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**In this week's issue: Big radio deadline looms;
Sony BMG resurrects Epic. Plus: the charts in full**

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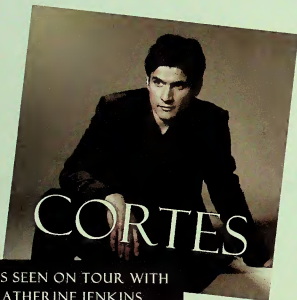
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MUSICWEEK



Balance of power in question, as rivals vie for lucrative new licence

Radio's future up for grabs

Radio

By Paul Williams

One of the biggest decisions in the recent history of UK commercial radio is looming this week, as the deadline arrives for applications for the new national digital multiplex licence.

The new licence will play a key role in determining the balance of power among commercial operators, giving the successful applicant control of up to 10 new services for a minimum of 12 years.

"This is a really important decision in the history of radio," says Channel 4 director of radio Nathalie Schwarz, whose company has run by far the most high-profile campaign to win the licence in the run-up to the application deadline, set by regulator Ofcom for this Wednesday.

Channel 4 further stepped up its efforts to win last week by unveiling a string of partners for the bid, including leading UK commercial radio players Emap, Scottish Media Group and UTV plus Disney. It previously unveiled a tie-up with Universal Music to assist in formatting plans for the licence application.

Channel 4's potential rivals for the licence have been notably less vocal or visible, with the only pub-

licly-declared other planned application coming from National Grid Wireless. It is declining to give away any details of its bid, but a spokesman says the company has enlisted consultancy support from former GCap chief executive David Mansfield as well as ex-Talksport managing director Mike Frankline and ex-Virgin Radio development director Jason Bryant.

GCap, which owns a majority share in the only existing national commercial digital multiplex so could only take a minority stake in the new licence, has been linked with BT and Arqiva for a bid. However, it is publicly only stating that it has always said it is "open to discussions with other groups" and is not commenting further.

Schwarz suggests commercial radio in the UK is presently at a crossroads, making the awarding of this new licence hugely important. "Actually, it is manifestly important to the future of digital radio and the future of radio is digital radio so therefore this isn't just about DAB in isolation," she says. "This is a really important building block in the future of commercial radio in the UK."

The licence is expected to be awarded by Ofcom some time in the summer.

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Bedingfield back with novel idea

The marketing campaign for the forthcoming Natasha Bedingfield album is to break new ground by introducing a new "download card" chart format, which will go on sale in the Choices video chain and Sony Centres across the UK.

The credit card-sized cards, costing £8.99, will each carry a unique code and direct buyers to

online retailer TuneTribe where they will be able to download the album N.B., which is released by Phonogenic on April 30.

The initiative reflects Phonogenic and Sony BMG's desire to seek non-traditional retail opportunities for the album, the follow-up to Bedingfield's 25-selling debut *Unwritten*. "The idea is to treat it as a new format," says Phonogenic director Paul Lisberg. "It was born out of the need to be in non-traditional outlets."

In a further coup, the album

has been chosen to form part of a range of albums for global charity Red, which will launch its first music offering later this year and for whom Bedingfield has been chosen as a global ambassador.

Bedingfield collaborates with an all-star cast of co-writers and producers on N.B., including Adam Levine of Maroon 5, Greg Kurstin (Beck, Lily Allen) and Mike Elizondo (Eminem, Dr Dre, 50 Cent). Lead single, *I Wanna Have Your Babies*, will be released on April 16.

Publishing round-up 2006

Arctic Monkeys and Scissor Sisters help EMI to lead market shares for 12th year in a row, as rivals suffer p6-7

SXSW: how was it for you?

MW highlights the best bands from SXSW, and polls key industry figures about their festival experiences p8-9



On Tor with Michael Eavis

As part of a special tribute, MW joins the Glastonbury founder on his farm for an exclusive interview p13-23

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It has long been the subject of debate and now it has happened. A star artist has signed to a brand' – Editorial, p26

31.03.07

Digest

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Primal Scream ink new deal

● **Primal Scream** have left Sony BMG and signed to B-Unique. The band are currently working on a new album, due for release in early 2008. ● Eurovision hopefuls **Scotch** are considering 'a number of deals' to release their Eurovision Song Contest entry as a single, according to songwriter Andrew Hill. ● **Napster** has agreed a partnership with Channel 4 Radio, in which the broadcaster will host five Napster-produced radio shows on its website. The show, *Napster Live*, is hosted by Alex Zane and will feature performances from Amy Winehouse, Mika and The Zutons.



Primal Scream: now signed to B-Unique

● **Topman** is to sponsor the **2007 NME New Music Tour**, taking place this May with artists including The Pussycat Girls and Fall. ● Following the success of their official charity single for Comic Relief, *I'm Gonna Be (500 Miles)*, The Proclaimers have inked a deal with new Universal imprint **W14 Music**. ● **Mylene Klass** has signed a multi-album deal with **EMI Classics UK**.

Bottom line

Sony BMG merger probe delayed

● The **European Commission** has delayed its investigation into the **Sony/BMG merger** decision because of the failure of relevant parties to provide necessary information. The original deadline of July 2 has been scrapped while the EC waits until detailed questionnaires it has sent to competitors and customers of the two majors have been returned. ● **Borders** has set its 72 UK and Ireland stores up for sale. The chain said last week that it will explore 'strategic alternatives' for its international division after the performance of its international segment was impacted negatively by a challenging UK retail environment. ● The **MCPs-PRS Alliance** has reported record revenues for performing and mechanical royalties during 2006, with net £548m in total. PRS broadcasting public performance and international revenues were all strong in 2006: for the first time all three exceeded £100m and all were up by more than 5% on 2005. ● **NBC Universal** and Rupert

Murdoch's News Corporation

is to launch a video sharing site this summer that they hope will challenge YouTube. ● A poor performance in recorded music meant **BMG** was Bertelsmann's only division that failed to improve its financial performance for the year ending December 31, 2006. **BMG** recorded revenues were down 5.2% to €22bn (£13.6bn) and operating EBIT declined by 2.3% to €1.73bn (£1.17m). ● **Chrysalis Group** has delivered a robust trading update, predicting flat revenues in radio and increased profitability for its publishing business. ● The first edition of **Popworld Pulp**, the new magazine from the team behind the *Popworld* TV show, will hit newsstands on April 11.

● **The Bay City Rollers** have filed a suit in the US District Court in New York against their former record company **Arista Records**. The group claim that Arista withheld payments from sales, merchandise, commercials, film rights and royalties during the past 25 years. ● **Amy Winehouse** breaks records in the US. P4 ● Live music venue **Virtual Festivals** is repositioning itself as 'the social network for UK festivals' via a partnership with social networking site **Faceparty**. The site has integrated its user base with Faceparty, allowing users to maintain their own personal profile page.

● The **Judy Music Awards**, which are being launched to recognise and reward independent artists and promoters and artists, will take place at London's Clapton Grand on May 15. ● The music industry has had an encouraging meeting with

Government. P4

● **Experience Hendrix LLC** and **The Last Experience Inc** have launched a lawsuit against **Times Newspapers**. The claim, filed by international law firm Everheds LLP, alleges *The Sunday Times* included an unauthorised soundtrack CD last September. ● The **London School of BMG** has added a new range of evening classes to its programme of music technology training. Courses to be added include a piano boot camp aimed at beginners, an advanced course in professional mixing techniques and a club DJ course for those with basic or no experience of mixing.

People

Batt takes on key BPI role

● Dramatics chairman **Mike Batt** has taken on the role of deputy chairman at the new-look **BPI**. Batt's appointment completes the new senior management team at the organisation. ● **Smooth Radio** has finalised its new line-up ahead of the relaunch of the **London stations** next (Monday), with **Lynn Parsons** and **Mike Allen** joining the team. Parsons was with Radio One in the Nineties and Allen is known as a presenter on *Talk Radio* and *LBC*. The pair will take turns to host the station's evening show. ● **Domino Records** general manager **John Dyer** will make the keynote speech at Wednesday evening's **MusicTank** debate at *Sco's Bertoni's* on how the industry can make online and physical music more attractive

than the free, illegal alternative.

● **EMI Music Spain** general manager **Simone Bose** has been promoted to managing director of **EMI Music Iberia**, with responsibility for **EMI's operations in Spain and Portugal**.

BBC plans music TV changes

● The **BBC** is to dramatically reduce the scope of **TOTP**, while strengthening **Later...with Jools Holland** by adding an extra eight shows a year. **TOTP** is to end as a weekly show at the end of this month and will be reduced to six themed shows throughout the year, but there will be an additional run of *Later...* in February/March, meaning there will now be 20 shows broadcast each year.



Bon Jovi: scheduled to play The O2

● **Radio 2** is rejigging its weekday evening schedule, in a move that will see **Steve Lamacq** join the station on a regular basis and **Mark Radcliffe** and **Stuart Maconie** jointly hosting a Monday to Thursday evening show. ● **Simply Red** and **Enter Shikari** will do the **O2** route works. P5 ● **DF Concerts** has announced details of **Connect**, the festivalive event it is launching as a sister event to *T in the Park*, with **Björk**, **The Beastie Boys** and **Primal Scream** headlining. It takes place in the grounds of *Inveraray Castle* in Argyll between August 31 and September 2. ● **Low**, **Reed**, **Kanye West**, **RJ Harvey** and **William Orbit** will play at the **Manchester International Festival**, staged from June 29 to July 15. ● **Bon Jovi** will be the first act to play **The O2** – formerly *The Millennium Dome* – with a show on June 24, while **The Rolling Stones** have been confirmed for August 21. ● Weekend tickets for this year's **Reading and Leeds Festival** sold out within hours of going on sale last Tuesday. The event will be headlined by **Razorlight**, **Red Hot Chili Peppers** and **The Smashing Pumpkins**. ● **Moog** legend **Smokee Robinson** will play *The UK* for the first time in more than a decade. He will play six shows around the country, beginning on June 27. ● **Metallica** are to play **Wembley Stadium** in July. The band will appear at the stadium on Sunday, July 8 as part of their *Sick of the Studio* tour. ● **Correction:** EMI won Distributor Of the Year for the 12th successive year at the 2007 Music Week Awards, not the ninth as stated.



Elton John was last night (Sunday) due to reach another career landmark when, in somewhat perfect symmetry, he celebrated his 60th birthday by playing New York's Madison Square Garden for a record 60th time. The performance leads into a wealth of activity this week to tie in with the birthday, starting with the release today (Monday) of new greatest hits album *Rocket Man – The Definitive Hits*.

The album will follow tomorrow (Tuesday) by the start of an exclusive deal with Apple's iTunes Music Store to make available more than 400 tracks across Elton John's career. The catalogue will be solely with iTunes until April 30 before being rolled out to other digital music services. The campaign continues this Thursday with the screening of a 90-minute special of the Madison Square concert on ITV1.

The major rekindles familiar name to woo up-and-coming talent from different genres

Sony BMG resurrects Epic label

Companies

by Ben Cadrow

Sony BMG has reshuffled its frontline business by rekindling its Epic label in the UK as a third mainstream repertoire source to sit alongside the Columbia and RCA Label Groups.

The new company, which will be operational immediately, will be headed by managing director Nick Raphael, who will report directly to Sony BMG chairman and CEO Ged Doherty. The move reunites Raphael with the Epic brand as he was previously managing director of Epic Records under Rob Stringer, prior to the current Sony/BMG merger.

Raphael's current White Rabbit label artists, including Lemar, Mylo and Imogen Heap, will be brought into Epic, together with new signings such as Scouting For Girls and Go Audio. The division will also incorporate the company's UK Red Ink labels.

"We want to be an alternative frontline A&R source for Sony BMG to compete with Universal, Warner and EMI on a level footing," Raphael says. "The logic is not dissimilar to that of other



Migrating to Epic's genre-neutral roster: (l-r) Imogen Heap, Mylo, Lemar

major brands bringing back their labels, like Universal and A&M. When we are talking to artists the pedigree, history and resonance is an advantage."

The decision to resurrect Epic comes little more than a year after an initial restructuring of Sony BMG's frontline record division created the Columbia and RCA Label Groups, under respectively managing directors Mike Smith and Craig Logan. However, while RCA and Columbia in the UK are broadly divided on genre lines, Raphael explains that Epic will

offer a more diverse mix.

"We are very eclectic in our tastes. Our history has proved that. On the one hand I signed Jay-Z and I also loved working with G4," he says. "Epic will be a bit like an old-fashioned major, where it is the taste of the executive that mixes up the roster."

"Functionally and with marketing we will benefit from the new models," Raphael adds. "But in the terms of our ethos, we want to sign great artists. The public doesn't care about genre, they want something with resonance."

We want to be an alternative frontline A&R source for Sony BMG to compete with Universal, Warner and EMI on a level footing

Nick Raphael, Epic

Working alongside Raphael at Epic will be a small staff, including White Rabbit head of A&R Jo Harrington and Red Ink UK marketing director Murray Rose.

Raphael explains that by keeping a relatively small staff, at least in the initial stages, the company will be able to forge close links with its artists.

"When we are starting we are not going to have the biggest staff," he says. "My selling point for us is that the people who sign you will deal with you directly. We will have very few layers. You will get personal time and personal commitment. Over time we will have to expand but the personal approach is a key factor."

"We are trying to achieve what we did with White Rabbit but on

a bigger scale," he adds. "We want to progress Sony BMG with another way to break artists, another place for artists to come to when they don't necessarily fit into RCA and Columbia tastes."

"This is an important move for the company," Doherty says. "It gives us another significant destination for artists who want to sign to us by giving them the opportunity to sign to a label with huge history and resonance within the industry."

"I've been very happy with the progress of the Columbia and RCA labels since we brought them back last year, and we need to expand our A&R capability still further to help us grow the company in line with our overall plans."

Raphael has worked for both BMG and Sony Music over the last 10 years. In this time he has signed and A&R'd artists including Jay-Z, Another Level, Big Brovaz, Charlotte Church, Mylo, Lemar, G4 and Imogen Heap.

In the US, Epic has continued to exist as a repertoire stream since being launched as a jazz and classical music label in 1953 by CBS.

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BPI on imports warpath after legal victory over CD Wow

The BPI has vowed to pursue online retailers who use parallel importing to undercut legitimate UK music sales, after winning its court battle against CD Wow.

The case, which was resolved last Tuesday, centred on the retailer's practice of selling CDs to UK and Irish customers that have first been placed on the market outside the European Economic Area.

In 2002, under threat of legal action from the BPI, CD Wow

signed undertakings that it would cease to import CDs illegally.

However, the case returned to the courts last month after the BPI claimed that CD Wow had breached this undertaking. Judge Mr Justice Evans-Lombe, who initially reserved judgement, last week found the retailer in contempt of court and in breach of copyright.

The retailer was ordered to disclose its trading records to the BPI by April 20, to pay £150,000 to the BPI by April 17 as a

contribution to its costs, and was refused leave to appeal. The full sum for fines, costs and damages is to be decided at a hearing in early July, but a BPI spokesman says that a fine in the millions of pounds "would not be that far from the mark".

BPI general counsel Roz Groomer explains that the ruling "delivered a clear message to all companies engaged in importing music CDs and DVDs into the UK from outside Europe without consent." "It was a

clear judgement that can be used against other parallel importers. There are some websites that we are looking at and we will be taking action against," she adds.

CD Wow, however, remains defiant. Founder Henrik Wesslen says that the case has highlighted the failings of certain aspects of the copyright laws, adding that the judgement will not affect the smooth running of the business.

Despite the BPI victory, it was a mixed week for independent music

retailers: last Wednesday's Budget failed to deliver the hoped-for change to Low Value Commitment Relief, the tax mechanism that allows online retailers to sell goods such as CDs under the value of £18 into the UK without paying VAT, from jurisdictions such as the Channel Islands.

Delerium label owner Chris Richards, Allen, who leads a group of 150 independent music retailers campaigning on this issue, is calling on the BPI to support their fight.

THE PLAYLIST

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

Supported by MUSIC



THE PIGEON DETECTIVES
The Not Sorry
(DTR)
First featured here in 2005, this track affirms the band's talent as they gear up for their sold-out Astoria gig in May. (from album, May 22)



MUTYA
Real Girl (4th Broadway)
Sampling Leery Knazits chart topper 'It Ain't Over, 'Til It's Over', 'Til It's Over' is a brilliant pop single that gives a great album a great album. (single, May 14)



UNDER THE INFLUENCE OF GIANTS
In The Clouds
(Mercury)
Currently touring the UK and Europe with The Sounds, UTIG did their pop with a big punch. (single, June 18)



HELLO GOODBYE
Here (In Your Arms) (Drive Thru)
Climbing the Hot 100 in the US, Here In Your Arms looks set to make an impact their pop with a big punch. (single, April 30)



RUAIRI JOSEPH
Patience
(Atlantic)
Hailing from England's south west, Joseph is a unique talent who writes roasty songs with a laid-back charm. (digital EP, April 23)



PLASTIC LITTLE
Cornelia
(Virgin)
Featuring Ghostface Killah and Seanbrock lay beats underpin this about debut from the Philly four-piece. (single, May 7)



ELJOTT SMITH
New Moon
(Domino)
A moving collection of B-sides and rarities, New Moon serves to revalidate what a great talent was laid with Smith's death. (album, May 7)



LYLOD FEAT. ANDRE 3000 & NAS
You (Remix) (Glo Nuff)
With appearances from Andre 3000 and Nas, this remix of the Lloyd single is destined for a long life. (single, May 21)



THE CRISIS
Men's Needs, Women's Needs, Whatever
(Wichita)
A top return from everyone's favourite self-harming, NME award-troubled-making rock band. (album, May 21)



DAN LE SAC VS SCROOBIOUS PIP
Thou Shalt Always Kill (Lex)
The most renowned song yet on Mylo's House show, Thou Shalt Always Kill makes a memorable impression. (album, April 16)

Amy Winehouse leads the Brit pack in assault on US Brits back in the US after SXSW triumph

International

by Paul Williams

Amy Winehouse is to make a speedy return to the States next month after becoming the highest debuting UK female solo artist in the six-decade history of the American albums chart.

Back To Black, her second UK album but her first in the US, entered at seven on the *Billboard* 200 last week with 43,000 sales, giving her the best opening week by a British female with a debut release since *Billboard* started compiling an albums rundown in 1945. Only Spice Girls' *Spice*, which entered at number six in February 1997, had a better first week for a debut UK album.

Winehouse's success comes in a landmark week for Universal UK which, for the first time in its history, has three acts simultaneously making the Top 50 of the chart with debut releases as she is joined at 24 by James Morrison's *Undiscovered* and at 48 by The

Fratelli's *Costello Music*.

Universal UK international marketing vice president Hassan Choudhury says the trio of successes demonstrates the current level of American interest in British talent. "The US is more receptive to UK music than ever before and I put it down to fantastic records and great A&R from the UK company, having an international view when they sign artists," he says.

The high US chart debuts by Winehouse, Morrison and The Fratelli's follow what was already a great start to the year for UK artists in the States with EM1's Corinne Bailey Rae having made the top five there for the first time in January, the same major's Lily Allen breaking into the Top 20, Wichita's Bloc Party reaching number 12 with their second album and Atlantic's Paolo Nutini making the Top 50 with his own debut.

For Winehouse the number seven chart debut emerged last week as she followed an appear-

Making it in America

Artist, title, (US label)	US chart peak
Corinne Bailey Rae: <i>Corinne Bailey Rae</i> (Capitol)	4
Lily Allen: <i>Alright, Still</i> (Capitol)	20
Paolo Nutini: <i>These Streets</i> (Atlantic)	48
Bloc Party: <i>Weekend In The City</i> (Vireo)	12
Amy Winehouse: <i>Back To Black</i> (Universal)	7
James Morrison: <i>Undiscovered</i> (Interscope)	24
The Fratelli: <i>Costello Music</i> (Interscope)	48

THE ABOVE CHARTING RECORDS OF INTERNATIONAL SIGNED ARTISTS WERE THE HIGHEST DEBUTS IN EACH OF THE TOP 50. SOURCE: BILLBOARD

ance at South By South West with her maiden Los Angeles performance at the Roxy. She had already taken in a performance on David Letterman on the trip, performing her US single *You Know I'm No Good*, and will return to the market in the last week of April to include playing the Coachella Festival in Indio, California.

Choudhury says the response to her US live debut, which happened via two performances at Joe's Pub in New York in January, convinced him just how big the album could become. "I knew there was a buzz when tickets for the show were going for \$500 each," he says. "Then we heard a retailer was selling [her UK debut] Frank on import for \$35. She seems to have captured the imagination of the US market."

James Morrison, whose first-week US album sales of 24,000 included 47% coming from digital schedules with *Undiscovered*, has been part of the SXSW live bill along with Winehouse and The Fratelli's but in New York ended up becoming snowed in. But that is one minor blip in a US schedule that will take in appearances on Jay Leno, Letterman and Ellen during a current trip running until April 24 and there are further planned visits planned for June, August and September.

"He couldn't get out to SXSW, but we have the most amazing schedule with James," says Choudhury. "We are covering the length and breadth of America, doing in-stores, press, live shows and radio stations. The guy will not have a day off; his work ethic is incredible."

The Fratelli's own US push comes against the backdrop of a worldwide iPod campaign, which incorporates the band's track *Flathead*. They played the Mercury Lounge in New York last Friday and will return to the States next month for a visit to include an appearance on Letterman on April 26.

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THE RYES

The Ryes (pictured) have been confirmed as one of the finalists for the 02 Undiscovered competition.

Hailing from London, the band are among 10 acts in the competition selected by a panel of music industry figures, including KT Tunstall's manager Simon Banks, former Radio One DJ Spooky, UK Antor Brookes from Bad Moon, Melvin Benn of the Mean Fiddler Music Group, former Duran Duran member Andy

Taylor and Music Week talent editor Stuart Clarke. The panel whittled down the final 10 from a long list of 30 entries.

Now in its second year, 02 Undiscovered offers a development package, incorporating one-on-one mentoring time with panelists; the opportunity to record and release two digital tracks under the guidance of the Polydor £5,000-worth of equipment; and a slot on the bill at

SNAP SHOT

the 02 Wireless festival.

The final 10 will all perform at the 02 Undiscovered on April 17, after which the winner will be announced.

