia 5054612 (ARV)
72	38	2	<b>Whitesnake</b>	30th Anniversary Collection	(Clink/Dixon/Coverdale/Aldrich/McIntyre/Variou) / EMI 2126612 (E)
73	Re-entry		<b>Linkin Park</b>	Minutes To Midnight ●	(Sinoda/Rubin) / Warner Brothers 9362444772 (CINR)
74	66	36	<b>Michael Buble</b>	Call Me Irresponsible - Special Edition z●	(Foster/Sattica) / Reprise 9362499111 (CINR)
75	69	30	<b>Girls Aloud</b>	Tangled Up ●	(Higgins/Xenomania/Beetham) / Fascination 1750580 (ARV)



**09. Sara Bareilles**  
Twenty-eight-year-old Californian singer/songwriter Sara Bareilles' debut single, Love Song, climbs for the seventh week in a row, moving 5-4 on sales of 19,143, its impetus apparently undamaged by the release of Bareilles' debut album, Little Voice, which also acquires itself well, debuting at number nine on sales of 14,484. In the US, where Love Song reached number four on the Hot 100 last year, Little Voice peaked at number seven. In the 11 months since its US release, Little Voice has so far sold 767,574 copies.



**16. Dennis Wilson**  
Former Beach Boys drummer Dennis Wilson makes his solo chart debut this week, more than 24 years after his death through drowning. He does so with a 30th anniversary edition of his Pacific Ocean Blue album, which was actually released 31 years ago, reaching number 36 in America but failing to chart here. The new version of the critically-acclaimed album is a double-disc set, the second of which features the previously unreleased songs for what was supposed to be his second solo album, Bambu. Pacific Ocean Blue debuts here this week at number 16 on sales of 10,649.

- Estelle 63
- Feeder 8
- Fleet Foxes 11
- Foo Fighters 62
- Fratellis, The 6
- Girls Aloud 75
- Guns N' Roses 29
- Hall & Oates 61
- Judas Priest 30
- Kooks, The 35
- Lewis, Leona 53

- Linkin Park 73
- Macdonald, Amy 44
- Madonna 24
- Marley, Bob & The Wailers 99
- Mgmt 57
- Mika 64
- Music, The 19
- Mystery Jets 69
- N\*E\*R\*D 40
- Nelson, Willie 45
- Nickelback 18

- Offspring, The 39
- One Republic 36
- Parton, Dolly 23
- Parton, Dolly 52
- Mgmt 57
- Pendulum 26
- Pendulum 46
- Pigeon Detectives, The 51
- Plant, Robert & Alison Krauss 42
- Platters, The 34
- Presley, Elvis 67

- Radiohead 7
- Rihanna 10
- Rowley, Beth 50
- Scooter 12
- Scouting For Girls 22
- Searchers, The 66
- Styles, Darren 4
- Ting Tings, The 20
- Usher 14
- Vampire Weekend 35
- Vee, Bobby 48

- Watson, Russell 41
- Wayne, Jeff 55
- Wayne, Lil' 32
- Weezer 21
- Weller, Paul 5
- Whitesnake 72
- Wilson, Dennis 16
- Winehouse, Amy 25
- Winehouse, Amy 60
- Zutons, The 33

- Key**
- Platinum (300,000)
  - Gold (100,000)
  - Silver (60,000)
  - IFPI Platinum Europe Platinum (1m European sales)
  - Sales increase
  - Sales increase +50%
  - Highest new entry
  - Highest climber

The Official UK Albums Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from last Sunday to Saturday, based on actual sales of digital bundles, CDs, LPs and cassettes. © The Official UK Charts Company 2008.

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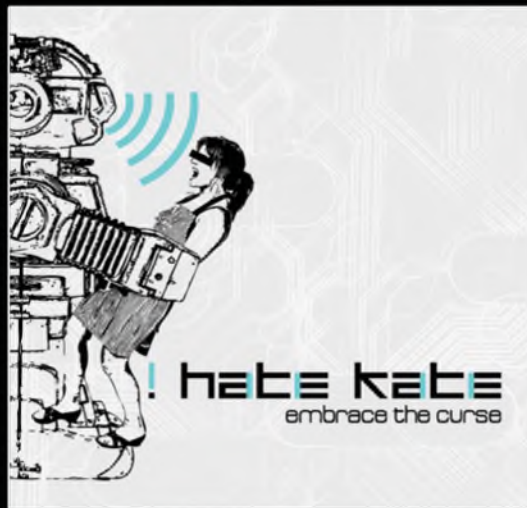
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**WEDNESDAY 13**  
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**TWISTED SISTER**  
"Under The Blade"



**TWISTED SISTER**  
"You Can't Stop Rock 'n' Roll"



**TWISTED SISTER**  
"Come Out And Play"



**TWISTED SISTER**  
"Still Hungry"



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