In addition, the public can vote for their favourite act from the final 30 on the 02 Undiscovered website (www.02undiscovered.co.uk), and the winner will be offered a performance slot at the final.

So far, more than 50,000 votes have been cast online.

02 UNDISCOVERED FINAL TEN: ACACIA; CAPTIVE SOUND; CLAP DISSO; EAGHAN COLGAN; THE BRING FURD; THE B FLAT BAND; ONCE A THIEF; SO! DEVIOUS; THE SORCERY FUND; THE RYES; TRAIL



Industry heads have summit with minister

The music industry came away from its mini-summit with Government minister Shaun Woodward last week confident that the forthcoming Green Paper on the creative industries will favour it.

Senior industry representatives met the Creative Industries and Tourism minister at the BPI last Monday afternoon to remind him of the key issues it would like to see tackled – to help the music sector transition from the physical to digital world – by the Green Paper, which will be published this summer.

According to some of the 30-plus senior executives invited to present to Woodward and Work Foundation chief executive and former *Observer* editor Will Hutton, music will be given a lot of support in the forthcoming Government report.

British Music Rights chief executive Emma Pike says a "whole package of policy measures" was presented in a bid to grow the music business and the creative industries. "It's looking very promising for the industry," she said.

AIM chairman and CEO Alison Winkless adds, "The forthcoming Green Paper on support for the creative industries is good news for the music industry."

Similarly, Musicians' Union general secretary John Smith says, "The Green Paper represents a real opportunity for the

Government to show tangible support for the music industry.

We particularly want to see a framework for fair contractual practices to be introduced in order to assist creators in realising the potential of their creations."

After an address by Woodward and a PowerPoint presentation by Hutton, the industry representatives (including executives from PPL, Bascas and MPA) pressed their agenda in the two-hour meeting.

Among the proposals was the provision of affordable rehearsal space, tax breaks to encourage A&R investment, reform of the Copyright Tribunal and a robust and enforceable IP framework. Pike adds that, with the move to the digital world, it is likely more references will be made to the Copyright Tribunal, making it essential that it is equipped to deal with the additional – and more complex – cases.

The BPI's new chief executive Geoff Taylor, meeting Woodward formally for the first time, also made an impassioned case for the copyright term extension.

PPL and VPL chairman and CEO Fran Nevrika says the summit was an opportunity for ministers to hear from the industry "first hand". He adds, "It is good to see the Government beginning to respond... and understand just how much of a key economic driver the music business in particular is."



Texas lone star: Winehouse at SXSW



Enter Shikari – proof you can do it yourself

Simply Red and Enter Shikari could hardly be further apart musically but a week after Mick Hucknall's latest self-funded album entered the UK top five, the St Albans foursome were yesterday (Sunday) proving once again just how successful the DIY route can be.

The band, who three months ago shunned major label interest and a big cheque book in favour of an independent release through Vital's marketing arm, were on course over the weekend to make their own first-week dent in the top five with their debut album release *Take To The Skies*.

While technically released on the band's own label Ambush Reality, *Take To The Skies* is essentially plugged directly into the Integral marketing operation of Vital. With the album initially shipping 70,000 copies and having first-day sales nearing 10,000 copies, the result is perhaps the first example of a new band circumnavigating a traditional record label framework and achieving tangible success.

Vital's managing director Peter Thompson was suitably chuffed with the reaction at retail last week, but points out that the Enter Shikari model is not for everyone. "As an industry, we are a long way off a no-label future. Enter Shikari is a very unique situation with a unique band and a unique team around it. It certainly doesn't provide a blueprint for the future," he says.

Indeed, while Integral was launched more than a year ago now, this is the marketing arm's first association with an artist without a discernible label framework in place already. Previous partnerships with José González (Peacefrog), the Gossip (Backyard) and the forthcoming Pigeon Detectives album (*Dance To*

The Radio) have all arrived with an existing framework in place, with Integral simply providing increased marketing muscle.

"Integral does work, we've showed that before with José González and the Gossip and we've proved that again with Enter Shikari," affirms Thompson. "We've had some great results that I'd like to think a major label may not have been able to achieve because of how the projects were allowed to evolve."

Enter Shikari's manager Ian Johnson agrees that had the band's audience been marketed to, sales would have been hurt. "We would be looking at a lower chart position if it had been given that treatment. Kids aren't stupid, you know, and there is a lot of goodwill for what the band have done. You get kids coming up to the band at shows and saying 'We don't buy CDs, but we will buy this'. If the fans had seen tons of posters they would have felt that the band had been taken away from them."

Last week's sales were given a boost by two chaotic in-store performances by the band at HMV in London and Manchester. At London's Oxford Street performance the store was closed for more than an hour as it filled to capacity while more fans queued in the street.

The band were due to have been among the UK contingent heading to South By Southwest in Texas, but a delay with the band's visas saw them having to cancel their trip. Their UK tour continues this month, with dates across Europe throughout April, concluding with appearances at the Give It A Name Festival held in London and Birmingham. A new single, *Jonny Sinner*, will follow in June.

Despite his Starbucks deal, Sir Paul is not leaving EMI

Classical McCartney to continue working with EMI

Talent

by Adam Benzine

Sir Paul McCartney is to continue his working relationship with EMI, despite the announcement last week that the former Beatle has signed a new deal with coffee giant Starbucks.

While the deal with Starbucks ends a long association with EMI in terms of his frontline pop releases, McCartney is not splitting entirely from the major. In addition to retaining the singer's solo, Wings and Beatles back catalogues, it is also understood that McCartney's relationship with EMI Classics – who released his 2006 *Ecce Cor Meum* album – will continue. As part of this, a guitar concerto he is working on is likely to be released through the classical division.

Starbucks confirmed the much-mooted rumours that it had signed McCartney for a one-album deal last Wednesday at the company's annual meeting, at which McCartney made a surprise appearance by satellite link-up.

His new pop album will be the inaugural project for the company's recorded division, Hear Music, which is a joint venture between Starbucks and Concord Music Group, and will be released globally in June

through both traditional record retailers and Starbucks' 14,000 worldwide coffee shops. However, the nature of the deal with Hear Music means McCartney will again be free to sign with another label, or return to EMI, following the album's release.

Concord Music Group president and CEO Glen Barros says he is confident that Hear Music can use Starbucks' brand strength to McCartney's advantage. "I think we can do a lot to reconnect him with his audiences from the past and certainly build new audiences," says Barros. "You have 44m people walking through Starbucks stores every

week, and that creates a tremendous amount of awareness. We intend to take both a conventional and unconventional approach to making sure that we achieve the greatest possible awareness, and we'll use certainly the digital medium in a very creative way."

There has already been much media speculation that McCartney's defection to Starbucks was prompted by his unhappiness at the way EMI promoted his last mainstream release, 2005's Grammy-nominated *Chaos And Creation In The Backyard*. Starbucks Entertainment president Ken Lombard says that, after an initial approach, a deal with McCartney was brokered in just "six to eight weeks".

The album, which Barros says is "nearly completed", will be the first of three albums scheduled to be released by Starbucks this year, although Lombard and Barros are remaining tight-lipped as to who the other two artists will be.

The deal is also notable for bringing McCartney into contact with Universal for the first time, following Universal's announcement of a joint distribution and licensing deal with Concord in January.

A spokesman for EMI says, "We fully respect McCartney's decision to try something new with his new record, and we wish him every success."

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Hooked on classics: McCartney retains his links with EMI



Shopfloor assistance: Enter Shikari take HMV by storm

EMI
27.3% (+30.0%)

Arctic Monkeys and Scissor Sisters drive its best annual performance since 2001 and 12th consecutive yearly victory.

WARNER CHAPPELL
15.4% (+10.8%)

Takes second place for first time in three years through likes of George Michael and Red Hot Chili Peppers.

SONY/ATV
12.3% (+53.8%)

Best annual performance yet thanks to likes of Razorlight, Oasis and The Beatles.

UNIVERSAL
12.1% (-38.9%)

Lowest annual score to date, despite successes with acts including Jack Johnson and Orson

ARROWS SHOW 2006 COMBINED MARKET SHARE (YEAR-ON-YEAR CHANGE)

Arctic Monkeys and Scissor Sisters help publisher lead UK market share for 12th successive year

EMI still out on top as rivals

Publishing

by Paul Williams

As EMI romped home with the annual music publishing title for an incredible 12th successive time in 2006, the outfit's usual closest rival Universal slipped to its worst yearly performance to date. Oddly, though, that may in the long run spell some good news for Paul Connolly's company.

Universal had run EMI the closest of any rival publisher in five of the previous seven years, including taking runner-up spot in 2004 and 2005, but last year it dropped to an unprecedented fourth place and a combined share of 12.1%, its smallest showing since what was MCA Publishing turned into Universal Publishing in 1999 following Seagram's purchase of PolyGram.

It was a low-scoring year, too, for Universal-purchased BMG Publishing, which fell from third place in 2005 to fifth place with only a 11.6% combined share, its lowest ranking in five years.

But - while its group managing director Paul Curran will no doubt be disappointed to have been leapfrogged by both Warner/Chappell and Sony/ATV - the overall low scores of BMG and Universal can only persuade the European Commission to approve the merger of the two companies.

A key element in whether the regulators allow Universal to absorb BMG Publishing and thus overtake EMI to become the world's biggest music publishing company will be just how much market share the combined entity would have.

In 2005 Universal and BMG's usual UK market share was 26.6%, significantly more than that of EMI with 21.0%, but a year on the raw figures paint an entirely different picture, with EMI's share up to 27.3% and Universal

and BMG combined claiming just 23.7% of the market.

EMI's own 2006 share summed up a remarkably successful year for Guy Moot's company, with its strongest annual showing since 2001 when it took a combined market share of 28.4% across the year.

Ruling in every individual quarter during the year, the Charing Cross Road team figured on more than half of the year's 20 biggest albums, including 100% control of Arctic Monkeys' Whatever People Say I Am, That's What I'm Not (fourth biggest seller) and dominant control of Scissor Sisters' Ta-Dah (third top seller) and Pink's I'm Not Dead (20th).

It added up to a 25.0% control of the albums market over the year, its biggest such annual showing to date and significantly up on the 21.4% share it claimed in 2005.

EMI's singles performance was also notably up on the previous year, moving from 20.1% to 25.8% across the 12 months, although it was somewhat short of being a record-breaking year.

Highlights in 2006 included two-thirds of Scissor Sisters' chart-topping I Don't Feel Like Dancin', which finished as the year's fourth biggest single, and half of both of Sandi Thom's fifth-placed I Wish I Was A Punk Rocker and Nelly Furtado's Maneater in seventh spot.

Its signing of Take That's Howard Donald and Jason Orange last November also gave it around one-third of the group's comeback number one Patience single and parent album Beautiful World.

While Universal and BMG rapidly headed southwards, both Warner/Chappell and, most notably, Sony/ATV enjoyed a remarkable year. Warner/Chappell took second spot on the combined annual league table for the first time since 2003 with a 15.4%



share, while new global chairman and CEO Marty Bandier will no doubt be delighted to learn Sony/ATV claimed its highest annual UK market share in its history with 12.3% and moved to a new company high of third place on the combined annual rankings.

EMI's share summed up a remarkably successful year for Guy Moot's company

Fourth overall in 2005, Richard Manners' company's climb to second place last year was down to its success on albums and singles in almost equal measure, as it additionally took runner-up spot in both markets, claiming individual shares respectively of 15.3% and 15.7%.

Red Hot Chili Peppers' double

set Stadium Arcadium - 100% controlled by the publisher - started in its albums story as the release finished the year's 17th top seller, while on singles it took a 35% share of the year's number one, Crazy by Gnarls Barkley.

For Sony/ATV its year transformed from an improving, though still pretty unremarkable one, to a personal record breaker during the last three months of 2006.

Up until the end of quarter three, it appeared as if managing director Rak Sanghvi and his team would yet again finish in fifth place for the year, having in the first three quarters claimed combined market shares respectively of 8.0%, 4.5% and 9.8%, but then in quarter four they put in the performance of their lives.

Sony/ATV claimed new quarterly highs of 15.7% on albums, 15.1% on singles and 15.5% combined to take second position on all

three tables for quarter four and third place overall on the combined rankings for the year with a 23.5% share, more than 50% up on 2005.

As some of the usual big guns faltered in the Christmas market, Sony/ATV raised its game with a string of big-selling albums, including the Oasis retrospective Stop The Clocks, which was largely written by the publisher's Noel Gallagher and finished as the year's eighth top album, and The Beatles' Love Album, which further exploited the company's Northern Songs catalogue and ranked 19th for 2006.

These added to exclusive control of the self-titled second Razorlight album (sixth top seller), Gary Barlow's share of Take That's Beautiful World (second top seller) and nearly half of James Morrison's Undiscovered (10th).

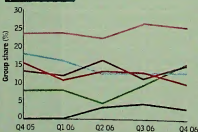
Its excellent run spread to singles, where it shared the spoils with

Top 10 singles 2006

- 1 CRAZY Calloway/Barlow/Reverber/Reverber Warner/Chappell 52%/BMG 32%/Chrysalis 35%
- 2 A MOMENT LIKE THIS Efflonso/Raid Sony/ATV 50%/EMI 50%
- 3 HIPS DON'T LIE Shakira/Jean EMI 25.5%/Sony/ATV 21.5%/BMG 25%/Others 32%
- 4 I DON'T FEEL LIKE DANCIN' Hoffmann/Sellands/John EMI 60%/Universal 33%
- 5 I WISH I WAS A PUNK ROCKER Gilbert/Thom EMI 50%/P and P 50%
- 6 FRODO BAGGINS TO BEALIN Powers/Lagerman/Rafn EMI 60%/Chrysalis 40%
- 7 MANEATER Mosley/Hill/Parada/Beanz EMI 50%/Warner/Chappell 50%
- 8 PATIENCE Barlow/Donald/Orange/Owen/Shanks Warner/Chappell 33.3%/Sony/ATV 16.7%/EMI 33.3%/BMG 16.7%
- 9 SEXY Cool/Roberts/Bogart Warner/Chappell 67.7%/EMI 31.0%/10/10 10%
- 10 SOSYBACK Timberlake/Mosley/Hills BMG 50%/Warner/Chappell 50%

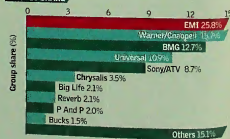
Publishing 2006: yearly performance

QUARTERLY SHARE



Figures refer to first quarter; bracketed figures represent year-on-year change

SINGLES SHARE



BMG

11.6% (-31.0%)

Lowest annual score since 2001, not helped by disappointing Robbie sales.

INDEPENDENT

SHARE 2006

Big Life 18.2%

Chrysalis 9.4%

Blue Mountain 2.6%

Bucks 1.3%

P and P 1.0%

Global Talent 4.6%

Reverb 4.1%

Kobalt 4.0%

Catalyst 2.5%

Acting NEI 2.0%

The above shows

share of the

independent market

ear, while closest rival suffers worst performance to date

Universal slips



INSIDE IN THE INSIDE OUT
KILLERS

TAKE THAT Remastered
TAKE THAT

Big hitters: just some of the albums which determined who ruled music publishing

third place on the combined market share rankings, it lost more than 30% of its share to slip to fifth place with 11.6%.

While its singles share only declined moderately (falling from 13.9% in 2005 to 12.7%), it endured an awful time on albums. Here its share fell from a company best in 2005 of 17.9% - just 3.5 percentage points behind leader EMI - to 11.1%, a fall of nearly 80%. Exclusive control of The Kooks' debut *Inside In/Inside Out* (2006's fifth top seller) and Keane's second album *Under The Iron Sea* helped matters, but the under-performance of such albums as Robbie Williams' *Rudebox* in the fourth quarter was its real undoing.

Its albums share over 2006's closing three months was just 8.9%, its worst quarterly albums showing in nearly three years.

By contrast, 2006 was a record-breaking year for Big Life's music publishing company as it finished as the biggest non-major publisher on the back of Snow Patrol's incredible run.

The band claimed the year's biggest-selling album with *Eyes Open*, which sold 1.5m units, while the long-running *Chasing Cars* single spread Big Life's success to the singles market.

Snow Patrol's 2006 success partly explains Jazz Summers receiving the prestigious Strat at last Thursday's Music Week Awards, where Guy Moot was back on stage himself to collect the publishing gold on EMI's behalf. Given it was the company's 12th successive reward, that win was anything but a surprise, but the unexpected performances of some of the other players - notably a new high for Sony/ATV and new low for Universal - is a reminder that nothing can be taken for granted in this sector.

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Johnson and Sam's Town by The Killers in 13th) among the year's Top 20 albums, while on singles its only presence among 2006's Top 10 came via Elton John one-third share of the Scissor Sisters hit *I Don't Feel Like Dancin'*, which finished fourth of the year.

As some of the usual big guns faltered at Christmas, Sony/ATV raised its game

But successes already in 2007 by the likes of Mika, Klaxons and The View suggest this drop in form is a temporary blip. BMG - which is already under the ownership of Universal ahead of regulatory approval - equally experienced a less-than-memorable 2006.

A year after scoring a new personal annual high of 16.8% to take

BMG of Leona Lewis's *X-Factor*-winning *A Moment Like This*, which topped the Christmas chart and was the year's second top seller.

The extraordinary rise of Sony/ATV in the year is contrasted by the uncharacteristic performances of Universal and BMG, both of which have led the quarterly field over the past couple of years.

From a 19.8% combined share in 2005, when it finished only 1.2 percentage points behind EMI, Universal in the following 12 months lost nearly 40% of its share of the market to finish on just 12.1%.

Its worst previous annual tally had been 16.8%, achieved in 2000 when it finished as runner-up behind EMI.

Although Universal could claim some successes during the year, it could only claim a majority share of two of the titles (12th placed *In Between Dreams* by Jack

Snow Patrol an eye-opener for Big Life

The five major music publishers grabbed more than 80% of 2006's artist albums market between them, but for once they failed to get even a sniff of the year's biggest-selling title.

Instead it was left to Big Life to completely sweep up, as it claimed 100% control of Snow Patrol's *Eyes Open*, which sold an unmatched 1.5m copies during the year and helped the music publisher win the biggest share of the independent market by any company in six years.

Outperforming its two closest rivals combined, Big Life controlled 18.2% of the indie publishing market across singles and albums during the year, the best annual performance for an independent since a Britnet Spears-boosted Zomba claimed 21.8% of the market in 2000.

Reflecting the nature of Snow Patrol's sales during the year, Big Life's success was more biased towards the albums market

where it controlled more than a quarter of the independent market over the year, while on singles the company found itself outperformed by Chrysalis. Even so, a series of Snow Patrol hits, most notably *Chasing Cars*

(2006's 14th biggest seller) meant Big Life still ranked as the second top indie for singles during the year.

Big Life's run meant Chrysalis lost out on becoming top indie publisher for the fifth time in six years, having to settle for second place with a 9.4% combined share. That was notably down from the 15.5% it managed in 2005, when it finished as the leading indie, although there were notable triumphs for the company during the year, particularly in the singles market.

It claimed 55% of the year's number one

through Danger Mouse, Crazy by Gnarls Barkley, and 40% of the Infernal hit *From Paris To Berlin*, 2006's sixth top seller.

Like Big Life, third-placed Blue Mountain's success was down to the fortunes of one band, in this case U2 whose *U218* retrospective sold around 616,000 copies during the year to rank as the 21st biggest seller of 2006. On albums, only Big Life outperformed it among indies as it captured more than 10% of the independent market, putting it more than three percentage points ahead of Chrysalis.

Largely thanks to its share in James Blunt's record-breaking *Back To Bedlam* album, Bucks ranked the second biggest indie of 2005 and finished fourth a year on with a 5.3% combined share as the Blunt album sold another 588,000 copies, while Bucks claimed a 16.7% stake in Corinne Bailey Rae's self-titled debut *Ray-Toppo*.

Rae's album was also the big contributor to Global Talent finishing as the sixth biggest indie with a best-yet 4.6% combined share after claiming more than half the album, while on the individual albums market it did even better, taking 6.6% of the independent share. It put the company just two-hundredths of a percentage point behind P and P who fifth place included a 50% share of Sandi Tones' chart-topping *I Was 1* and a Punk Rocker (RFB's top single of 2006).

Reverb was seventh with 4.1%, Kobalt moved down from fourth in 2005 to eighth place last year with 4.0%, while 2003 victor Catalyst occupied ninth spot this time with 2.5%. The indie Top 10 is completed by Nottingham Hill with 2.0%.

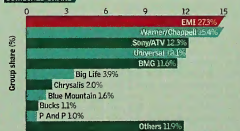


Snow Patrol: 1.5m copies of *Eyes Open* sold

ALBUMS SHARE



COMBINED SHARE



Top 10 albums 2006

- 1 EYES OPEN Snow Patrol Big Life 100%
- 2 BEAUTIFUL WORLD Take That EMI 37.0%/Sony-ATV 22.9%/BMG 12.1%/Warner-Chappell 10.2%/Universal 2.2%/Others 9.3%
- 3 I AM DAN Scissor Sisters EMI 90.0%/Universal 5.1%/Others 3.9%
- 4 WHATSOEVER PEOPLE SAY I AM... Arctic Monkeys EMI 100%
- 5 INSIDE IN/INSIDE OUT The Kooks BMG 100%
- 6 RAZORLIGHT Razorlight Sony-ATV 100%
- 7 NOW! 65 Vanitas EMI 33.9%/Universal 16.6%/Warner-Chappell 13.1%/Sony-ATV 9.9%/BMG 11.0%/Others 18.4%
- 8 STOP THE CLOCKS Oasis Sony 94.0%/Universal 5.9%
- 9 THE LOVE ALBUM WestLife EMI 25.0%/Universal 21.6%/BMG 15.2%/Warner-Chappell 10.2%/Others 28.0%
- 10 UNUSUSUSUMED James Morrison Sony-ATV 46.7%/Universal 14.7%/BMG 12.8%/EMI 10.3%/Others 16.1%

Highlights from SXSW

Nearly 11,000 delegates from the business made it to Austin, Texas for this year's South By Southwest, which attracted its biggest UK contingent yet, with 123 bands taking the stage. *Music Week* highlights this year's best performances and polls key industry figures about their festival experiences

Mike Smith

Managing director, Columbia

How do you use SXSW now? As an opportunity to catch up on friends in the American music business and get a flavour of how the business is going Stateside, as well as getting a snapshot of what kind of acts are breaking through. It is also useful for us to showcase some of our new artists to international media and our American labels.

How important is the event to the discovery of new music? There is always something interesting. In the past I have picked up acts such as The White Stripes, the Scissor Sister and the Gossip, having seen them there first. Every year there will be something that I will want to work with.

Best show? Kings Of Leon at the Spin Party at Stubbs.

Which type of artists currently benefit most from performing at SXSW (ie, unsigned, already signed, breaking artists)? All artists can benefit. The trick is to make sure they play great shows and you get plenty of people in front of them.

Concrete achievement from your participation this year? Hopefully we have gone some way towards setting up Mumm Ra in America for this year.

Biggest revelation? Perry Farrell's trousers.

Peter Thompson

Managing director, Vital

How do you use SXSW now? This was my first time, so I'm still trying to work out the best way to use it. However, after being initially overwhelmed, I got into a groove and started to really enjoy it. I think in future I'll make sure I sit down more.

How important is the event to the discovery of new music? There seemed to be plenty of people keen to use it to discover new music, so on that basis alone it appears very important.

Best shows? Buzzcocks playing a greatest hits set on Saturday night; Pigeon Detectives on Friday night; Melvins on Thursday afternoon.

Biggest revelation? I'd hate to be an A&R man at SXSW. It's a tough job and requires a high level of fitness to run between venues for four days.

What makes SXSW great? It is like a festival but in a street, with better food, great weather and a bed to sleep in at night.

John Kennedy

Presenter of Xfm's X-Pose

How do you use SXSW now? As an opportunity to tap into the most exciting new music from across

the world.

How important is the event to the discovery of new music? For some, it's all about the conference and the seminars, about the music industry debate. For others, it's about meeting people from different parts of the industry in different parts of the world and comparing notes, swapping ideas and information. Then, for another bunch of people, it's about seeing as much live music as possible.

Best show? Of the British bands, Foals made the biggest impression on me.

Which artists currently benefit most from performing at SXSW? The just-signed or breaking artists benefit most. The most well-attended shows, from a British perspective, were by the British bands and artists who have been doing well over here for the last year. While the media might focus on what's new and fresh, promoters might be checking bands out to see how well they might be suited to their own country.

Concrete achievement from your participation this year? Great radio and great music.

Biggest revelation? Foelstradamus and Cool Kids from Chicago.

What makes SXSW great? Size and scope, just like Texas.

Phil Howells

Managing director, City Rockers

How do you use SXSW now? Personally to see a load of bands from all over, both big and small, that I either like or feel I should see, ranging from Amy Winehouse and The Good, The Bad and The Queen, whom I wouldn't normally see but thoroughly enjoyed, to Spank Rock and Yo Majesty, whose records I love but had never seen. From the perspective of The Sunshine Underground, we went to play to some Americans who either we work with or we want to work with.

Best shows? The Sunshine Underground were the best of the Brits. Yo Majesty were brilliant. I know you didn't ask, but Razorlight were the worst by miles. Away from the mass hype, I thought the gig exposed the hollow cynicism at the core of the band.

Which artists currently benefit most from performing at SXSW? I think you have to have heat and you have to have a good slot to play, or it can be a bit pointless. You can end up playing to 50 people and it's a long way to go to do that.

Concrete achievement from your participation this year? If the stuff we discussed with Sony BMG about an American release of the TSU LP comes through.



Chaise acts: (clockwise from top left) Mumm Ra, Lily Allen, Mika, Get Cape. Wear Caps. Fly. Jamie T

Leo Silverman

Founder, Brillie Records

How do you use SXSW now? This year I was there to discuss our existing artists with US labels, plus generally spreading the word.

How important is the event to the discovery of new music? There are only ever a few really good acts there and generally people are aware of them already. It's useful for those artists to get deals, but not of much use to labels who can't afford to get involved. I don't believe there are any truly great acts there anymore.

Best shows? Gallows at Emos, Lakeside Park, Fader Party and a few others I didn't get to.

Which artists currently benefit most from performing at SXSW? Successful/breaking UK artists looking for global media attention. Everyone else does it for love.

Concrete achievement from your participation this year? Making it to the airport at 4am on Sunday morning.

Biggest revelation? That my flight was at 6am Monday morning.

Jeremy Lascelles

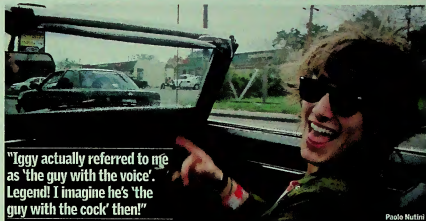
CEO, Chrysalis Music Division

How do you use SXSW now? An opportunity to catch up with our signed artists from different territories, to check out things that we are looking at, to spend time with our US A&R team, to bump into and have impromptu meetings with people it might otherwise take weeks or months to arrange to see.

How important is the event to the discovery of new music? It's still a good place for new bands to get noticed - provided there's already some kind of buzz for them. You've got to realise that around 1,600 artists perform there and maybe around a dozen significantly advance



SXSW



"Iggy actually referred to me as 'the guy with the voice'. Legend! I imagine he's 'the guy with the cock' then!"

Photo Nutini

Two days at South By Southwest with Paolo Nutini

Nutjob city limits

Friday

Day one was pretty relaxed compared to last year. We drove from Mobile AL to Austin so we were all a bit knackered when we arrived at the hotel. We got right into the action, our first thing was a short set for KHMV on the patio of an Irish bar called **Fado**, which meant a full Irish breakfast and a pint of Guinness for breakfast. Happy days. There was an audience and they seemed to enjoy it. One gig done, one more to go.

The next was over to the **Lava Lounge** for the aptly named **Scottish Showcase** which was full of Scots, funnily enough. My good friends Dave McGeechen and Rob Hicks were there as well as a load of bands from home. I only caught the tail-end of **Twilight Sad** and was looking forward to seeing **The Fratellis** only to find that they couldn't make it. The upside was that we got to play an extra couple of songs.

Later, we headed to the legendary **Stubbs BBQ**. First thing was to get my hands on a Texas Tea then it was off to watch **Andrew Bird**. He was playing on the outdoor stage and was very intense in a good way. **Perry Farrell** was on next with his band **Satellite Party**. Farrell was wearing pale blue platform shoes and had his wife on backing vocals, which sadly never resulted in a Johnny Cash/Jane Carter or James Taylor/Carole King partnership, but instead made for some very bizarre viewing. I stayed for two songs and then checked out who was on inside the bar.

A young guy called **Simple Kid** was playing and had a great vibe. In one song, he used an instrument of Radiohead's **Paranoid** and had live footage of them playing it with **Ozzy** only singing now and again while he sang over it. It was wicked. Last band I saw that night was **The Good, The Bad and The Queen**. They sounded great and everyone there seemed to be really into it. It just shows how great a musical mind **Damon Albarn** has.

Saturday

Saturday was even busier, I had some interviews to do in the morning then some photos to do in the **Gibson Headquarters** a little way out of town. They had a great range of guitars including a lovely **L5 semi-acoustic**. I just couldn't put it down. We blagged a lift back to town on the **Gibson tourbus** to **Stubbs** where we were playing that night.

Tonight's show was going to be wild. A **Fine Frenzy** opened then it was us, **Kings Of Leon** followed by **Spoon** and headlined by **The Strokes**. I was nervous because I feared that it would be full of fans craving heavy duty rock'n'roll. The place was packed and we played the best that we could. I was well chuffed with the audience reaction and our overall performance. I put it down to the fact we all watched some of the footage from the **American Folk and Blues Festival '62-'69**. If watching people like **Willie Dixon** and **Big Mama Thornton** perform in their prime does not inspire you then nothing will.

I watched most of **The Kings Of Leon's** show and they played a quality set with a few new tunes thrown in and I was introduced to **Amy Winehouse** for the first time since supporting her about four years ago. She was very friendly and I ended up going to a gig with her, my manager and a few friends. Her bass player was playing in a separate band and they were playing some very slick rhythm and blues. I liked it a lot. I had a few drinks and said goodbye to **Ms Winehouse** and made for **The Strokes**.

Iggy and the band were electric and I got a little injection of anarchy that night that I plan on building on. I was told the next day that **Iggy** actually referred to me as "the guy with the voice" which made me buzz for about five hours. Legend! I imagine he's "The guy with the cock" then.

Sunday

Sunday meant the end of **South By Southwest** and, although I only got two days of music, I was more than happy. We had one more gig for the **Austin City Limits TV show**. You walk in and see photos of legends such as **Johnny Cash**, **Neil Young**, **Buddy Guy**, **Tom Waits**, which meant they'd all played. It was an immense honour to play and, although my voice was a bit croaky, I thought it was ace. During a break in the day I bizarrely got to take a driving lesson in a **1966 Camaro Convertible**, without the shackles of an instructor - what a cracking time.

Austin is a special place and, with all these bands in the same place, it becomes one huge big live party. The outcome is I have a faint tan, I've started to call everyone "pal" for some reason, **Texas Tea** still kicks arse and I have a new-found passion for **Iggy Pop** and **1968 Camaros**. Cheers Austin.

their cause there.

Best shows? **Bar For Lashes**, the **Gossip**, **Illinois**, **Ghostland Observatory**.
Which artists currently benefit most from performing at SXSW? It is most useful for unsigned or breaking acts.

Concrete achievement from your participation this year? I closed two deals and opened up some interesting opportunities for UK acts in the US.

What makes SXSW great? Sunday morning - when you know it's over.

Craig Jennings

Manager, Raw Power Management

How do you use SXSW now? This year it was to showcase **Gallows** and catch up with lots of industry people from both the UK and the US. I was also talking to people about licensing the new **YCN!M!LO** album in the States as well as setting up the new **FFAF** album for May.

Which artists currently benefit most from performing at SXSW? All artists can benefit in different ways. **Gallows** benefited and they were unsigned at the time. Artists like **Amy Winehouse** and **Lily Allen** certainly created a buzz and are developing well in the US. **Concrete achievement from your participation this year?** My concrete achievement will be when **Gallows** sign their deal in the near future. I also secured some great touring opportunities for **FFAF**, **BFMV** and **Hightstar**.

What makes SXSW great? The sheer energy of **SXSW** is what makes it great, so much electric music at every turn. I did have a headache come the end of the week, though. There is no peace at that place.



As record companies and manufacturers attempt to lure consumers back to the physical record market with innovative packaging and collectable content, *Paul Sullivan* talks to key manufacturers and printers about the latest trends and the rise of eco-friendly packaging

A design for life

"In former times," reminisces Axel Ortner, managing director of German manufacturers Digifill, "we had beautiful records with fantastic artwork, like those by Led Zeppelin and Pink Floyd. When the CD came along, people connected the format with higher sound quality and completely forgot about the artwork. Then, with the advent of CDRs and internet downloads, people forgot about the quality and just went for the cheap option.

"But, in my opinion, the industry is changing again. There is a trend for quality packaging that appeals to the hardcore music fan. There are still many people who are delighted by a well-packaged product."

Indeed, while the onslaught of new technologies, favouring ever-cheaper products, faster access and digital quality, may have contributed to a general decline in quality packaging, this in turn has created a smaller but more specialised market, aimed not only at serious collectors and completists, but also those who simply prefer older styles and formats. In this way, the recent dominance of the download market has stimulated even greater demand for these well-packaged products, since they have become increasingly viewed as a key way to lure consumers back to the beleaguered physical record market.

"Vinyl was always a very standard format for-

The advent of downloads increased the pressure from two perspectives: originality and cost

Jacqui Gunn, Senol Printing

mat, but since the arrival of CD packaging manufacturing companies have been under pressure to come up with new packaging formats on a regular basis," states Senol Printing managing director Jacqui Gunn. "But the advent of downloading has increased the pressure considerably from two different perspectives: originality and cost."

While downloads are without doubt cheap and convenient, they are also ethereal and anonymous. The consumer, tactile by nature, remains drawn to more tangible products, in particular those that carry unique design and packaging elements and offer unique or collectible content. The theory goes that a consumer will often purchase an attractively-designed CD or vinyl release instead of – or even as well as – a download.

"If the standard jewel case with the four-page booklet is the only option you can have, then no wonder people are downloading more and more," rails Scott Parker Design managing director Scott Parker. "Who wants to trudge around shops just for that? Retailers, manufacturers, record labels and designers must come together to create new formats and environments that work together in harmony. Historically, it hasn't been like this before. It's more a 'them and us' approach, which really should change. This could really be very exciting and change the way physical products are bought."

Parker's own late-Nineties *The Annual* series for dance label Ministry Of Sound is a good example of the appeal of elaborately-packaged, limited-edition CDs. Created at a highly competitive time for the dance music industry, the albums stood out from their competitors due to anything from 36-page full-colour booklets, silver foil covers, blue foil embosses, double hardback boxes, perforated stickers and laminated CD wallets.

What was true of the late Nineties is also relevant to today's market, says Parker. "These days the majority of 'adventurous' packs consist of digipak fold-outs, but those were the norm a few years ago. I really think added content is the way to draw people in, as well as the pack. You just don't get that with a download. I think there will be more added content, be it written, posters and stickers, free gifts or offers to buy back catalogues at reduced prices. Hopefully, there will be a general loosening of the rules that restrict the chances that artists and labels have to create



long-term brand potential"

"There is an increasing requirement from record companies to package their band's product in a more attractive manner," says Modco managing director Tim Bevan. "We see a large percentage of new releases with a limited format available on the day of release, which has a higher retail price and appeals to the hardcore fan. But physical sales have been hardest hit in the singles market and this is not an area where record companies would necessarily want to spend more money on elaborate packaging."

This is an important point. Although eye-catching packaging is increasingly in vogue, many manufacturers agree that budgets can be restrictive. While some labels and companies are content to pay more for quality packaging, others are simply unable to, putting added pressure on packaging companies to come up with aesthetically improved products at little, or even no extra cost.

"It is always exciting to be a part of a new idea," says Gunn, whose company manufactures CD packs with integrated books, wallets and trays, plus special finishes such as spot gloss and matt varnishes. "However, cutting edge ideas cost money and, like most manufacturers, the client who first takes on an original packaging format bears the brunt of the expense. As the packaging format catches on, the prices are reduced. As a small manufacturing company with limits to the in-house finishing capabilities we have, we need to work closely with print finishers to turn the concepts brought to the



Appealing to the collector: special packaging from (clockwise from top) Ministry Of Sound, West End and Transgressive

Larry Lovon
The Blue Paradise Garage
www.paradisegarage.com





Hardback releases for hardcore fans: limited runs of specially-packaged CDs from (top-bottom) The Rumble Strips, The Pipettes and Black Rebel Motorcycle Club help deter fans from downloading

table into reality. Quite often, the costs initially are prohibitive and the main challenge is to work out how a package can be printed, finished and still remain viable.

Some labels are juggling their budgets across releases to get the best of both worlds. "A new release might have a limited-edition special pack for the hardcore fan on the release date, which will be at a higher retail price than the standard format," says Bevan. "Where a higher price is charged for the product, a higher budget will be made available. Still, you need to find materials, packs or methods of production that remain cost effective. A simple slipcase over a jewel case increases the perceived value of a product to the consumer. If you make this slipcase out of a different material that is not card, at the same price or cheaper, then the value is increased even more."

A relevant issue is the expanding demand for eco-friendly packaging. With media coverage of environmental issues at an all-time high, recent polls show that consumers perceive downloads as greener than physical products, and, with environmentally-aware artists such as Radiohead and Red Hot Chili Peppers specifically requesting recycled packaging, this is a significant and growing trend that manufacturers cannot ignore.

Many, of course, have been working towards eco-friendly packaging for some time. Modò with its biodegradable plastic tray replacement Act-Pac, St Ives Print & Display with its commitment to using pulp from recycled and sustainable sources for special packaging and MPO with the Disc Box Slider, a 100% recycled

CD/DVD pack are just three of the latest examples.

On one hand, eco-packaging is yet another obstacle for manufacturers, but on the other it is providing more opportunities for innovation, and perhaps even cost-cutting, although this is currently a subject of huge debate. Modò admits, for example, that its Act-Pac is more expensive than normal plastic, though he reckons at larger runs the difference is "negligible".

Gunn points out problems of sourcing. "The irony is that these materials which can be used on our machines, be it print or finishing, are almost impossible to source," she says. "If you can find a material that works, the costs are extortionate, far in excess of any standard stock. Also, ironically, once the sheet is printed and varnished, its eco-friendliness is somewhat diminished."

Nonetheless, the "greening" of the music industry is a hot topic that will doubtless affect the future of packaging as a whole, and will certainly influence the direction and viability of bespoke items. "Last year, the optical disc replication industry produced 10bn discs globally," points out MPO sales manager Keith Young. "A large percentage packaged in non-biodegradable plastic cases. The challenge for manufacturers is to meet a range of criteria – protective, cost-effective, innovative and environmentally friendly. The priority dictates the solution. Standard packaging items will probably continue to exist, as retailers will insist upon this for racking, but equally, manufacturers will look for ways of reducing costs and try to move away from plastic-based casing."

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There is an increasing requirement from record companies to package product in a more attractive manner

Tim Bevan, Mode

Bespoke packaging on a budget

While manufacturers have responded positively to new packaging and printing demands, many are frustrated by increased costs.

"The packaging has remained the same but the market has become more competitive," says Senol Printing managing director Jacqui Gunn. "The customers are in a stronger position than they have ever been to demand lower prices for the same product. For example, in the vinyl market we have been producing sleeves for the same cost to the customer for probably 10 years in spite of all the material cost and overhead increases. On the CD side, it is the big record companies who tend to dictate the market 'flavour of the month' and the corresponding prices."

Scott Parker Design managing director Scott Parker agrees. "It is increasingly difficult to get

the clients who have the budgets, time or desire to keep pushing the limits of what is possible," he says. "But there is still an audience for special formats. It's a smaller market, but one with a more discerning consumer with a little more money to spend on such exclusive items. Ultimately, creating new styles of packaging that are low budget is a great challenge to have, much like the challenge supermarkets are having with food packaging."

It seems that, given the restrictions, special packaging will remain the domain of a specific market. "The costs and limitations of purely bespoke packaging will not make it a mass product option," comments St Ives Print & Display sales manager Andrew Kyle. "However, I think certain 'artisan' artists will always want to add their own stamps on a commodity market once they are established as a brand. This could have an increasing influence in

many retail areas."

"I think packaging will follow both trends," Gunn concurs. "More bespoke for some clients and cheaper and more standardised for others. The innovation in packaging will be limited, as the record companies will spend less and less in a shrinking market. The search for cheap and environmentally friendly boards and papers will continue relentlessly. However, in the long run our manufacturing capabilities in the UK are being eroded all the time, and the reality of ever-increasing downloads slowly killing off the CD and vinyl market as we know it, is probably inevitable."



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Michael Eavis: his first priority is Worthy Farm but, ever since he was blown away by The Small Faces at the Shepton Mallet Agricultural Show in 1966, his first love has been music

As *Music Week* pays tribute, Glastonbury's Michael Eavis reminisces on a career that has seen the committed farmer, family man and environmentalist become one of the most highly regarded figures in music. By *Johnny Black*

On Tor with Michael Eavis

It is the stuff of British rock legend that Somerset farmer Michael Eavis was inspired to start the Glastonbury Festival after he and his wife Jean snuck into the Bath Festival Of Blues in 1970. Like all great legends, though, it's only half true.

"I was always into music," says Eavis, savouring a rare moment of relaxation with a cup of coffee in his farmhouse kitchen. "So, when I heard that the Small Faces were playing at Shepton Mallet Agricultural Show, I went over to watch them. They were brilliant, but the amazing thing was that they were there at all. I'd never seen a rock band at an agricultural show before."

On that historic day, September 4, 1966, the seed of an idea which became Glastonbury was

planted in his mind. But, he points out, Glastonbury still might never have happened if not for Evie Hares, the lady who delivered bread in a van to the inhabitants of Pilton, Somerset. "She's the key to all of this. She arrived one day and asked if I'd heard what was happening over at Bath and West Showground."

Young farmer Eavis's ears perked up as she continued, revealing that the place was swarming with strange-looking young people called hippies. "That sounded very interesting indeed, so Jean and I went off and crept in through the hedge. I couldn't understand why everybody was smiling all the time."

Just two-and-a-half months later, Eavis had

"Michael is the top man in the festival field... It was an honour to play for him"

Sir Paul McCartney

pulled together the first Glastonbury Festival, a relatively modest event compared to today's gigantic affair, but a solid beginning nonetheless.

Michael Eavis was born on October 17, 1935, not at Worthy Farm, but in a house nearby. "We didn't move into the farm until I was nine," he says. "That's when my father took the farm over from his brother Alan, who had gone bankrupt."

The love of music was with him from the start and he regularly sang solo in the Methodist Chapel services he attended with his family. Inevitably, he developed an interest in music outside of the chapel and still vividly remembers the first record he bought - Twelfth Street Rag by jazz trombonist Pee Wee Hunt. "Absolutely

Michael
Eavis
tribute

GLASTONBURY
HIGHLIGHTS
1970: T.Rex, Keith
Christians, Al
Stewart
1971: David Bowie,
Traffic, Fairport

Convention
1977: Edgar
Broughton Band,
Robyn
1978: Nik Turner's
Spline
1979: Peter Gabriel

Steve Hillage,
Santandrian Alex
Harvey Band
1981: New Order,
Taj Mahal, Ahmad
1982: Van
Morrison, Jackson

Brownie U2
1983: Curtis
Mayfield, UB40,
Maurice
1984: The
Waterboys, The
Smiths, Elvis

Costello
1985: Echo & The
Bunnymen, Joe
Cocker, The Style
Council
1986: Madness,
Simply Red,

Down on Worthy Farm with Michael

Eavis tells *Music Week* how he left the Navy, aged 19, to run Worthy Farm after the death of his father

"One really interesting thing about Michael," explains his good friend and Glastonbury devotee Parlophone Records managing director Miles Leonard, "is that if you ask him what he does for a living, he'll tell you he's a farmer."

Although it is his astute stewardship of the Glastonbury Festival that made the Eavis name known worldwide, it is impossible to overstate the importance to the man himself of Worthy Farm. "Our family has been farming in Pilton since 1865," says his daughter Emily. "I'm the sixth generation of Eavises to have lived here and we regard the farm as our first priority."

Their four hundred acres sit

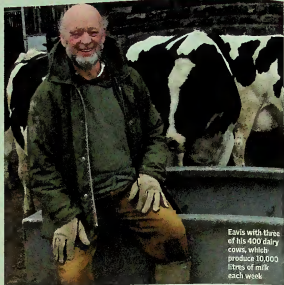
high on a grassy Somerset slope overlooking the Glastonbury site. Nestled amid its cluster of outhouses, barns and milking sheds is the ancient farm cottage itself, a squat, solid grey stone dwelling which Michael inherited when his father, Joseph, died in 1958.

"I was 19," he remembers, "and in the navy, working for the Union Castle Line, sailing around the coast of Africa, regularly falling in love with girl passengers." When he returned home for shore leave, Michael's mother set up a mysterious interview with the local bank manager, refusing to explain why. "I sat outside his office waiting, quite scared. I'd never even seen a bank manager."

To his astonishment, the manager told him that his ailing father was terminally ill, not likely to survive more than a few weeks. Furthermore, unless Michael took over, the farm would have to be sold.

"There was a lot of debt," he recalls. "I knew it was going to be hard work and it meant leaving a job I loved, but I couldn't let them sell the farm. That was the start of 40 years of milking cows every day."

Seated at his kitchen table, waiting for the kettle to boil on the big blue Aga, Eavis fits his surroundings perfectly. The comfortably solid tick of a wall-mounted Tritcher pendulum clock, the array of willow-pattern plates adorning



Eavis with three of his 400 dairy cows, which produce 10,000 litres of milk each week.

the thick stone walls, the eclectic pile of CDs stacked atop the discrete micro-system on the wooden dresser, these all reflect the man's personality.

He places a sepia-tinted photograph of his great-great-grandparents onto the checked tablecloth. "Joseph and Mary," he says, with just a hint of a wry laugh. "They were the first

Eavises to run the farm. My father, however, was not regarded as the best farmer in the family. He was more sociable and outgoing, so he became a preacher."

The family's strongly Methodist background is one of its mainstays, but Michael points out that they weren't entirely conformist. "We

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Van Morrison, New
Order
1989: Elvis Costello,
Siobhan Vega, The
Pinks

1990: The Cure,
Sinead O'Connor,
Happy Mondays
1992: Billy Bragg,
Lou Reed, Tom
Jones
1993: The Orb,

Back To The Planet
1994: Blur, Johnny
Cash, Oasis
1995: Oasis, Pulp,
The Verve
1997: Radiohead,
Proseby

1998: Placebo,
Robbie Williams,
Tori Amos
1999: Manic Street
Preachers, Fun
Lovin' Criminals
2000: David Bowie,

Moby, Travis
2002: Ash,
Coldplay, Faithless
2003: REM,
Radiohead, Primal
Scream, Super
Furry Animals

2004: Ozzy, Paul
McCartney, Muse,
Black Eyed Peas,
Morchea
2005: The White
Stripes, Brian
Wilson, Coldplay,

Kasabian, Basement
Jaxx
2007: The Killers,
The Wives, Madonna,
Shirley Bassey

enjoyed the singing, but certain things, like the resurrection, our family didn't take very seriously. We didn't think it could be true, but we thoroughly enjoyed arguing about it." It is one of several incredible family traits that stand him in good stead when negotiating festival business with artists, managers and entrepreneurs.

When Michael was a boy, he remembers, his uncle Adam ran the farm, but it was hard to turn a profit in those days, so when Adam went bankrupt, Joseph was brought in.

It was not, however, until Michael took over that Worthy Farm began its slow transformation into the highly efficient operation it is today. "I had to start by sacking the worker. I just couldn't afford him. Lovely man, but he wouldn't stop talking and I knew I could do his job and mine." It's characteristic of Eavis, however, that he didn't simply fire the man. Instead, he set off round the village and found him another job.

Years of unrelenting graft followed, aimed at turning the farm around. Fortunately, working hard suited his temperament and, although

long past retirement age, he still rises early and rarely pauses for reflection in the course of his overflowing day.

Back in 1971, profits from the increasingly successful farm funded the first Glastonbury Festival. That situation has now been reversed, with the farm benefiting considerably from the festival, even after deduction of the huge charitable donations.

Sheelagh Allen, Michael's personal assistant, is quick to point out just how thriving a concern the farm is. "We now have five full-time staff and 400 cows. That's 10,000 litres of milk a day, some of which goes to make our Glastonbury Cheese, but the bulk of it is distributed by a company called Robert Wiseman to a range of outlets including Tesco."

Inextricably linked as they are, the Festival inevitably has impacts on the farm other than mere finances. "The major thing," says Eavis, "is the metal that gets left behind in the cows' fields. Cows will eat anything. They'll swallow ring-pulls, nails, wire, and they can get internal bleeding. We've lost quite a few that way."

It's typical of Eavis, however, that he approaches



this problem with a mix of hard graft and innovation. "Before we bring the cows back out, a team of litter-pickers goes over the field on their knees, shoulder-to-shoulder removing every scrap of metal. Then we do the magnetting."

Yes, that's right. Glastonbury is the UK's only farm with its own specially-built mobile giant magnet, which is run over the field to pull up every last bit of discarded metal.

"Now," he says rising from the table, "my mother's microwave blew up this morning and I've got to get her a replacement." One firm handshake and one wide smile later, he's gone.

Eavis prepares for the 1992 festival: Glastonbury Tivoli and the Pyramid Stage can be seen in the background

fantastic," he enthuses. "To me it's still one of the greatest tunes ever recorded."

Well aware that he had a good, strong voice, Eavis decided to become a singing star. "I actually made a record when I was about 16," he recalls. "I could croon a bit like Frank Sinatra or Bing Crosby." With this on his mind, a local newspaper ad caught his eye. The lure of a studio in Southampton offering to record singers for £5 was too tempting to resist. He caught the train, walked into the studio and found himself confronted by "quite a chunky lady who was to accompany me on the piano". "I was doing a lovely song, True Love, which I knew from the Bing Crosby and Grace Kelly record, but the pianist joined in at the last line, singing the Grace Kelly harmony," he adds.

Convinced that her warble had spoiled his song, the pop hopeful protested to the studio manager, but his £5 bought him one take only and the glittering career of Michael Eavis - "superstar" ended there and then.

He was 20 by the time Elvis Presley burst onto the scene and rock'n'roll immediately won him over. Any lingering dreams of pop stardom were banished in 1958 when Eavis took over Worthy Farm after the death of his father, but his love of music remained. He was there when The Stones played their legendary outdoor gig at Longleat House and, of course, when The Small Faces graced that local Agricultural Show.

The moment that turned his life around, however, came at the end of June 1970 when Evie, in the bread van, alerted him to "that" festival at Bath and West Showground. "I'd had no idea it was on," he admits. "I was milking seven days a week. I didn't have the time to read music

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Melvin Benn
Mean Fiddler Music Group
Managing Director

Michael Eavis in 1970, the year of the first Glastonbury, which had a £1 entry fee



Memorable moments

THE FIRST GLASTONBURY, SEPTEMBER 19-20, 1970

It was a triumph of faith over common sense. Having snuck in for free to the Bath Festival of Blues in late-June, Somerset farmer Michael Eavis was inspired to start his very own rural rockfest, but allowed himself less than two-and-a-half months to pull it together between lengthy bouts of cow milking.

Hardened professionals would never have considered it, but Eavis was undeterred. "I got The Kinks," he recalls, "but then they pulled out, claiming they all had laryngitis." Miraculously, he secured T.Rex at the 11th

hour and they bestrode the makeshift scaffolding and plywood stage to become Glasto's first headliners. "I had bales of hay up on the stage and Bolan perched on one while he was singing Deborah. I have to say that he was wonderful."

Some 1,500 hippies paid £1 each to groove, smoke dope and neck as much free Worthy Farm milk as their hearts desired. The real miracle of that first Glasto, though, was that it didn't put Michael Eavis off festivals forever. The villagers hated the hippies, Hall's Angels torched the hayrack, and Eavis lost every penny he'd invested, throwing his farm into jeopardy. "I had to pay Marc Bolan by instalments," he admits.



"I had to pay Marc Bolan by instalments"

Michael Eavis on the first Glastonbury

papers, but I went over there and that was it."

Before that balmy Sunday afternoon was over, he had resolved to run his own festival. "I thought it was 100% perfect," he recalls. "My wife Jean was trying to calm me down, saying, 'Steady on!' But I got away I said, 'I'm going to do this myself. I'll get this cracking tomorrow.' Next morning, nine o'clock, I was on the phone."

Despite numerous setbacks, he successfully staged the first Glastonbury Festival in the Vale Of Avalon at Worthy Farm on September 19 and 20, 1970, with a line-up of T.Rex, Amazing Blondel, Quintessence, Stackridge, Sam Apple Pie, Keith Christmas, Ian Anderson and Al Stewart... all for £1.

Unfortunately, it was a financial disaster. Eavis maintained a lower profile through much of the Seventies, renting the site to a pair of well-funded hippy idealists, Andrew Kerr and Arabella Churchill (granddaughter of Winston), who re-named the event Glastonbury Fayre. Kerr's *modus operandi* was, to say the least, unorthodox. "When I tried to give him some advice," remembers Eavis with a heavy chuckle, "one of his associates threw a bar of iron in the air and told me that the cards said no-one called Michael should be involved with the festival."

Kerr's stated business strategy - "to concentrate the celestial fire and pump it into the planet to stimulate growth" - plus the fact that his accountant was called "Mad Mick", would give Sir Alan Sugar nightmares. It doesn't need a degree in business studies to work out why the Fayre didn't exactly thrive, but the 1971 event did at least see the building of the first Pyramid Stage and the release of his first Glastonbury album.

Eavis came back onboard in 1970 when Kerr and Churchill finally ran out of cash. "Six weeks before the show, they came and said they'd have to cancel." Taking the bit between his teeth, Eavis secured a £15,000 bank loan, using the deeds to Worthy Farm as security, to fund the event, but it came with a condition attached. "The bank insisted that I had to sign every cheque personally. They didn't want the money to go out of my control."

Although the 1979 festival didn't actually make a profit, Eavis's bank manager - having seen him stagger into the branch with stacks full of money to repay the £15,000 loan - now realised that the event could be a winner.

In 1981, backed by the bank, Eavis resumed full control of all aspects of the festival. The association with CND was made official and Arabella Churchill's charity, Children's World, also became a beneficiary of Glastonbury's bountiful generosity. In the years to follow, Eavis's charitable works would become closely identified with the spirit of the entire enterprise.

And, with Eavis back at the helm, the 1981 festival turned a significant profit. "I was so thrilled that I immediately donated £20,000 to CND," he recalls. "Then my accountant came round and pointed out that we hadn't paid tax yet on the profits, so I didn't actually have £20,000 to give but, by that point, I'd sent the money."

The eighties were the start of Glastonbury's boom years, with attendances eventually swelling to 65,000. It was rapidly becoming a fixture on the social calendar, a peculiarly British annual celebration as cherished as Guy Fawkes Night, the Boat Race or Tim Henman losing at Wimbledon.

The Green Fields were introduced in 1984, a real world manifestation of Eavis's commitment to fighting against pollution, de-forestation and the myriad destructive side-effects of modern industrialised consumer culture. While other festivals focused single-mindedly on the music, Eavis was introducing children's areas, Radio Avalon, the classical music tent, the Womad stage, a theatre zone and countless other innova-

Memorable moments

THE YEAR OF THE MUD JUNE 21-23, 1985

The Eighties saw Glastonbury soar from strength to strength until, by 1985, it was necessary to extend the site by 100 acres to accommodate the ever-swelling throng.

It seemed Glasto was leading a charmed existence, but then the heavens opened and transformed Somerset's sylvan glade into a mudbath, which Paul Weller (then fronting Style Council) remembers none too fondly. "We were all slaughtered. I can remember falling over. I fell backwards and couldn't get up again. One of the roadies had to come on and help me. It was such a horrible day,

though. It was muddy, pissing down with rain and we had those white clothes on." Cue the Dunkirk spirit, Woodstock-like chants of "No rain" and impressively happy campers careering down hastily improvised mud-u-like recreations of the Cresta run.

Even when Echo And The Bunnymen took the stage as the final night headliners, the rain was still hammering down. "All I remember about Glastonbury now is the rain pissing down and that the dressing rooms were dead exotic," recalls Ian McCulloch who, nevertheless, enjoyed it rather more than Mr Weller. "Onstage we were loving it and I thought we were great. Also, I didn't get any mud over me."



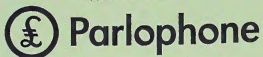
"It was muddy, pissing down with rain and we had those white clothes on"

Paul Weller



CONGRATULATIONS TO MICHAEL EAVIS

FROM ALL AT



FOR HIS MANY ACHIEVEMENTS, CONTINUED CONTRIBUTIONS
TO MUSIC AND TIRELESS WORK FOR CHARITY

THANKS FOR ALL THE GREAT FESTIVALS... AND FOR MANY MORE TO COME!



"Jean and I crept in through the hedge. I couldn't understand why everybody was smiling all the time"

Michael Eavis, on his trip to the Bath Festival Of Blues in 1970



The Killers (top) and the Kaiser Chiefs; popular 2005 performances raised the bands' profiles into the premier league.



"We didn't know if someone had died or what was happening"
Robert Smith

Memorable moments

THERE'S A RIOT GOIN' ON
JUNE 22-24, 1990

This one should have been a glorious celebration. 1990 marked the 20th anniversary of the first historic Glasto but, despite some great music and another record-breaking crowd of 70,000, by the end of the three days Michael Eavis was ready to throw in the towel.

"That was the biggest disaster we ever had," he says. "There were conflicts with the Travellers' convoy. The security guys had been confiscating their drugs and they started throwing Molotov cocktails. I was genuinely scared."

By the end of the riot that ensued, 235 arrests and £50,000 worth of damage had resulted. Even The Cure's magnificent headlining set was marred by an ugly incident, in which a fan was crushed against the stage barriers.

"While we were playing Fascination Street this rescue helicopter starts descending in front of us," recalls Robert Smith. "It was a very bizarre moment. It brought on very mixed emotions because we didn't know if someone had died or what was happening. Then, afterwards, when we started playing again, it brought a strange kind of energy to the performance."

Michael Eavis, however, was all out of energy. "We didn't do a festival the following year, to let everything cool down."

Ahead of the competition

The early Glastonbury festivals were financial disasters, but Eavis's combination of faith against all odds and willingness to adapt to changing circumstances transformed it into a world-beater.

His innovations on the artistic side of the festival are well documented, but his consistent ability to overcome seemingly insurmountable logistical problems with technological solutions has been equally noteworthy and, if anything, the pace of these innovations has accelerated in recent years.

In the Eighties, the increasing size of the event brought communication problems, both between widely-scattered site workers and with the crowd, but the introduction of Radio Avalon in 1983 meant that information, advice and warnings could be disseminated instantly to every part of the site.

As new technologies came online, Eavis was quick to exploit them, especially if they were shaded green. A wind turbine, for example, appeared beside the main stage in 1994 to provide 150kw of power for vital sound and light systems.

Recognising that his creation was turning into a temporary city, Eavis responded by building the kind of infrastructure a city demands – 10 miles of roads and paths, a plumbing system capable of delivering 3m gallons of water and a sewerage system capable of removing 700,000 gallons of effluent from 2,500 toilets. There is also a free daily newspaper, a diverse range of bars and restaurants and 17 distinct market areas with 687 stalls, ensuring that virtually every imaginable dietary regime is catered for.

The year 2000 brought the notorious Gridlock Glasto, when fence jumpers



outnumbered ticket buyers. Cue the £1m, 6.9km long, 3.5m high super-fence. "That old fence was useless," Eavis admits. "So in 2002 we increased the height, and put the slope on the top and it was brilliant. It even looked gorgeous, I thought." Even so, the fence didn't

solve all the problems – there is no need to scale a fence if you can buy a forged ticket. So this year's innovation is the photo-ticket which, coupled with a pre-registration system, looks to be the ultimate tout deterrent. Anyone wanting a ticket for the festival had to

supply contact details and a passport-style photo before March 5. Only after having supplied this information will punters be eligible to apply for their virtually unforgeable photo-tickets. "It was a huge success," Eavis says. "We had 400,000 applications."

Innovations: as Glastonbury has grown over the years into a world city, Eavis has adapted on artistic, technical and structural fronts to continue to be one of the finest festivals on the planet



Michael Eavis's first musical purchase: Pete Dinklage's *Twelfth Street Rag*

later to become a major force in organising the festivals, stepped out onto the Pyramid Stage and played Twinkle Twinkle Little Star on her violin.

"As a child, I was in complete denial about the festival," she reflects. "It was as if my home was being invaded. I'd shut the doors and curtains, pretend it wasn't happening and play my violin. Then somebody said, 'Wouldn't it be funny if Emily played on stage with her violin.' Next thing I remember, I was there, just before the Style Council. I got these huge encores, so I kept coming back on and repeating 'Twinkle Twinkle because it was the only song I could play'."

The one major setback that appeared in this otherwise golden age came when local authorities were given powers to control attendance levels and other conditions at public gatherings. Running battles with Mendip District Council ensued as they endeavoured to prove that Glastonbury was exceeding its audience limits. "In 1986, they claimed I had 70,000 to 80,000 people, so they sent a spy plane up to count the audience," he says, smiling with quiet satisfaction. "When I rang to ask what they'd found, they wouldn't tell me. In the end, with some inside information, I discovered that their figures showed 42,000."

The battles continued, however, and in 1988 Eavis's licence was refused, forcing him to go to court to win it back for 1989. Just when things seemed to be back on a level footing, Eavis was unexpectedly pitched down to the lowest depths.

"The travellers' riot in 1990 was the all-time low," he says, the memory still clearly disturbing him. "I was ready to give it all up." Instead, he took a break for one year and came back re-invigorated, bigger than ever, and with a switch in charitable focus from CNP to Greenpeace and Oxfam, which were considered more relevant to the changing times.

Although the Nineties provided further disasters, including the burning down of the Pyramid Stage and ongoing problems with perimeter walls, the general thrust of Glastonbury was onward and upward. By 1995 the weekend was sold out within four weeks of tickets going on sale

"I actually made a record when I was about 16. I could croon a bit like Frank Sinatra or Bing Crosby"

Michael Eavis



More than just music: Glastonbury's inclusion of circus, grass field, theatre, comedy and many other attractions have rubbed off on other festivals

Other festivals under the influence

Michael Eavis tells an illuminating story about how The Mean Fiddler became part of the Glastonbury team.

"The authorities had understandable concerns after the 2000 festival," he explains. "We'd become so big that it was difficult for me to do everything myself, so I decided to bring back Melvin Benn who had worked here during the Eighties."

Melvin had left to pursue a glittering career with Vince Power's Mean Fiddler organisation, which runs festivals as diverse as Reading, Leeds, Latitude, Rise and the Jazz Café Picnic.

"At our first meeting, Vince asked why, as we were his biggest rivals, he should partner with us. So I said, 'Well, you got all your ideas from us.' So Vince turned to Melvin and asked if that was right and Melvin said, 'Well... yeah.' The deal went ahead and has proved a spectacular success."

The point is, though, that back in the bad old days, a rock festival was just a rock festival. The only real difference between say, the Reading Festival and the Donington Festival, was that the bands were heavier at Donington. Festival toilets were universally disgusting, camping facilities were primitive, food consisted of hamburgers, hamburgers and hamburgers and you didn't touch the brown acid.

Glastonbury, however, once it came back under the control of Michael Eavis in the Eighties, set about changing the ground rules. A man of eclectic tastes, he couldn't see why all of the festival acts had to be rock-oriented. Why couldn't there be folk singers, jazz combos and crooners? For that matter, why not the local brass band?

Audiences confirmed his rationale by

lapping it all up, so, he reasoned, why not go further? A circus tent, a comedy tent, a drum class, an outdoor all-night movie field, drum classes, strolling players – the world was Eavis's oyster and the appetite of the Glastonbury crowds seemed insatiable.

The Green Fields were added in 1984 to highlight ecological concerns and the Lost Vagueness casino was founded in 1988 as an outlet for alternative and anarchic diversions. So it was hardly surprising that all of these changes were acknowledged in 1990 when the event re-named itself the Glastonbury Festival For Contemporary Performing Arts.

Inevitably, Eavis's unique approach to festival programming began to have an impact on the world outside of Glastonbury itself, today, virtually every music festival boasts its own distinctive identity.

Consider Wiltshire's Larmer Tree Festival, which started in 1990, where an exotic blend of music is enhanced with creative workshops, parades, theatrical events and peacock spotting.

The Big Chill began in 1995 with a kaleidoscope of musical styles, plus digital media, comedy, theatre, healers, masseurs and alternative therapists.

Across the pond, California's phenomenally successful Coachella Festival offers art installations and sculptures as enhancements to the musical vibes, while the alternative sideshows at Nevada's Burning Man event completely overshadow the musical entertainments.

Whether these globe-spanning events consciously copied Glastonbury is impossible to prove, but one thing is certain – before Glastonbury they simply did not exist.

Memorable moments

JUNE 24-26, 1994
THE PYRAMID BURNS DOWN AND OASIS SPARK UP

Ten days before the start of Glastonbury 1994, the Pyramid Stage went up in flames. Herculean efforts had it rebuilt before the gates opened, but fate remained determined to frown on Worthy Farm. While Elvis Costello played on the main stage, five bystanders were injured in a shootout between drug dealers and the event also saw its first death from a drug overdose. "Somehow," points out Eavis, "despite all those disasters, it ended up one of the best events we've had."

Appropriately, it was music that saved the weekend from spiralling into pits of despair. Memorable sets from the Manic Street Preachers, Orbital and Blur restored the magic to such an extent that Damon Albarn has recalled 1994 in glowing terms, declaring that, "Playing at Glastonbury on a lovely summer evening as the sun set was quite unbeatable, really."

The icing on the cake, though, was a blistering set on the NME stage from a little-known young band. "We had no expectations of Oasis," remembers Eavis, "but they took us by storm. I got word during their set that they were great, so I jumped on my bicycle and shot over there. They really stood out as stars."



"Playing at Glastonbury on a lovely summer evening as the sun set was quite unbeatable" Damon Albarn



Glastonbury in deal with the Mean Fiddler, organiser of the Reading/Leeds Festivals (left)

Taking tips from Glastonbury: The Big Chill (right)

Club Charts 31.03.07

The Upfront Club Top 40

Rank	Artist	Track	Label
1	DADA FEAT SANDY RIVERA & TRIXI LOLIPOP	THE COMMERCIAL POP CHART	Mer
2	GAELLE GIVEL 'TIL BACK	THE COMMERCIAL POP CHART	Mer
3	THEERSE FEELING ME	THE COMMERCIAL POP CHART	Mer
4	FREEFORM FIVE AND MORE CONVERSATIONS	THE COMMERCIAL POP CHART	Mer
5	THE KILLERS 'READ MY MIND	THE COMMERCIAL POP CHART	Mer
6	MECK FEAT DINO FEEL'S LIKE HOME	THE COMMERCIAL POP CHART	Mer
7	X-PRESS 2 WITCHI TAI TO	THE COMMERCIAL POP CHART	Mer
8	BOOBY LUV SHINE	THE COMMERCIAL POP CHART	Mer
9	MARK RONSON STUP ME	THE COMMERCIAL POP CHART	Mer
10	AND THE CHANCE EVERYTIME (SEE HER SOUND OF EDEN)	THE COMMERCIAL POP CHART	Mer
11	GRÖDJE ARMAADA FEAT STUSH GET DOWN	THE COMMERCIAL POP CHART	Mer
12	MASTERS AT WORK 'NORK	THE COMMERCIAL POP CHART	Mer
13	SOULCAST SOMEONE LIKE ME	THE COMMERCIAL POP CHART	Mer
14	SUNBLUCK FEAT SANDY RIVERA & TRIXI LOLIPOP	THE COMMERCIAL POP CHART	Mer
15	THE FREEALICE HELLRASER WE DONT BELONG	THE COMMERCIAL POP CHART	Mer
16	SEAMUS 'MAI FEAT KAYLA LAST NIGHT A DJ SAWED MY LIFE	THE COMMERCIAL POP CHART	Mer
17	AUDIO CLUB SIMILITHN SERVICES	THE COMMERCIAL POP CHART	Mer
18	GINGER WAZ RED DISCO BOMBING	THE COMMERCIAL POP CHART	Mer
19	DE SOUZA FEAT SIENA GUILTY	THE COMMERCIAL POP CHART	Mer
20			
21	HILARY DUFF WITH LOE	THE COMMERCIAL POP CHART	Mer
22	BRAND NEW HEAVIES I DON'T KNOW WHY (I LOVE YOU)	THE COMMERCIAL POP CHART	Mer
23	VARIUS 2007 SAMPLER	THE COMMERCIAL POP CHART	Mer
24	CLIENT DIVE	THE COMMERCIAL POP CHART	Mer
25	ALEX GANDINO DESTINATION CALABRIA	THE COMMERCIAL POP CHART	Mer
26	GIANNUCA MOTTA VS. SWAP & NO3 OOOOPS UP	THE COMMERCIAL POP CHART	Mer
27	STONEBIDGE SONS	THE COMMERCIAL POP CHART	Mer
28	CAMILLE JONES VS. FEDDE LE GRAND THE CREEPERS	THE COMMERCIAL POP CHART	Mer
29	MAXIMIANO SPELL HEADPHONE CONNECTED	THE COMMERCIAL POP CHART	Mer
30	HORIZONRISERS TOUCH ME	THE COMMERCIAL POP CHART	Mer
31	HOOK & SLING & KID KENOBI THE BLUMP	THE COMMERCIAL POP CHART	Mer
32	NIC CHAGALL WHAT YOU NEED	THE COMMERCIAL POP CHART	Mer
33	CAVYIN HARRIS ACCEPTABLE IN THE 80S	THE COMMERCIAL POP CHART	Mer
34	PINK LEAVE ME ALONE (TIM LONELY)	THE COMMERCIAL POP CHART	Mer
35	VARIOUS WINTER/SPRING SAMPLER 2007	THE COMMERCIAL POP CHART	Mer
36	STEFY CHELSEA	THE COMMERCIAL POP CHART	Mer
37	FALTHESS MUSIC MATTERS	THE COMMERCIAL POP CHART	Mer
38	MIKA LOVE TODAY	THE COMMERCIAL POP CHART	Mer
39			
40			

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	FERRIC FEAT VANDAS GALAMBOSIS	THE COMMERCIAL POP CHART	Mer
2	IM CHOOZ & KEMOS ATOMOS STATE OF MIND	THE COMMERCIAL POP CHART	Mer
3	MELANIE E WIGHT CARRY	THE COMMERCIAL POP CHART	Mer
4	CLARA LIKE A BOY	THE COMMERCIAL POP CHART	Mer

THE PLAYLIST

Powered by



Dada gets a taste of Upfront number one

Pink: First time atop the Commercial Pop chart

Dada lacks the competition

by Alan Jones

Lollipop lacks its rivals in the battle for Upfront Chart honours this week, jumping 54 to Dada feat. Sandy Rivera & Trixi. The track, which has already topped the local club chart, has received massive exposure from the likes of Pete Tong and has just been added to Radio One's Chart. The latest success for The Ministry Of Sound's Dada Rebel. It was promoted in a plethora of mixes from Jerry Ropero, Bruce & Bad Head, The Drill, Nic Faboul, Andy Daniel Myozzik and Sandy Rivera, and has a comfortable 9% lead at the top of the chart over Gaelles' Give It Back. The Dada single almost took the Commercial Pop Chart crown too, just losing out to Me Alone (I'm Lonely), the fifth single from Pink's I'm Not Dead album and the first to top the Commercial Pop Chart.

The track - paired for commercial release with the politically-charged *Indigo Girls* collaboration Dear Mr. President - is turned into a club contender courtesy of *Digital Dog*, and exceeds the Commercial Club Chart peaks of previous I'm Not Dead singles Stupid Girls (number two), Who Knew (second) and U & UR Hand (three). Nobody knows the fourth single from the album, was not given a dance mix, and didn't chart. While a lot of top artists also achieve major success on the Upfront Chart, none of the Pink singles mentioned above have been given an upfront push, with the result that Stupid Girls peaked at number 24, Who Knew at number 41, and U & UR Hand at number 54. Leave Me Alone stumps up at number 26, upfront this week.

Hefty assists for *Naly Furzudo* and Justin Timberlake help *Trinoband* to enjoy a third week atop the Upfront Chart, but *Fergie* is thumping up behind and could secure control next week.

Lots of action beyond the publisher's (top 40) Upfront Chart this week - the top 10 Breakers are elsewhere on this page and the rest 10 were 11 Jump Around - *House Of Pain* 12 Back - *Ramy Winstone* 13 Nocturne UP - *DJ Mike Cruz* feat. *Maya Day & Chyna* 16 14 Wenna have four releases - *Katasha Bedingfield* 15 Without Love - *Judge Jules* 16 I Get Around - *Draganeta* 17 Here (In Your Eyes) - *Hellogodyne* 18 Back to Hawaii - *Picco* 19 When Love Becomes A Lie - *Liz Kay* 20 So Strong - *Jason Head* feat. *Katherine Ellis*.

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	PINK LEAVE ME ALONE (I'M LONELY)	THE COMMERCIAL POP CHART	Mer
2	DADA FEAT SANDY RIVERA & TRIXI LOLIPOP	THE COMMERCIAL POP CHART	Mer
3	TRINOBAND	THE COMMERCIAL POP CHART	Mer
4	FERGIE FEAT VANDAS GALAMBOSIS	THE COMMERCIAL POP CHART	Mer
5	THEERSE FEELING ME	THE COMMERCIAL POP CHART	Mer

MUSICWEEK

The Official UK Charts 31.03.07

SINGLES

		Artist	Genre
1	1	PROCLAIMERS/B POTTER/A PIPKIN - 500 MILES	Pop/Rock
2	1	SUGABABES VS GIRLS ALOUD - WALK THIS WAY (revisited)	Pop/Rock
3	6	AVRIL LAVIGNE - GIRLFRIEND	Pop/Rock
4	2	GWEN STEFANI FEAT. AKON - THE SWEET ESCAPE	R&B
5	10	ALEX GAUDINO FEAT. C WATERS - DESTINATION CALABRIA	Pop/Rock
6	5	THE FRAY - HOW TO SAVE A LIFE	Pop/Rock
7	4	TAKE THAT - SHINE	Pop/Rock
8	6	KAISER CHIEFS - RUBY	Pop/Rock
9	30	MAXIMO PARK - OUR VELOCITY	Pop/Rock
10	19	FERGIE - GLAMOROUS	Pop/Rock
11	7	MIKA - GRACE KELLY	Pop/Rock
12	8	JUSTIN TIMBERLAKE - WHAT GOES AROUND...	Pop/Rock
13	9	CAMILLE JONES/FEDDE LE GRANDE - THE CREEPS	Pop/Rock
14	11	NELLY FURTADO - SAY IT RIGHT	Pop/Rock
15	32	THE TWING WIDE AWAKE	Pop/Rock
16	10	CAVIN HARRIS - ACCEPTABLE IN THE 80S	Pop/Rock
17	14	P DIDDY - LAST NIGHT	Pop/Rock
18	15	GOSSIP - STANDING IN THE WAY OF CONTROL	Pop/Rock
19	12	NELLY FEAT. CEE LO LIL STAR	Pop/Rock
20	16	TAKE THAT - PATIENCE	Pop/Rock
21	29	CHRISTINA AGUILERA - CANOVAN	Pop/Rock

ALBUMS

		Artist	Genre
1	2	TAKE THAT - BEAUTIFUL WORLD	Pop/Rock
2	1	RAY QUINN - DOING IT MY WAY	Pop/Rock
3	6	KAISER CHIEFS - YOURS TRULY ANGRY MOB	Pop/Rock
4	6	ENTER SHIKARI - TAKE TO THE SKIES	Pop/Rock
5	9	CASCADA - EVERY TIME WE TOUCH	Pop/Rock
6	11	NELLY FURTADO - LOOSE	Pop/Rock
7	4	SIMPLY RED - STAY	Pop/Rock
8	5	RUSSELL WATSON - THAT'S LIFE	Pop/Rock
9	16	JUSTIN TIMBERLAKE - FUTURESEX/LOVESOUNDS	Pop/Rock
10	10	AMY WINEHOUSE - BACK TO BLACK	Pop/Rock
11	8	DOLLY PARTON - THE VERY BEST OF	Pop/Rock
12	18	SNOW PATROL - EYES OPEN	Pop/Rock
13	6	GOOD CHARLOTTE - GOOD MORNING REVIVAL	Pop/Rock
14	3	BEN MILLIS - PICTURE OF YOU	Pop/Rock
15	17	ARCADE FIRE - NEON BIBLE	Pop/Rock
16	21	THE KILLERS - SAM'S TOWN	Pop/Rock
17	13	JAMES MORRISON - UNDISCOVERED	Pop/Rock
18	15	MIKA - LIFE IN CARTOON MOTION	Pop/Rock
19	23	THE FRAY - HOW TO SAVE A LIFE	Pop/Rock
20	29	PAOLO NUTINI - THESE STREETS	Pop/Rock
21	20	THE FRATELLI COSTELLO - MUSIC	Pop/Rock

THE ICEMAN COMETH ...
CORTES
INTERNATIONAL NUMBER
ONE ALBUM IN UK STORES
16TH APRIL



CORTES

CORTÈS

20	16	TAKE THAT PATIENCE	Various	USA
21	22	CHRISTINA AGUILERA CANDYMAN	Atlantic	USA
22	21	PAOLO NUTINI THESE STREETS	Atlantic	Various
23	17	AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU	Interscope/Atlantic	Various
24	15	CASCADA I NEED A MIRACLE	Atlantic	Various
25	59	GHOSTS STAY THE NIGHT	Atlantic	Various
26	37	THE KILLERS I'M GONNA BE (500 MILES)	Capitol	Various
27	20	PROCLAIMERS READ MY MIND	Welp	Various
28	29	SNOW PATROL CHASING CARS	Fiction	Various
29	10	HILARY DUFF WITH LOVE	Capitol	Various
30	20	OWANION ICE BOX	Atlantic	Various
31	23	JUST JACK STARZ IN THEIR EYES	History	Various
32	28	GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	Ep	Various
33	28	FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	Interscope	Various
34	35	PINK LEAVE ME ALONE (I'M LONELY)	LaFace	Various
35	10	CIARA LIKE A BOY	LaFace	Various
36	11	TINY DANCERS I WILL WAIT FOR YOU	Polystar	Various
37	25	LILY ALLEN ALFIE	Capitol	Various
38	11	SEAMUS HAJI LAST NIGHT A DJ SAVED MY LIFE	Apple Records	Various
39	24	THE FRATELLIS BABY FRATELLI	Fiction	Various
40	33	MASON EXCEEDER	Blue	Various



BRIAN POTTER AND ANDY PIPKIN: COAST TO NUMBER ONE

COMPILATIONS

1	3	FLOORFILLERS ANTHEMS	Various	Various
2	6	101.80S HITS	EMI Virgin	Various
3	12	HIP HOP CLASSICS	Universal TV	Various
4	16	DAVE PEARCE - DANCE ANTHEMS 2007	Miracle of Sound	Various
5	19	RADIO 1'S LIVE LOUNGE	Sony BMG TV	Various
6	18	KISS PT'S BOOTY HOUSE	Miracle of Sound	Various
7	9	ULTIMATE GIRL GROUPS	Universal TV	Various
8	15	MELLOW MAGIC	WAVY	Various
9	13	BRITS HITS - THE ALBUM OF THE YEAR	Universal TV	Various
10	1	TO MUM WITH LOVE	Universal TV	Various
11	5	HEARTBEAT - LOVESONGS	EMI Virgin	Various
12	7	YOU'RE BEAUTIFUL - 40 INSPIRING SONGS	UCI	Various
13	6	HIGH SCHOOL MUSICAL	Nash Icony	Various
14	14	CELTIC DREAMS	UCI	Various
15	10	ULTIMATE BOY BANDS	Universal TV	Various
16	6	NOW THAT'S WHAT I CALL MUSIC! 65	EMI/Warner/Universal	Various
17	2	WORLD'S BEST MUM 2007	Sony BMG	Various
18	11	NEW WOMAN - THE CLASSICS	EMI Virgin	Various
19	6	THE WASH UP MIX 2007	Miracle of Sound	Various
20	20	ONE LOVE	Universal TV	Various

FORTHCOMING

KEY SINGLES RELEASES	ANDREA CORRI SHAME ON YOU ATLANTIC	MAY 21
ANDREA CORRI SHAME ON YOU ATLANTIC	MAY 14	
ANY WINDHOUSE BACK IN BLACK ISLAND	APRIL 30	
ANY WINDHOUSE BACK IN BLACK ISLAND	APRIL 30	
ARMY UNIFORMS BUDENRANT WARRIES BIRSEMY	34	
ARMY UNIFORMS BUDENRANT WARRIES BIRSEMY	34	
BESS COPPEMAN WELCOME TO REALITY RCA	MAY 14	
BESS COPPEMAN WELCOME TO REALITY RCA	MAY 14	
BLOK VOLAU LOU LITTLE HINDON	MAY 7	
BLOK VOLAU LOU LITTLE HINDON	MAY 7	
COLMAN STREET PRODIGIOUS SEND AWAY THE MAN? 7	MAY 7	
COLMAN STREET PRODIGIOUS SEND AWAY THE MAN? 7	MAY 7	
DIMS SAUR JR BEYOND FIAS	APRIL 30	
DIMS SAUR JR BEYOND FIAS	APRIL 30	
NATASHA BEDINGFIELD NE RICA	APRIL 30	
NATASHA BEDINGFIELD NE RICA	APRIL 30	
ARCTIC MONKEYS FAVORITE WORST NIGHTMARE	APRIL 23	
ARCTIC MONKEYS FAVORITE WORST NIGHTMARE	APRIL 23	
DOH DIO	APRIL 23	
DOH DIO	APRIL 23	
DRONE JAMMGA SLOUBERY ROCK COLUMBIA	APRIL 23	
DRONE JAMMGA SLOUBERY ROCK COLUMBIA	APRIL 23	
MARK WINSLOW L'ESPERANZA COLUMBIA	APRIL 16	
MARK WINSLOW L'ESPERANZA COLUMBIA	APRIL 16	
CIARA THE EVOLUTION RCA	APRIL 9	
CIARA THE EVOLUTION RCA	APRIL 9	
MAXIMO PARK USA EARTHLY PLEASURES WARP	APRIL 2	
MAXIMO PARK USA EARTHLY PLEASURES WARP	APRIL 2	
TIMBALAND SHOCK VALUE FOR YOUR	APRIL 2	
TIMBALAND SHOCK VALUE FOR YOUR	APRIL 2	
COULMAN SINGLES BOX SET PRODIGIOUS	MARCH 26	
COULMAN SINGLES BOX SET PRODIGIOUS	MARCH 26	

KEY ALBUMS RELEASES

ANDREA CORRI SHAME ON YOU ATLANTIC	MAY 21
ANDREA CORRI SHAME ON YOU ATLANTIC	MAY 21
ANY WINDHOUSE BACK IN BLACK ISLAND	APRIL 30
ANY WINDHOUSE BACK IN BLACK ISLAND	APRIL 30
ARMY UNIFORMS BUDENRANT WARRIES BIRSEMY	34
ARMY UNIFORMS BUDENRANT WARRIES BIRSEMY	34
BESS COPPEMAN WELCOME TO REALITY RCA	MAY 14
BESS COPPEMAN WELCOME TO REALITY RCA	MAY 14
BLOK VOLAU LOU LITTLE HINDON	MAY 7
BLOK VOLAU LOU LITTLE HINDON	MAY 7
COLMAN STREET PRODIGIOUS SEND AWAY THE MAN? 7	MAY 7
COLMAN STREET PRODIGIOUS SEND AWAY THE MAN? 7	MAY 7
DIMS SAUR JR BEYOND FIAS	APRIL 30
DIMS SAUR JR BEYOND FIAS	APRIL 30
NATASHA BEDINGFIELD NE RICA	APRIL 30
NATASHA BEDINGFIELD NE RICA	APRIL 30
ARCTIC MONKEYS FAVORITE WORST NIGHTMARE	APRIL 23
ARCTIC MONKEYS FAVORITE WORST NIGHTMARE	APRIL 23
DOH DIO	APRIL 23
DOH DIO	APRIL 23
DRONE JAMMGA SLOUBERY ROCK COLUMBIA	APRIL 23
DRONE JAMMGA SLOUBERY ROCK COLUMBIA	APRIL 23
MARK WINSLOW L'ESPERANZA COLUMBIA	APRIL 16
MARK WINSLOW L'ESPERANZA COLUMBIA	APRIL 16
CIARA THE EVOLUTION RCA	APRIL 9
CIARA THE EVOLUTION RCA	APRIL 9
MAXIMO PARK USA EARTHLY PLEASURES WARP	APRIL 2
MAXIMO PARK USA EARTHLY PLEASURES WARP	APRIL 2
TIMBALAND SHOCK VALUE FOR YOUR	APRIL 2
TIMBALAND SHOCK VALUE FOR YOUR	APRIL 2
COULMAN SINGLES BOX SET PRODIGIOUS	MARCH 26
COULMAN SINGLES BOX SET PRODIGIOUS	MARCH 26

17	24	THE FRATELLIS COSTELLO MUSIC	Various	Various
18	24	THE FRATELLIS COSTELLO MUSIC	Various	Various
19	21	PAOLO NUTINI THESE STREETS	Atlantic	Various
20	21	PAOLO NUTINI THESE STREETS	Atlantic	Various
21	29	GWEN STEFANI THE SWEET ESCAPE	Interscope	Various
22	26	GWEN STEFANI THE SWEET ESCAPE	Interscope	Various
23	22	BRYAN FERRY DYLANESQUE	Virgin	Various
24	22	BRYAN FERRY DYLANESQUE	Virgin	Various
25	12	JOSS STONE INTRODUCING	Bratton/Virgin	Various
26	35	RAZORLIGHT RAZORLIGHT	Vertigo	Various
27	19	MARTY WILDE GREATEST HITS - BORN TO ROCK & ROLL	Universal TV	Various
28	14	DRY HOOK HITS AND HISTORY	Capitol	Various
29	7	LILY ALLEN ALRIGHT STILL	Capitol	Various
30	7	DONNY OSMOND LOVE SONGS OF THE 70S	Decca	Various
31	6	NEIL YOUNG LIVE AT MASSEY HALL 1971	Reprise	Various
32	40	GOSSIP STANDING IN THE WAY OF CONTROL	Backyard	Various
33	20	DIANA ROSS AND THE SUPREMES THE NO 1'S	Polygram	Various
34	11	DAVID BOWIE THE BEST OF - 1980/1987	Meridian	Various
35	28	LCD SOUNDSYSTEM SOUND OF SILVER	EMI	Various
36	39	AKON KONKICTED	DEF JAM	Various
37	32	FRON MALE VOICE CHOIR VOICES OF THE VALLEY	Universal	Various
38	11	THE RAKES TEN NEW MESSAGES	UCI	Various
39	48	PINK I'M NOT DEAD	LaFace	Various
40	25	HAYLEY WESTENRA TREASURE	Decca	Various



TAKE THAT: TAKE BACK THE NUMBER ONE SPOT

51. **PRE-RELEASE AIRPLAY TOP 20**
- | Rank | Artist | Label |
|------|---|---------|
| 1 | SEAMUS SMALL (LAST NIGHT) A D SINGD MY LIFE | Arts |
| 2 | MARK RONSON (I STILL BELIEVE) | Grain |
| 3 | BOB MARLEY (I STILL BELIEVE) | World |
| 4 | KLAYTON GUNN (I STILL BELIEVE) | King |
| 5 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 6 | THE SOULZ FEAR (I STILL BELIEVE) | Merced |
| 7 | CHABA LEE (I STILL BELIEVE) | Arts |
| 8 | HERO (I STILL BELIEVE) | Arts |
| 9 | GOOSE (I STILL BELIEVE) | Grain |
| 10 | WICKI (I STILL BELIEVE) | Grain |
| 11 | REYNOLDS & SHAKIRA (I STILL BELIEVE) | Grain |
| 12 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 13 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 14 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 15 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 16 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 17 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 18 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 19 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |
| 20 | THE MOUNTAIN GOATS (I STILL BELIEVE) | Wichita |

- These charts are also available online at musicweek.com

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MUSIC

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COOL CUTS CHART

Rank	Artist	Label
1	RESTORE & SHAKIRA (BEAUTIFUL LIFE)	Arts
2	IRON DUBAO (DUB)	Spinnichip
3	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
4	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
5	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
6	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
7	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
8	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
9	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
10	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
11	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
12	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
13	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
14	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
15	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
16	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
17	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
18	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
19	THE KILLERS (SOUL SLEEPY NIGHT)	Grain
20	THE KILLERS (SOUL SLEEPY NIGHT)	Grain

URBAN TOP 50

Rank	Artist	Label
1	SEAMUS SMALL (LAST NIGHT) A D SINGD MY LIFE	Arts
2	MARK RONSON (I STILL BELIEVE)	Grain
3	BOB MARLEY (I STILL BELIEVE)	World
4	KLAYTON GUNN (I STILL BELIEVE)	King
5	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
6	THE SOULZ FEAR (I STILL BELIEVE)	Merced
7	CHABA LEE (I STILL BELIEVE)	Arts
8	HERO (I STILL BELIEVE)	Arts
9	GOOSE (I STILL BELIEVE)	Grain
10	WICKI (I STILL BELIEVE)	Grain
11	REYNOLDS & SHAKIRA (I STILL BELIEVE)	Grain
12	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
13	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
14	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
15	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
16	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
17	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
18	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
19	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
20	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	SEAMUS SMALL (LAST NIGHT) A D SINGD MY LIFE	Arts
2	MARK RONSON (I STILL BELIEVE)	Grain
3	BOB MARLEY (I STILL BELIEVE)	World
4	KLAYTON GUNN (I STILL BELIEVE)	King
5	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
6	THE SOULZ FEAR (I STILL BELIEVE)	Merced
7	CHABA LEE (I STILL BELIEVE)	Arts
8	HERO (I STILL BELIEVE)	Arts
9	GOOSE (I STILL BELIEVE)	Grain
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17	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
18	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
19	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita
20	THE MOUNTAIN GOATS (I STILL BELIEVE)	Wichita

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Glastonbury - a worthy cause

Charity, they say, begins at home, and Michael Eavis seems to be the living proof.

"Hop in," he says, leaning over from the wheel of his mud-spattered Land Rover to push open the passenger door. We set off on a whirlwind tour of Pilton, the sleepy Somerset village which, once a year, finds itself dwarfed by the arrival of the temporary city of Glastonbury, less than a mile away on Eavis's Worthy Farm. "I was born here and I grew up here," he says, waving back at a villager striding down a narrow lane. "This place is in my blood."

It clearly delights him that Glasto's profits have enabled him to contribute £100,000 towards the re-building of Pilton's beautiful 12th century tithe barn. "When I was about ten, I used to play in the rafters," he notes.

The village has also benefited from funds he put into re-building and extending its Working Men's Club and from an estate of 18 new houses built on land donated from the farm. "Because I could give the land for free," he points out, "the project attracted grants that made the houses relatively cheap to build."

As we drive into the estate, local children run to greet him like a favourite uncle. Outside of Disney movies, you have never seen anything quite like it. "We used stone cut on the farm to make the houses fit into their surroundings," he reveals. "And they'll never be sold, so they're affordable for working people to rent. That way, the village maintains its original character and won't get filled up with newcomers."

In 2003, Glastonbury Festival generated around £600,000 for local causes, but Eavis's celebrated generosity extends far beyond his West Country home. In 2002 alone, the festival donated more than £1m to Greenpeace, Oxfam, WaterAid and other charities with which it is associated.

"Glastonbury is so important to us," explains Greenpeace organiser Bob Wilson, who has been involved with the festival since 1992, when Eavis shifted its charitable focus away from CND. "It allows us a way of communicating our positive message to people through real practical services and a positive atmosphere."

At the 2005 event, from which



Oxfam: volunteers get the message across

Greenpeace received £200,000, "practical services" meant, for example, that more than 10,000 revellers could make use of Greenpeace's solar-assisted hot showers built in the style of African thatched pavilions. There was also a Climate Gym in their Centre For Alternative Technology, where festival-goers could work out their own carbon footprint and learn how to reduce it.

Internet pioneer Izumi Aizu, who saved Japan's Ikego Forest from bulldozers, coined the phrase, "Think local, act global" in 1985. Eavis is now the living embodiment of that

philosophy, but it is hard to pinpoint precisely when he adopted it. His unorthodox Methodist upbringing, his admiration for the great socialist thinkers and his empathy with the hippy ideals of the late sixties seem to have come together into a set of values based on spreading wealth and reaping benefits in the priceless rewards of peace of mind.

Radical left-wing politician Tony Benn, a regular Glasto-goer and Eavis admirer, points out that, "Politics and the arts are very closely connected. If you look at all the



Water Aid: volunteer dressed as pooka makes a point

beautiful trade union banners painted in oils on silk, and all the famous songs like Give Peace A Chance and We Will Overcome, and the works of Picasso or the music played by the various bands, the idea that art and politics are separate is absurd."

Eavis is quick to point out, however, that Glastonbury's relationship with the charities is a two-way street. Since 1993, for example, Oxfam's coffers have been swollen to the tune of £1.6m, but in return the charity provides more than 1,400 volunteer stewards, an essential element in making Glastonbury possible.

Oxfam's senior press officer Lys Holdoway has also observed that the festival brings the charity a unique platform for direct communication with the public. "We get the chance to talk to people," she says. "It's the kind of forum where people want to know what's going on. They've got time and they know they won't be asked for money."

As Parlophone's Miles Leonard points out, "The charity side of Glastonbury is not bolted on as a token gesture. Michael likes to know that the money is being spent in right ways."

That's why, last November, Emily Eavis visited South Africa to evaluate the progress of hospices being co-funded with Oxfam in QwaQwa near Johannesburg. Similarly, organiser Arabella Churchill has lately been out in Sumatra checking the progress of houses being built for victims of the tsunami. "We like to keep an eye on how the money is being used," says Eavis. "They build about 10 houses at a time and then send us the bill, so we can really see the work in progress."

Despite having established Glastonbury as the world's greenest, worshipping and most ethically-sound rock festival, Eavis remains a tireless tinkerer. "Glastonbury 2007 will be the greenest ever," he promises. "We're using bio-diesel in some of the generators, there's a wave-power generator coming, and the new ticketing system will reduce the number of vehicles by encouraging four passengers per car."

With an all-time record crowd of 137,000 expected this year, Glasto should make a record-breaking £2m profit and the best part of it is that when Michael Eavis hits the jackpot, everyone's a winner.

"I really don't know why Glastonbury has done so well. Maybe it's because people know they aren't just coming to a festival site, they're coming to our home. I think they respect that"

Michael Eavis



Michael Eavis winning a Strat Award at the Music Week Awards in 2002. The award goes to an organisation or individual who has

made an outstanding contribution to the UK music industry

and, uniquely, the appeal of the event itself clearly outstripped that of even the headline performers.

"We always sell out before we announce the acts," points out Emily. That fact, she reasons, is central to the identity and integrity of Glastonbury. "If we announced the headline act first, that artist's fans would buy a disproportionate number of tickets which would change the composition of the crowd to the detriment of the event."

In the new Millennium, Glastonbury has continued to grow not just in size, but in the level of international respect it attracts. Barry Marshall, whose company Marshall Arts looks after Paul McCartney's tours, points out that McCartney's European tour in 2004 was designed "specifically to get to Glastonbury." "It's that important but, although Michael knows how much power he has, and how to get what he wants, he remains free of airs and affectations," he says. "His feet are on the ground."

McCartney himself couldn't agree more, saying, "Michael is the top man in the festival field and he's extremely enthusiastic about what he does. He's a real English character who it's a pleasure doing business with. I was really looked after very well when my band did Glastonbury. It was an honour to play for him."

"I have to admit," says Eavis, "I really don't know why Glastonbury has done so well. Maybe it's because people know they aren't just coming to a festival site, they're coming to our home. We live here all year and I think they respect that."

He'd never say it himself, but they also respect Michael Eavis, the man himself, the timeless values he represents and the spirit of the world's greatest rock festival.

Memorable moments

PULP EMERGE TRIUMPHANT
JUNE 23-25, 1995

"In 10 years Pulp will sell maps of Glastonbury to help people work out the exact spot on which they stood to watch Pulp in 1995"

Caitlin Moran

On the occasion of Glastonbury Festival's 23th birthday, all 60,000 tickets sold out within four weeks. On the verge of quitting Take That, young Robbie Williams set off for the West Country to meet his new chums, Oasis. "I nicked 16 bottles of champagne, put them in the boot of this blacked-out Jag and drove to Glastonbury. Drank a bottle of champagne on the way. Arrived, drove all through the crowd, pulled up backstage, popped the boot open and Liam walked up to me. The first thing he said to me was 'Take fucking what?'"

The real highlight of 1995, however, was the full blossoming of Pulp as Britpop savouries. Riding high in the charts with Common People, they were brought in at the last moment as an unlikely replacement for the Stone Roses, whose John Squire had broken his collar-bone in a biling accident, Cocker and Co didn't beat about the bush. "It's straight into Do You Remember The First Time? and a riot," enthused Caitlin Moran in *The Times*. "In 10 years they will sell maps of Glastonbury, to help people work out the exact spot on which they stood to watch Pulp in 1995."



Perfect timing: Pulp's Britpop success was confirmed following their 11th-hour headline slot in 1995

Sir McCartney has signed directly to a brand, but where Starbucks leads, will others follow?

Make mine a Maccacino to go

EDITORIAL MARTIN TALBOT



It has long been the subject of debate and now it has happened. A star artist has eschewed the traditional record label deal and signed directly to a brand.

Five years ago you would have got good odds on it being a digital company making the landmark move. But, in the past two or three years, Starbucks has developed a distribution mechanism which makes its Hear Music deal with Paul McCartney perfectly logical, both for artist and brand.

Whether it is quite as groundbreaking a step as it has been painted is a matter of debate, however. Starbucks is in the label business in the same way that DKNY, Adidas and Diesel are in the watch business. Essentially, Hear Music is a Starbucks-badged operation, with all of the back-end and infrastructure provided by Concord, a traditional record label.

For that reason, it is not the beginning of the end of record labels as we know them. It is simply an alternative funding, marketing and distribution model.

What is striking about Starbucks' move is what it gives McCartney. It is certainly an immensely savvy and opportunistic move by the former Beatle, even if purists might argue that he has sold out at least some of his heritage in striking the deal.

For one thing, he has signed to a company with massive emotional investment in the project. Starbucks will be desperate to make the project a success; however committed EMI has been to McCartney's releases in recent years – and the fact that Macca remains with the major for his classical recordings suggest he has no problem there – Starbucks will be more driven. It will have a point to prove.

And besides the massive network of high street outlets, in the US, UK and all over the globe, the McCartney audience keys in perfectly with the Starbucks demographic – cash-rich consumers, with no question that two pounds plus is a reasonable price for the coffee. Another bonus is the fact that a CD is never going to look overpriced in that environment.

A big question remains as to whether McCartney's deal will spark a series of similar arrangements. Starbucks' great advantage – its distribution network – could be mimicked by only a few other players, including the various digital brands, mobile and online.

It won't be the last such deal we will see. But don't expect the floodgates to open just yet.

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DOOLEY'S DIARY



Remember where you heard it...

Dooley favours **The Ramble Strips** played a memorable XSXW show but will they be allowed back anytime soon? After the gig singer Charlie decided a few dozen beers were in order and the next thing he knew he was waking up in a cell. So as not to miss his flight home, he decided to skip bail and is now back in London and living as a fugitive from justice. Rock and, indeed, roll. Her record-breaking Top 10 debut in the US albums chart may have overshadowed it, but **Amy Winehouse** has also made something of a remarkable bow in the *Billboard* Hot 100 chart this week. She arrives on the countdown with *You Know I'm No Good* at 90 and Rehab at 91. Winehouse's overseas popularity is by no means restricted to the States. In Norway,

Back to Black has spent three weeks at number one with her fanbase including the mum of Universal Norway's managing director, who had to blag a copy for her... **Enap** is playing its part in the ongoing compilations revival (up 16% on the year to date), last week claiming a personal best of four company-affiliated albums in the compilations Top 20... Dooley is pondering whether, after learning clothing retailer Benetton has hired **Warner Music International's** vice chairman and COO Gero Caccia Dominioni, will the likes of Primark snap up the now-available Nick Phillips. There's always **Grace Brothers**, too... Does **Michael Jackson** read *Music Week*? We ask because, not one week after HMV won our coveted Music Retail Chain of the Year award, the exclusive singer popped in HMV Oxford Circus... While we're on an HMV "tip", the chain may well be weighing up the benefits of the in-store performance

after **Enter Shikari** fans forced staff to close the doors to shoppers last Tuesday. Hundreds of fans came into the Oxford Street store and left it in a bit of a state... Also on a retail note, Tesco Jersey now carries out its business through its branch in Zurich, of all places. The fact that the Jersey authorities have recently made an effort to clamp down on companies avoiding VAT by selling goods into the UK is, we are sure, entirely coincidental... Congratulations to former **Decca** pluggin'-turned author Jeremy Thomas, who has had the film rights to his novel *Taking Leave* snapped up by Hogarth Pictures. The book is set in the London music business of the 70s and 80s and contains some thinly-veiled references to some of the biggest business names of the time. If you were around then and want to play guess who, or else are too young and want to know how things used to be done, this book comes highly recommended...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: "The launch party for the Reading Festival last night was a curious affair. It basically involved a load of tracks drinking free (it would have to be) Carling and offering a giant collective 'meff' as Radio One DJ Nihal read out the line-up. And, for once, it wasn't because the journalists were old and jaded – quite the opposite."

THURSDAY: "The decision by Macca to entrust his forthcoming new album with a label being run by Starbucks must at first glance seem about one of the crassest decisions he has made in his entire life (take your pick from Heather Mills, the Frog Chorus and that strange colouring to his hair for his number one faux pas), but it really has a lot of logic to it."

FRIDAY: "How to describe Milk Kari? Shall I compare thee to a summer's day? No, actually. In fact, I'll probably just call them 'zany'. Thanks of this what you will. Still, their new single features the legendary Dolly Parton, so they can't be all bad."

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



Question: What can make ex-HMV execs Brian McLaughlin (centre) and Steve Knott (right) feel better when they look at the mausing their former company is getting in the press? **Answer:** The comfort that at least it's nothing compared to the stick West Ham is getting. So they must have been pleased to catch up with Hammers striker Teddy Sheringham (left) when he was guest of honour at last week's HMV Football Extravaganza. Happily, thanks to the music and football industries, the event raised £526,000 for Nordoff Robbins, of which McLaughlin is now chairman of fundraising.

Last week, we asked: As the focus of South By Southwest shifts to signed acts, is the festival as relevant as it used to be?
 Yes! 29%
 No! 71%

This week we ask: Was Sir Paul McCartney right to sign to Starbuck's new record label?

Forum is edited by Jim Larkin

Happy 10th birthday to V2

As V2 celebrates its 10th anniversary with schemes offering support to upcoming labels and entrepreneurs, **Tony Harlow** explains why he felt the need to give something back to the industry

Quickfire

V2 has just teamed up with *The Sunday Times* to launch a business grant for indie labels. What is the thinking behind this? We reached 10 years since our first release this year, rather than our own amusement. We considered the conventional responses to this milestone, like sacrificing Richard Branson's first born to the Gods of Music or having a big fuck-off party (possibly the same thing), but felt that possibly it would be better to do something more constructive. Two things we felt were that we had needed a lot of help and support from all kinds of people, and that a goal for us would be to see new vibrant, independent labels and entrepreneurs in 10 years. A good way to help this would be to offer some opportunity and access. We already had a model for working with independent labels, through the Co-Operative network which we are really proud of. *The Sunday Times* provided a canvas to the process which I think reflects that whatever the public perception is, music is a serious business, and one of the UK's most important cultural contributors.

You are also offering a bursary for a student at Westminster University, aren't you?

On the 200th anniversary of the end of slavery we realised we should look for alternatives. Seriously though, we again wanted to look at contributing something, and we felt that the music business doesn't do enough to spread its knowledge, particularly in these times when we are always reducing size, and things like graduate training are primary targets for accountants. As a result, we looked for a really good music business programme and sent all our staff to lecture there throughout the term. Supposedly they passed on some knowledge. The idea of a bursary was the natural outshoot of this, a good way to use *The Sunday Times* funding, and an inevitable consequence of meeting so many enthusiastic and talented people. It should be a young business, but increasingly we don't think it is. It is an unusual way to celebrate your 10th anniversary – were you not tempted to stage the traditional anniversary gigs, CDs, that kind of thing? Yes. At this point, I should announce plans for a box-set of our B-Sides and a week residency in the K-West bar, but actually we felt strongly that we had to look at more aspects and try and contribute something



back. We are all painfully aware that we have had a lot of lucky breaks in staying here this long, and it's not just about celebrating longevity. It's about adding what little we can. This is also a positive spin in an independent sector which has been characterised by disharmony this year. What do you feel about the impugnal/Warner/Am developments of this year? What negative spin? Did I miss something? I think the thing you have to focus on is that over seven years many unique, competing, and separate businesses managed to combine their interests to fight for

something they felt was important. As it moves forward, it's important that we continue to fight for equality of opportunity but that we are democratic enough to recognise that everyone can and will have a point of view. I think the goal has been pretty unwaivering for Impala: if the process hasn't been perfect, I hope it is something we can all work on. What is important is that the independents in the market, in all countries, have the chance to compete properly, and that the next generation of independents also have that opportunity. What is life as an independent like in 2007?

Lorely. Being all by yourself – that's what being independent means. More importantly, I think it is challenging but fulfilling. Business is tough, but music and our artists are exciting. We aren't seeing the ready benefits that digital seemed to suggest in terms of access to the market. We aren't seeing the trickle-down effect of roster reductions and the loss of artists. Yet we are constantly having to be imaginative and innovative and that's what independents have always set out to offer. So what's changed?

Tony Harlow is CEO of V2, whose roster currently includes Stereophonics, Paul Weller and Goldie. Write to: tony@v2music.com

Letters

Bring back TOTP – and here's how

From Dylan White

Firstly, I wholeheartedly agree with Mark Cooper's vision for the future of music on BBC TV. (October Week, March 17). The 360-degree approach is the way forward.

I was one of the first to realise how brilliant the Red Button feature was back in November 2005, when Radio One agreed to record The Strokes' gig at ULU. Once the radio was in place, Radio One's online department offered to film the gig for a live broadcast, which the band approved, and it could be put up on TV via the Red Button. Hey presto – we had all this happening from one gig.

I know of a show that would thrive if it too were given the 360-degree treatment. And before all the BBC bosses groan – yes, I'm talking about Top Of The Pops.

Mark is wrong to say no other channels are putting on a similar programme. Channel 4 are doing very well with Popworld, which as the title suggests, is targeting a very young audience.

As for the TOTP magazine has just increased by 8.7% on its ABC, taking its circulation to 105,025, making it the third largest music title. As Music Week showed in a Q&A with some 11 to 14-year-olds last October, young kids miss TOTP and say they would watch it if it came back.

What Radio One have been doing for Comic Relief has been phenomenal, so for Radio One DJs to present TOTP is a simple match which can dovetail into the Top 40 mix and maybe the Top 40s as well.

The webcasting and extra footage, plus of course watching it again with the iPlayer or the Red Button, are a given, so all this together would give TOTP the 360-degree approach which, as Mark says, is the way forward for music on TV.

So what is the best time slot for TOTP? Originally I suggested 5.35pm, but for the kids who need the radio, this is unworkable, then I would suggest before Blue Peter at 4.30pm to 5pm on a Tuesday, with the show being recorded on a Monday evening.

TOTP fills a basic mainstream need for pop for the kids who need the radio and listen to Radio One but for now watch Popworld on C4.

So my suggestion is for Chris Moyles to turn the studio lights back on and, given the 360-degree treatment, TOTP will work at 4.30pm on BBC1 on a Tuesday. *Anglo Pluging*

31.03.07 MUSICWEEK 25

V2 anniversary competition explained

Crib Sheet

Many happy returns and all. What, exactly, is V2 doing? Well it is planning a range of things. As well as launching a business grant – supported by *The Sunday Times* – which will see one-upcoming European label win a label deal with its Co-Operative division. It is also planning a debate at the Cambridge University union and offering a bursary for a student to attend the University of Westminster's music management course. So none of the usual "season of gigs", label retrospective CD boxes? Well, that's not it. The label has replaced its existing corporate branding with a new label logo, while it also helped contribute a free CD to *The Sunday Times* a week ago. V2 CEO Tony Harlow explains, "We set down and thought, 'Let's do a week of gigs and a compilation CD', he says. "But we wanted to do something different and put



Happy birthday: prizes up for grabs

something back into the business." And that deal with Co-Operative, what does it mean exactly? Well, Co-Operative is the licensing division which represents about eight labels – Wichita, Bella Union, Moshi Moshi, Memphis Industries, City Slang, Rabid, Dance To The Radio and David Byrne's Luaka Bop. The labels tie into V2 for access to their global network of labels, essentially providing them with distribution and marketing around the world; some of them are represented by V2 in the UK, but some go completely independent here. And the winning label? What kind of deal does it get? Along with £35,000 in funding, the

winning label will win a three-year deal (one initial year, plus two optional years) during which all manufacturing, sales and distribution rights will reside in V2 for the UK and Ireland (or the label's home market). The full terms and conditions are available from V2's site.

That all sounds good. How does one apply? An application questionnaire in the form of a business plan can be downloaded from the Times website, as well as from the V2 Music and Co-Operative Music websites (v2music.com or cooperativemusic.com), and returned to businessgrant@v2music.com or to the usual V2 Music address. Anyone aged 18 years or older from across Europe can apply, so long as they've already running an independent record label or have a solid project to do so, but is currently without a distribution deal, to qualify for the funding, the label must be ready to deliver four albums at least – or the equivalent in singles/tracks – within the first 12 months after the

competition is concluded. It all sounds like a cross between X-Factor and Dragon's Den. That's pretty much it. Labels can apply from now until May 1, as part of the general application round, before the detailed business plans and music of the best 20 applicants will be assessed. From these, 10 finalists will be judged as part of the final selection process, when the individual label will present their plans and music – after which the final winner will be selected. And who decides on the winners? The selection will be made by a panel of good men and true: Wichita managing directors Mark Bowen and Dick Green, Bella Union managing director Simon Raymondie, V2 Record Russia guitarist Whitask, V2 CEO Tony Harlow, Co-Operative Music managing director Vincent Clerly-Martin, and Music Week editor Martin Talbot. That's a big responsibility prize. Yes, it is. It is a pretty unique prize. So much so that V2 are unsure quite what the interest will be. Only time will tell.

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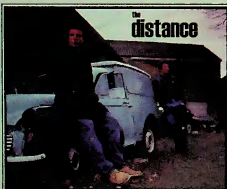
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Datafile

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Week 12

Upfront p30 TV & radio airplay p33 New releases p36 Singles & albums p38

FAST CHART

SINGLES

NUMBER ONE
THE PROCLAIMERS WITH BRIAN POTTER & ANDY PIPKIN (TM GONNA BE) 500 MILES (EMI)
The 11th Comic Relief number one replaces the 10th. Walk This Way by Sugarbush Vs. Girls Aloud, which suffers a 5% downturn in sales to 22,000 as it slips to number two.

ARTIST ALBUMS

NUMBER ONE
TAKE THAT BEAUTIFUL WORLD (POLYDOR)
Its sales dipped by 51.5% last week, but the 48,500 copies that Beautiful World sold were enough for it to reclaim the number one slot on the albums chart and become the first Take That album to date to top the 1.5m sales mark.

COMPILATIONS

NUMBER ONE
VARIOUS FLOORFILLERS ANTHEMS (A1TUNWMTV)
With the Mothers' Day effect working its way out of the figures, the compilations market took a dive last week, with albums themed for the day making particularly big losses. Floorfillers Anthems fills the vacancy at the top, climbing 41 on sales up 39% at 23,000.

RADIO AIRPLAY

NUMBER ONE
GIVEN STEFANI FEAT. AXON THE SWEET ESCAPE (Interscope)
Sweet Stefani's collaboration with Axon subtly leapt to the top, thanks to big increases in support from the BBC's radiothon Radio One (21 plays) and Radio Two (38) last week.

THE SCHEDULE

ALBUMS

THIS WEEK
The Bees Outcrop (Virgin); Coldplay Singles Box Set (Parlophone); Elton John Rock N' Roll (Rocket); Money Mark Brand New Tomorrow (Island); Brett Anderson Brett Anderson (Drowned In Sound)
APRIL 2
The Academy Is Sarti (Atlantic); Maximo Park Our Earthly Pleasures (Warp); Kings Of Leon Because Of The Times (Columbia); Timbaland Shock Value (Polydor)
APRIL 9
Bright Eyes Cassadaga (Polydor); Clara The Evolution (RCA)
APRIL 16
Patti Smith Twelve (Columbia); Gareth Gates Changes (UMTV); Mark Ronson Version (Columbia); Switches Head Tuned To Dead (Atlantic)

The Market

Sales trough upsets the charts

by Alan Jones
As the Mothers' Day effect worked its way out of the figures, album sales fell to their lowest levels for 41 weeks last week. Overall album sales fell by 28.2% week-on-week to 2,111,718, with artist albums down 25.7% at 1,724,611 and compilations declining 37.3% to 387,107. They were last lower than this in the third week of June 2006, when only 2,033,487 albums were sold. With Mothers' Day falling a week later last year, last week's tally of barely 2m compares very poorly with same week 2006 sales of 3,550,059.

Taking advantage of some very large declines from their opponents, Take That's Beautiful World rode a 51.5% dip in its own sales to reclaim the artist album chart's number one position, which it previously held for six weeks last year, but from which it has been absent for 11 weeks. Its return to the summit was facilitated by a 67.9% dip in sales of X Factor runner-up Ray Quinn's debut album, Doing It My Way, which falls to number two on sales of 40,750.

The Kaiser Chiefs' Yours Truly, Angry Mob registered the lowest sale (30,000) of its four-week chart life, but rebounds 6-3.

Meanwhile, Anglo-German



Take That: reclaim album number one even though sales dipped 51% week-on-week

dance trio Cascada's debut album Every Time We Touch, which was a new entry at number six a fortnight ago, rebounds 9-6 to claim its highest chart placing despite a 26% fall in sales to 25,000, and Nelly Furtado's Loose climbs 11-6, to move within a notch of its highest chart position while shedding 22.6% of its sales.

Loose debuted and peaked at number five 30 weeks ago and, helped by the continuing popularity of fourth single Say It Right, it this week achieves its highest position since that debut, with sales of 20,500 lifting its total to 620,000. Before last week, Loose had increased its sales for eight weeks in a row, while

moving 20-19-20-18-9-6-10-11. Although album sales are in the doldrums, singles sales are improved by 4% last week, thanks entirely to the new number one, (I'm Gonna Be) 500 Miles by the Proclaimers with Brian Potter and Andy Pipkin, whose haul of more than 125,000 copies lifts the overall set to 1,545,841, and provides the sixth highest number one sale in the last hundred weeks – its total beaten only by the Crazy Frog (one) and debut singles from X Factor winners Shayne Ward and Leona Lewis (twice each). Sales of CD and DVD formats of (I'm Gonna Be) 500 Miles, at more than 85,000, amounted to more than a third of the total for the physical sector.

NEW ADDITION



The Chemical Brothers are to make a return to the airwaves this summer with the duo's sixth studio album We Are The Night scheduled for a June release on Freestyle Dust/Virgin records. The album is to receive its live debut with a special one-off performance at London venue The Roundhouse in London on May 31.

SINGLES

THIS WEEK
Christina Aguilera Candy Man (RCA); Norah Jones Sinjin Soun (Parlophone); Faithless Music Matters (Columbia); Melanie B I Want Candy (Red Girl); Thirteen Senses All The Love In Your Hands (Mercury)
APRIL 2
Natalasha Bedingfield I Wanna Have Your Babies (RCA); My Chemical Romance I Dont Love You (Warner Bros); Bright Eyes Four Winds (Polydor); Arctic Monkeys Brianstorm (Domino); The Good, The Bad And The Queen Green Fields (Parlophone); Mark Ronson Stop Me (Columbia)
APRIL 9
Siobhan Donaghy Dont Give It Up (Parlophone); Muse Invincible (Warner); Cute Is What We Aim For Curse Of The Curves (Atlantic); Bob Dylan Thunder On

KEY INDICATORS

SINGLES

Sales versus last week: +6.5%
Year to date versus last year: -12.9%
MARKET SHARES
Universal 36.0%
EMI 28.4%
Sony BMG 16.6%
Warner 4.6%
Independents 14.2%

ALBUMS

Sales versus last week: -25.7%
Year to date versus last year: -75%
MARKET SHARES
Universal 46.2%
Sony BMG 23.0%
EMI 11.3%
Warner 4.2%
Independents 15.3%

COMPILATIONS

Sales versus last week: -37.3%
Year to date versus last year: +12.0%
MARKET SHARES
Universal 50.5%
EMI 23.6%
Ministry Of Sound 11.4%
Sony BMG 10.3%
Warner 4.4%

RADIO AIRPLAY

MARKET SHARES
Universal 49.2%
Sony BMG 22.2%
EMI 9.5%
Warner 5.0%
Independents 14.0%

CHART SHARE

Origin of singles sales (Top 75):
UK 34.8% US 34.6% Other 30.6%
Origin of albums sales (Top 75):
UK 55.0% US 28.0% Other 17.0%

For further listings, see musicweek.com

The Mountain (Columbia); Klaxons Gray's Rainbow (Polydor); The Shins Australia (Warner Bros)
APRIL 16
Herman Dune I Wish I Could See You Song (Virgin); Kick Rebel Motorcycle Club Weapon Of Choice (Island); Ash You Can't Have It All (Warner Bros); The Enemy Away From Here (Warner Bros)
APRIL 23
Groove Armada Get Down (Columbia); Jamie T Sheila (Virgin); Manic Street Preachers Your Love Alone (Columbia); The View (Columbia); Mika Love Today (Universal/Island)
APRIL 30
Funeral For A Friend Into Oblivion (Atlantic); Amy Winehouse Back In Black (Universal/Island)
MAY 21
Andrea Corr Shame On You (Atlantic)

Bel's Boys ring in pop career

The Plot

UMTV to use children's TV show and series of live events to help push new boy band

BEL'S BOYS TODAY'S THE DAY (UMTV) UMTV will continue to champion its "modern-day Monkees" children's TV stars Bel's Boys with a grassroots campaign that will target the internet and see the Irish trio play a string of unconventional and child-friendly dates.

The Bel's Boys programme was first aired on CITV from October to December last year and is currently being repeated on CITV Digital and ITV1. Having worked on the Bel's Boys campaign since last August, UMTV was keen to use the show as a launch pad for the boy band. With viewing figures peaking at half a million, UMTV is hoping that the band's popularity will be reflected in sales of their debut single Today's The Day, released on April 16, and their album People

Let's Go, which follows a week later.

UMTV initially released a free download single Can't Go There Again last Christmas to generate interest in the band and is currently targeting networking sites such as MySpace and Bebo to raise awareness and build their fanbase.

UMTV product manager Jess Ryan believes the internet and the band's live shows have been invaluable in sparking interest.

"There aren't really many bands left that are appealing to a young market," says Ryan. "The pop market has changed immensely over the years. There aren't shows like CID-UK around any more, which means the arenas for bands like Bel's Boys just aren't there. So we've had to look at different ways of targeting the band's core audience of five- to 12-year-olds with a female bias. I think we done that with the internet and the tours."

UMTV has already embarked on a series of live dates in schools in Northern Ireland, Liverpool and the West Country, with the record company now intending to repeat the trail



during the week of the single's release. Bel's Boys have also been asked to perform a live set and signing session at Thorpe Park's Be Discovered Weekend, which takes place on April 8 and 9, and will play shows at Butlins in Bognor Regis on March 31 and April 7, Woolworths in Hamley, Stoke-on-Trent on April 18 and Belfast's HMV on April 23.

"Basically, what we're trying to do is get pop out there in an up-op market," says Ryan. "It's not an easy task, but with a project like this you have to look outside the box. That's why we're touring the band in places like this."

CAMPAIGN SUMMARY

MARKETING: Jess Ryan and Hannah Tandy, UMTV
PRESS: Clare Hudson, David Cox, James Wong, Hudson PR
REGIONAL RADIO AND TV: Mike Byrne and Gavin Hughes, Intermedia
NATIONAL TV: Nick Sanderson, Molly Laddock - Plutt and Stuart Kerling, Montip
ONLINE PR: David Cox, Hudson PR
MANAGER: Zoe Alexander

Warner to maximize crossover appeal of Brazilian favourites

Campaign focus

It is just eight months since Sub Pop released the debut album from then-little-known Brazilian outfit CSS, but with the band's biggest tour yet lined up with April's new label Warner Bros is looking to elevate the campaign to the next level of commercial success and tap into the mainstream channels that have so far been out of reach.

That debut, *Cassé De Ser Sexy*, has sold 30,000 copies in the UK to date, but through frequent visits over the past eight months CSS have built a strong live following which has taken them from small support slots on the *MMF* tour to headline shows at London's Forum. This April, two sold-out shows at London's Astoria will spearhead their biggest tour so far.

Warner Bros marketing manager Jamie Burgess says the label is to build on the campaign's foundations with a renewed summer push. "There is a lot of life in this project. The band are darlings of the press but up until now have not had the chance to broaden out," he says. "The



potential is for this to be one of those Mylo-type records, or Gossip."

A new version of the band's debut single Let's Make Love will be reissued on May 14 featuring remixes from Calvin Harris, Hot Chip and Simian Mobile Disco, with a reissue of the album to follow on May 21. The retail activity will follow their debut performance on Later with Jools Holland in May, while sessions with Radio 1 and

Radio 2 are also scheduled to run during the first two weeks of the month. Burgess says Warner Bros is looking to achieve major playlists for the single.

Moving forward, the band will return in the summer for appearances at Glastonbury, Wireless, Oxegen, Latitude and the Radio One Big Weekend.

"We are going to be taking this through to Christmas," says Burgess.

THE INSIDER

Music-Zine

Music-Zine - Hertfordshire, Essex and Cambridges' only dedicated bi-monthly physical magazine and online music website will be just a year old this spring, but there are already plans to double the number of annual issues being produced.

Founded by Simon Eddie Baker, Music-Zine's magazine and site were launched simultaneously in May 2006. It was established, says Music-Zine publisher and editor Baker, "to give some quality media space to the area's unsigned artists".

"We vigorously and proactively support the local music scene with quality media space for interviews, reviews and news items," he adds. "Music-Zine aims to feature elements of all local music, regardless of genre."

The magazine's birthday gig featured unsigned local bands, including Mozzy Green and The

Music-Zine aims to feature elements of all local music, regardless of genre

Alice Band.

The 40-page full-colour magazine aims to introduce readers to new and up-and-coming artists in the area, but also features international bands playing in the Herts, Essex and Cambridges area. It also includes jazz and clubbing pages.

Music-Zine offers its readers a printed local event diary. Bands and venues are also encouraged to add their own events to the Music-Zine website, which are then reproduced in the magazine.

Baker says it has experienced a healthy growth in readership. "We've only been established for a year, but in that time I have

RADIO PLAYLISTS

RADIO 1

A LIST
Alex Gualtini Destination Calabria; Bloc Party 1 Still Remember; Camille Jones The Corpses; Gavin Morris Acappella in the BSO; Paul Hackett Rock - Plutt and Stuart Kerling, Montip
Scanning In The Way Of Control Gwan Stefani The Saved Express; James Morrison Underneath; Justin Timberlake What Goes Around; Corine Amund; Klaxons Gravity's Rainbow; Mark Ronson feat. Dweezil Campbell; Kanye West My Master Piece Our Velocity; My Chemical Romance I Don't Love You; Kelly Rowland Say I'm Sorry; Paolo Nutini New Shoes; Razorlight Carl Sit; Telling I've Got; Seamus Haji Let Night A DJ Saved My Life; The Fratellis Gaby Festini; The Frye How To Save A Life

B LIST
Arcade Fire Keep The Car Running; Arctic Monkeys Brannigan; Avril Lavigne Girlfriend; Beyoncé & Shakira Beautiful Liar; Clara Lie A Boy; De Souza feat. Shena Cully; Fergie Glamorous; Jack Jackson Gays; Mays Inevitable; Melissa Redfield; I Wanna Have Your Babies; Me! We! Because Of You; P Diddy/Kanye West Last Night; Pink Leave Me Alone; The Enemy Away From Home; The Twang White Awaits; Timbaland/Turkula/Timberlake Give It To Me

C LIST
Any Wherebut Back To Black; Dina Lollipops; DTG How Me; Till The End; Groove Armada Get

Down; Little Man Tate; This Must Be Love; Mick Fleetwood; Free Feels Like Home; Mike Love I Wanna Be Like You; The Dox
J-PROJECT LIST
All Traffic; Charlotte; Jack Pennie Solo At Slurs Up; King Of Leon Get Car; Ståhan Donaghy Don't Give It Up

RADIO 2

A LIST
Beverly Knight; No Man's Land; Cherry Ghent; Mathematics; Christina Aguilera Candor; Owen Seaford; Alan Clark; The Sweet Escape; Lemar; Trick Trick; Louise Saterian Love Me SIR; Mark Ronson Stop Me; Stefy Chelsea; Travis Closer

B LIST
Bob Dylan Thunder On The Mountain; Elton John Thunder; INXS Devils Drive; Jamella Ho; Kasey Chambers; Tell Me What We're Gonna Do Now; Kaiser Chiefs Yours Truly; Angry M8 (album); Razorlight I Can't Stop This Feeling I've Got; Take That Shine; The Proclaimers (in concert) 50/50; The Shins Aesthethica
C LIST
Ben Taylor Nothing I Can Do; Brett Anderson Love Is Dead; Brett Anderson AFI No Reason; Ferry Delany (album); Resonance I Could Fall In Love With You; Gareth Gates Angel On My Shoulder; James Morrison Underneath; Mike Love Today; Pink Martini Hey European; Siskin Saters Side's My Fire; The Bad & The Queen Passing Stranger; The Good The Bad & The Green Fields; Tiny

IN-STORE NEXT WEEK



Instore - Thirteen Senses, Kings Of Leon, Maximo Park, Van Hollen, James Taylor, The Shins, Macy Gray, Timbaland, Proclaimers, Engelbert Humperdinck, Now 66



Instore - The Doors, The Beatles, Elton John, Brett Anderson, Campaigns - Decades, Le Cool



Album Of The Month - Maximo Park **Instore** - Good Shoes, Brett Anderson, Andrew Bird, CoCoRosie, Dub Pistols, Lucky Soul, Spank Rock, Wolf & Club



Albums - Depeche Mode, Englebert Humperdinck, Maximo Park, Macy Gray, Timbaland, Singles - Cora, Avril Lavigne, Chemical Romance, Kelly Rowland, Amy Winehouse



Albums Of The Week - Proclaimers, Drum And Bass, Fun And Games, Put Your Hands Up; **Instore** - Now 66, Maximo Park, Kings Of Leon, Timbaland, Macy Gray, Engelbert Humperdinck, James Taylor

NEW ARRIVALS

Near future (gold)
Kaiser Chiefs: Yours Truly, Angry Mob (Atlantic)

Widespread: Take To The Skies (Mer)
The Roots: Fire Ache (Capitol)

Widespread: Standing In The Way Of Control (gold)
The Roots: Myths Of The

Music-Zine's top 10 unsigned bands

1. Meazy Green
2. Baefer Shuffie
3. Rotating Leslie
4. Jonas Graite
5. Fogadrum
6. Cars Withers
7. James Eden
8. The Mary Epworth Band
9. Pinks Of The Sixth
10. The Rumors

seen the magazine grow quickly in popularity amongst the 14-to-40 age group," he says. "Unlike visitors to the site is increasing by an average of 40% month-on-month."

Since Music-Zine's conception, it has increased from a 32-page title to a 40-page publication, currently printing up to 15,000 copies per issue, a total which is expected to increase in 2007, while it is planning to go on a bi-

music-zine

monthly to a multi-regional monthly later this year.

In the same spirit as networking site MySpace, Music-Zine is set to feature an area on the website that will allow local bands to add their own content and music. The site also intends to launch an online music shop for local artists to sell their music and merchandise, making it an interactive platform for artists and readers alike.

In extending its brand beyond editorial products, Music-Zine sponsors gigs, club nights and events in the region, such as the Cambridge Band Awards. It is also a member of the Real Music Network, a Herts-based initiative that promotes local live music throughout the region.

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Fax: 0870 4860812
www.music-zine.com

TASTEMAKERS TIPS

Dada feat. Sandy Rivera & Trix

Lollipop (Data)
ROGER SANCHEZ, GALAXY RADIO



"Here's a track that I got early and instantly became a floor filler for me. Sandy's cheeky 'lick your ice cream and you can lick my lollipop' hook rides a dirty groove with a massive bassline dropping in after the tension-building breakdown. This is a peak-hour monster that works not only for the electro-loving crowds, but has crossover appeal as well. I've played it from New York to Sydney and everywhere in between, and it's sure to be a WMC anthem!"

Oom

Dead Analogue (Series 8)
PIERS HERNI, MAIL ON SUNDAY LIVE MAGAZINE

"This is how I hope Portishead would sound today if they decided to look out of rock into their mixture. Ooms are every so cinematic and haunting; they combine glitchy rhythms, twisted noises, bleeps and breaths with singer Debbie Clare's gritty, childlike vocals to create an album which sounds utterly modern. The overall

effect is frequently dark and disturbing, but always bold, beautiful and quite brilliant."

The Dykeones

New Ideas (Lavoita)
BARRY NICHOLSON, NME



"Like a gleaming, synth-pop starship hovering above the Glaswegian outpost of Cumbernauld, New Ideas is impossible to ignore. Not that you'd want to; from the moment the stacked guitars begin slicing until its final, thrilling conclusion - via a chorus Brandon Flowers would swap his ruby slippers for - this is a classic debut single."

Lucky Soul

The Great Unwanted (Ruffa Lane)
PAUL CONNOLLY, LONDON LITE

"It's always refreshing to hear something out of step with everything else. As far as I can tell, there's rarely a mention of chip shops, extra strong lager or copping a late on Lucky Soul's album. Nothing wrong with those subjects, you understand, but right now I prefer to hear some doe-eyed, sixties-tinged swirling pop music about love

My Top 10

THE LIONHEART BROTHERS Artists

- 1 STEVE REICH MUSIC FOR 18 MUSICIANS (LEAK)
- 2 SONIC YOUTH (EP) (Geffen)
- 3 ROCK CRAWFISH FROM ME (MUTE)
- 4 BRUCE SPRINGSTEEN AGAIN (RSD) (GAIN COLUMBIA)
- 5 JERRY GARLAND SOMEWHERE OVER THE RAINBOW (PINKFLLOYD)
- 6 GAVIN MURPHY JESUS BLOOD NEVER FAILED ME (VCI) (PINK)
- 7 THE CRIME SCENE (DAV PILLOWTON)
- 8 PRINCE (CAMPION AND PEARLS) (WARNER)
- 9 MELVINS THE BILT (ATLANTIC)
- 10 PRODIGY (99) (EVELEIGH) (RAMEN)

"We picked two songs each, as we're all independently-minded and it would be impossible to all agree on 10 songs. Each track is special and means something different to each band member. We all agree that these are all classic tips in their own right."

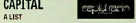
and stuff. And you can dance to it."

Dab Hands

Supergod 07 (Kidology)
STEVE SMART, KISNETWORK

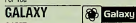
"Mark Wilkinson follows up last month's DYOT with this gem and means something different to each band member. We all agree that these are all classic tips in their own right."

Dancers I Will Wait For You



ALIST
Akon Don't Matter, Alex Gaudino Destination Calabria, America Take Control, Amy Winehouse Back To Black, Avril Lavigne Greyed, Beverley Knight No Man's Land, Billy Law Shine, Calvin Harris Acceptable In The Role, Camille Young Vs Fedde Le Grand The Creses, Clara Liza A Day, Feary Glamorous, Fratellis Baby Fratelli, Ghosts Stay The Night, Gwen Stefani/Akon The Sweet Escape, Heazebushers Touch Me, James Morrison Undiscovered, Justin Timberlake What Goes Around, Katerchie Ruby, Keane A Bad Dream, Kelly Rowland Live It Up, Klaxons Grayzi's Rainbow, Lady Sovereign Those Were The Days, Macy Gray Family Man, Me Happy, Minka Love Today, Narkis Beatingfield I Want To Have Your Baby, No To Because Of You, Nelly Furtado Say It Right, P Diddy/Kysha Cole Last Hip Hop, Pnau Nutini New Shoes, Patrick Wolf The Way You Motion, Pink Lotus Me Alone, Ray Lamontagne Jolene, Razorlight Before I Fall To Pieces, Razorlight I Can't Stop This Feeling I've Got, Scissor Sisters Shit My Man, Skunk Hunt Last Night, DJ Saved My Life, Sebastian Degrady Don't Give Up, Snow Patrol Open Your Eyes, Switches Lay Down The Law, Take That Shine, The Way You To Save A Life, The Killers Red My Mind, The

Twang While Ammie; They Dancers I'll Wait For You



GALAXY ALIST
Akon/Song Dope I Wanna Love You, Alex Gaudino Destination Calabria, Big Bang Vs Michelle Marlowe What You Do, Boyz II Men Ruffie 2 Nite, Camille Vs Fedde Le Grand The Creses, Claxons Nelly Move Your Love, Forge Glamorous, Gwen Stefani Sweet Escape, Justin Timberlake What Goes Around, Jason Derulo My Princess, Superstar Perfect, Nelly Furtado Say It Right, P Diddy feat. Christina Aguilera Tell Me Pink Leave Me Alone, Timbaland feat. Nelly & JT Give It To Me
CASCADA Miracle, Clara Liza A Day, De Souza feat. Shene Gully, Junior Jack Care Me, No-V Because Of You, Gmanion Ice Box, P Diddy feat. Keyshia Cole Last Night, Rihanna/Snoop Paul Break It Off
CLIST
Amerie Take Control, Dada Lollipop, Giddy Standing In The Way Of Control, Mark Ronson feat. Meek, White & DJ Seala Torches
DLIST
Amenhe Change Everything I See Her, Beady Belle Live, Kreamform Five No More Conversation, Jewell I Was Your Man, Lloyd & Lil Wayne You Meek Fools Live Home, Narkis Beatingfield I Wanna Have Your Baby

PRINCIPAL PARTNERS

Sainsbury's

TESCO

WHSmith

Selecta - Clutch, Rokytopsk, Funeral For A Friend, Mando Diao, Jah Wobble; Mojo - Bill Callaghan, Priestbird, Bench Connection, Rokytopsk, Platts Six, John Mayall
Tesco - Proclaimers, Rokytopsk, Kings Of Leon, Maximo Park, Melon - Macdonald Bros, Engelbert Humperdinck, Macy Gray, James Taylor, Indiana Gregg, Timbaland, Alison Krauss, Van Halen, Now 66, Put Your Hands Up Sound Of The 70s, Fun And Games, No1 Club Athens
Instore - Alison Krauss, Fun And Games, Tiana Group, James Taylor, Kings Of Leon, Maximo Park, Put Your Hands Up, Proclaimers, Rokytopsk, Platts Six, John Mayall, Now 66, No1 Club Athens, Drum & Bass Arena, Sound Of The 70s, Modest Mouse, MacDonald Bros
Instore - David Bowie, Enter Shikari, Good Charlotte, Rakes, Gatecrasher Live, Worlds Greatest Electric House Sounds, Neil Young, Type O Negative, Kutchenbach, Stephen Krauss, Drum & Bass Arena, Power & The Glory

Music Recommenders: Reckless Records, Chicago



Matt Jencik from Chicago's Reckless Records is one of over 30 tastemakers contributing monthly to www.musicrecommenders.com

It's still possible to make an original metal record in 2007?

Neil Young: Tell Me Why (From Live At Massey Hall) (Reprise)



"Ask a Neil Young obsessive what period was most bootlegged and they'll probably tell you, 'dude, the early Seventies acoustic shows, don't you know that?' Well they're right, but we guarantee none of their bootlegs sound as good as this CD. Hearing Neil tackle the opener from the seminal After The Goldrush with such confidence and all alone on a big stage is mind-boggling."

Deerhunter: Strange Lights/Hazel Set. (Cranky)
"Atlanta band Deerhunter's second album - and their Kranky debut - may confound some. After all, Kranky hasn't released all that many rock records over its years and this definitely rocks. As it turns out, the band's expansive drone sound recalls Stars Of The Lid and Labraiford."

Nokia Music Recommenders: discover a world of new music

A network of the world's best independent record stores, Music Recommenders filters expert insights into selections based on your tastes. Tell us The stories your new releases as well as second-hand goods, and 'anything oddball in all formats'.

Reckless Records, Chicago

Since 1983, Reckless's two Chicago locations have been closely tied to the independent music scene, supporting local labels like Touch & Go, Thrill Jockey, Drag City and Bloodshot. The store's new releases as well as second-hand goods, and 'anything oddball in all formats'.



ALSO OUT THIS WEEK
SINGLES
The Dye: Thunder On The Mountain (Columbia);
Brianna: I Wish (HMV); Gym Class Heroes: Cap's 8

Chokehold (Atlantic)
ALBUMS
Backhead Babyboom Town (Coke/Cutler);
Holy Ghost! Rewind: Bleeding Night (Columbia);

Kamikaze Hearts
Oreliza Road (Tangled Up)

Records released 09.04.07

SINGLE OF THE WEEK
Fall Out Boy
Thanks Fr Th Mmrs

Mercury 1732074
Their past may be firmly rooted in the hardcore but in 2007 Fall Out Boy are at the forefront of the new face of pop. The second single from the number one album *Infinite On High* is a slickly-produced, upbeat song which is pure pop with an edge. Without their history, the band would not mean what they do to their fans but, fortunately, this is a band whose audience is in for the long haul so their success is a banker. Radio One has A-listed the song.



Singles

Amerie
Take Control (RCA 88697058432)
Following the worldwide smash 1 Thing, which propelled Amerie to stardom in 2005, this first single from her new album is a fierce, funky guitar-driven throbber which features Garib Barbery's Cee-Lo on backing vocals. Playlisted at Capital and with regional airplay building steadily, this will build anticipation for the album *Because I Love It*, released May 14.

Cherry Ghost
Mathematics (Heavenly HMV167CD)
This debut single by Manchester-based Simon Aldred is a melodic, beautifully-sung, string-driven track. Her hints at a Sparklehorse and Johnny Cash influence. A-listed at Radio Two, this promises much for Aldred's summer-released debut album. Excellent.

The Cinematic Orchestra feat. Fontella Bass
Breathe (Ninja Tune ZENCD5195)
First full single from the spellbinding forthcoming album *Ma Fleur*, Breathe is a beautiful piece of music that has an almost This Mortal Coil touch, but the frail, ethereal vocal from Fontella Bass makes this a work of rare beauty. In the clamouring desperate wailings that emit from our radio sets this music will be an oasis of calm in a frantic world.

The DyeKettes
Loretta (Lava/LTA012)
This is a reissue of a single originally released through King Tut's. Admittedly they are now on a better-resourced label so there's every possibility this will make a bigger splash this time round, but they must have more songs in their bag so early in their career. This is a good track, but competition is pretty fierce at the moment and it possibly does not have the commercial claws.

The Earlies
Little Trooper/When The Wind Blows (Nonesuch/NAMES227E)
This is the third in a series of limited-edition 10-inch singles which will see every track from the band's much-loved sophomore

album *The Energy Chorus* released on a double A-side single. The melodious Little Trooper is a soothing, meditative track that drifts by with effortless appeal, while the innocuous When The Wind Blows is a harmonious, piano-led pop filip. Charming stuff.

Gareth Gates
Changes (19/Universal 1721080)
This is not a questionable Bowie cover but a surprisingly classy comeback single from the original Pop Idol runner-up, which repositions him as an altogether more grown-up artist. The song owes something of a debt to Radiohead's No Surprises and rattles along with a similar sort of futuristic grace, but it has the feel of pure quality pop beginning to emerge. Radio support will hopefully grow beyond the current C-listing at Radio Two.

Hi On Life feat. Joniece Goodbye (Champion CHAMPCD805)
Coming on like a disco classic from 1977, this soaring, exciting dance track by Michael McGreggor's outfit has all the requisite hallmarks to give Hi On Life a Top 10 hit. A recent mainstay of *MTV's* Upfront Club Chart, it is enjoying good rotation on the dance stations and is accompanied by remixes by Bimbo Jones and DJ Tekin.

Just Jack
Glory Days (Mercury 1724906)
The follow-up to the radio favourite and chart smash *Stars*. In Their Eyes is a shuffling, summery bouncer with dewey lyrics that will reignite sales of parent album *Overtones*. Currently on a sold-out UK tour, the single is B-listed at Radio One and getting healthy rotation on the dance stations.

Klaxons
Gravity's Rainbow (Rinse RINSE003)
Best new band at the recent *NME Awards* and the centre of a current wave of new talent, Klaxons have brought joy and excitement back to an increasingly moribund music scene. Their live shows, both performance and support, are noted for exuberance and energy. This track is a high point of their live set and is like a

rush of adrenalin. Already A-listed at Radio One and going down a storm everywhere, this is a surefire hit.

Muse
Invincible (Helium 3/Warner HEL30050CD)
The fourth single from the Devon trio's double platinum *Black Holes And Revelations* is another gigantic triumph. Invincible is essentially a power ballad; however, being a Muse track, it also sounds like a thousand solar icebergs colliding with a fleet of intergalactic Titans while Hephaestus and Artemis make love in a warzone. Pretentious and wonderful.

Peter, Bjorn and John
Objects of My Affection (Wichita WECH145)
There is an element of The Mighty Wah! here: the rolling snare, the big banks of "ooooo" in the chorus and the generally invigorating feeling of good Swedish pop. The only confusion here is why they are not playlisted everywhere. It seems that the US are discovering them first, if reports are to be believed, so we here in Blighty need to raise our game.

Right Said Fred
It's Too Sexy 2007 (Tug ODSNG020)
This reissue of Right Said Fred's 1991 smash - which reached number one in 30 countries - ties in with Daz's recent TV commercial and should propel the duo back in the Top 10. Although radio play is sparse at present, the single comes with remixes by Tastemakers, Tropicans, Liquid Nation and Soul Corporation.

The Shins
Australia (Transgressive/Sub Pop TP001)
Barring the angry German ramblings that open this record, The Shins have yet again come up with a delicious, toe-tapping pop tune that masterfully combines Smiths-esque guitar riffs and a mischievous-sounding bassline with James Russell Mercer's distinctive chirpy, quirky vocals. It is hard to fathom what it has got to do with Australia, but it is a ludicrously simple and the same.

Switches
Lay Down The Law (Atlantic ATUK059)
Signed to Atlantic last year, Switches have the songs to make a big impact at radio and TV; the challenge will be in carving their own niche in what is already a flooded playing field. Recorded in L.A. *Lay Down The Law* is a rollicking guitar-driven romp packed with big hooks and plenty of melody which will sit snugly alongside Kaiser Chiefs et al on the air. A strong start for a good band.

Luke Toms
Peace By Myself (Island 1730055)
A new, idiosyncratic performer has appeared. Like Mike, he has been through his mum and dad's record collection, lingering over the David Bowie and Supertramp sections, but the result is a lot more believable. Watch this MySpace.

Albums

Annihilator
Metz (SPV SPV98012)
Thrash is enjoying a resurgence, as this album affirms. Its all-star cast includes members of The Haunted, Arch Enemy and in Annihilator, who show their respect for Fanshires by coming up with fist-pumping riffs and solos. The song Army Of One best summarises Metal's spirit, as Anvil's Steve Kudlow nomenclatures Exodus, Slayer and Priest before singing about the survival of the thrash community. There is no doubt this will become an anthem when Annihilator tour with Trivium in April.

The Fucking Champs
VI (Drag City DC197)
Before 1995, no one was combining the worlds of indie and metal as brilliantly as this band, with their fast and furious guitar solos, fulminating drumming and mind-boggling time signature changes. Still sans bass, IV is as calculated and playful as their previous offerings, with an added bit of force and catch-the-ear power. With tracks like Dolores Park, The Champs might even surprise a few in just how subtle and delectate they can sometimes be.

ALBUM OF THE WEEK
Bright Eyes
Cassadaga

Polydor 1732010
After 10 years of heroic indie releases, Cassadaga sees Conor Oberst branching out musically and signing to a major label in the UK. It is an ambitious move and, whilst the production and orchestration are pushed up a notch, the political content and outright angst has been toned down. It is, however, a fully-realised and at times loveable collection of country-tinged rock which deserves the acclaim it will undoubtedly gather.

Marillion
Somewhere Else (Intact INTACT011)
Marillion have quietly been enjoying chart success for nearly 20 years since flamboyant frontman Fish left the band. This 14th album is the follow-up to 2004's *Marbles* which cracked the Top 20. Somewhere Else is a strong set for the prog/pop rockers, with highlights including first single See It Like A Baby and the thrilling title track. The band are currently on a largely sold-out European tour scheduled to hit the UK in June.

Pilote
Pop Will Make Us Free (Exalt EXALT22)
The long-awaited fourth album from Pilote sees him stretching the boundaries of electronic pop. His knack of unleashing sublime melody remains intact, no more evident than on the pastoral epistle The Golden Mile, a highlight here. Pop Will Make Us Free is a welcome return from one of the UK's most consistent innovators.

The Procession
Musique Magnifique (Nude NUDE20)
The Procession's debut album arrives with a welcome jolt, all shimmering melodies, upbeat guitar riffs and more pop sensibility than you can shake a stick at. In its simplicity and stripped-back appeal is all part of its charm and, given a couple of its album's highlights, the album's highlights stick with the listener. Highlights, such as the debut single Don't Let Go and Living Alone possess the effortless radio-friendly feel of Sixties pop and will ensure this band build by word of mouth.

Tall Firs
Tall Firs (Ecstatic Peace ECSTP004CD)
Tall Firs may be on Thurston Moore's Ecstatic Peace imprint but there is certainly no rabid guitar mangling to be found here. Indeed, a real musical nonchalance pervades this debut album - possibly as a result of the 16-year gestation period.

This week's reviewers: Christopher Barrett, Adam Buxton, Phil Drake, Jimmy Brown, Ben Cartwright, Stuart Cooper, Ash Cowley, Eleanor Goodman, Jim Larkin, Owen Lawrence, Nick Teace and Simon Ward.

TV Airplay Chart

31.03.07

Rank	Weeks on Chart	Artist	Title	Label	Peak
1	32	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	SOLO	405
2	10	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE	399
3		CHRISTINA AGUILERA	CANDYMAN	RCA	378
4	2	JUSTIN TIMBERLAKE	WHAT GOES AROUND... COMES AROUND	JIVE	351
5	67	ARCTIC MONKEYS	BRIANSTORM	DOMINO	314
6	6	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	GUTTEN	307
7	5	NELLY FURTADO	SAY IT RIGHT	GEFFEN	296
7	1	TIMBALAND	GIVE IT TO ME	POLYGRAM	296
9	8	CAMILLE JONES VS. FÉDÉ LE GRAND	THE CREEPS	DADA	294
9	22	AVRIL LAVIGNE	GIRLFRIEND	RCA	294
11	4	FERGIE	GLAMOROUS	AIM	287
12	13	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	PHENIX	276
13	18	CALVIN HARRIS	ACCEPTABLE IN THE BOSS	COLUMBIA	268
14	9	ALEX GAUDINO	DESTINATION CALABRIA	BMA	265
15	7	FALL OUT BOY	THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY	259
16	11	SEAMUS HAJJ FEAT. KAYJAY	LAST NIGHT A DJ SAVED MY LIFE	WAX	255
17	11	KATSER CHIEFS	RUBY	BLINDHEART	254
18	13	TAKE THAT	SHINE	POLYGRAM	243
19	41	CIARA	LIKE A BOY	RCA	231
20	26	DE SOUZA FEAT. SHENA	GUILTY	REDWATER	213
21	20	OMARION	ICE BOX	EPIC	212
21	17	GIRLS ALoud VS SUGABABES	WALK THIS WAY	DISCOROCK	212
23	28	BLOC PARTY	I STILL REMEMBER	WICKED	200
24	59	KINGS OF LEON	ON CALL	RCA	198
25	86	GARETH GATES	CHANGES	BMG	193
26	51	MASON EXCEEDER		DISCOROCK	185
26	19	P. DIDDY FEAT. KEYSHIA COLE	LAST NIGHT	IMP RECORDS	185
28	30	CASCADA	MIRACLE	INCENDENT	174
28	37	PINK	LEAVE ME ALONE (I'M LONELY)	LAFACE	174
30	227	JUST JACK	GLORY DAYS	MERCURY	173
31	24	KELIS FEAT. CEE-LO	LIL STAR	VERNON	167
32	34	THE FRAY	HOW TO SAVE A LIFE	EPIC	166
33	39	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	REPUBLIC	165
34	23	THE KILLERS	READ MY MIND	DECCA	163
35	37	JAMES MORRISON	UNDISCOVERED	POLYGRAM	159
36	28	NAS	CAN'T FORGET ABOUT YOU	MERCURY	157
37	30	MIKA	GRACE KELLY	CASABLANCA	156
38	6	INFERNAL	I WON'T BE CRYING	EMPIRE	155
39	6	THE PROCLAIMERS FEAT. B. POTTER & A PIPKIN	500 MILES	SONIC	152
40	4	RAZORLIGHT	I CAN'T STOP THE FEELING I'VE GOT	VERTIGO	150



1. Beyoncé & Shakira
Dressed wholly in black and wearing matching hairstyles in the video clip for their collaboration Beautiful Liar, Beyoncé and Shakira secure a joint number one on the TV Airplay chart with the track which vaults from 32. A tally of 405 plays, provide it with a narrow (six plays) victory over the new single by My Chemical Romance. Of the 14 stations airing Beautiful Liar, Beyoncé and Shakira are the biggest supporters are B4 (71 plays), The Box (48) and MTV Hits (44).



25. Gareth Gates
After an absence of more than three years, Gareth Gates – runner-up on the first season of Pop Idol – returns with Changes and, although the track has yet to dent the Top 1000 airplay chart, the clip for the track – a melancholy ballad – is well-served on TV. It's last week and enters the TV airplay chart at number 25. The place you are most likely to find it is MTV Flux (94 plays).

© Nielsen Music Control. Compiled from 43 terrestrial stations on 30/03/07. Chart from 28 March 2007 to 28 March 2007. See TV Music 2007 The TV Airplay Chart & currently available on the following stations: The Army, BC, Chart Show, TV Chart, Kerrang!, TV Hits, MTV Hits, MTV Base, MTV Dance, MTV Full MTV UK & Ireland, MTV2, O2, Q, Soave, Smoove, MTV The Box, The Hits, 105.8, iFM, WBS and 102.

Beyoncé and Shakira land on the top, as the Arctic Monkeys return – straight in at five – with Brianstorm

MTV MOST PLAYED

Rank	Artist	Title	Label
1	NELLY FURTADO	SAY IT RIGHT	GEFFEN
2	GWEN STEFANI FEAT. AKON	THE SWEET ESCAPE	GUTTEN
2	ARCTIC MONKEYS	BRIANSTORM	DOMINO
4	CALVIN HARRIS	ACCEPTABLE IN THE BOSS	COLUMBIA
4	CAMILLE JONES VS. FÉDÉ LE GRAND	THE CREEPS	DADA
4	KATSER CHIEFS	RUBY	BLINDHEART
6	PAOLO NUTINI	NEW SHIES	SONANTIC
8	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE
9	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
12	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	PHENIX

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	TIMBALAND	GIVE IT TO ME	POLYGRAM
2	FERGIE	GLAMOROUS	AIM
2	ARCTIC MONKEYS	BRIANSTORM	DOMINO
2	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	RCA
5	CHRISTINA AGUILERA	CANDYMAN	RCA
6	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
7	AVRIL LAVIGNE	GIRLFRIEND	RCA
8	ALEX GAUDINO	DESTINATION CALABRIA	DADA
9	NATASHA BEDINGFIELD	I WANNA HAVE YOUR BABIES	PHENIX
10	THE PROCLAIMERS & POTTER & PIPKIN	500 MILES	SONIC

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	GOOD CHARLOTTE	KEEP YOUR HANDS OFF MY GIRL	REPUBLIC
2	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
3	ELLIOT MINOR	PARALLEL WORLDS	ASHLEY WILSON
4	FALL OUT BOY	THIS AIN'T A SCENE, ITS AN ARMS RACE	MERCURY
5	RED HOT CHILI PEPPERS	DEPRESSION SMILE	WARRNER BROS
6	WIT TENINTION	WHAT HAVE YOU DONE	ROADSHOW
7	MADINA LAKE	HOUSE OF CARDS	ROADSHOW
8	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE	REPRISE
9	444	WHEN YOUR HEART STOPS BEATING	IMPACTZONE
10	THE AUTOMATIC MONSTER		IMPACTZONE

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	BUFFY CLYRO	SATURDAY SUPERHOUSE	16TH FLOOR
2	KINGS OF LEON	ON CALL	RCA
3	MY CHEMICAL ROMANCE	I DON'T LOVE YOU	REPRISE
4	ARCTIC MONKEYS	BRIANSTORM	DOMINO
5	FALL OUT BOY	THIS AIN'T A SCENE, ITS AN ARMS RACE	MERCURY
6	BLOC PARTY	I STILL REMEMBER	WICKED
7	MUSE	INVINCIBLE	WARRNER BROS
7	MAXIMO PARK	OUR VELOCITY	REPRISE
9	ENTER SHIKARI	ANYTHING CAN HAPPEN IN THE NEXT...	REPRISE
10	THE KILLERS	READ MY MIND	DECCA

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	OMARION	ICE BOX	EPIC
2	JUSTIN TIMBERLAKE	WHAT GOES AROUND...	JIVE
3	NELLY FURTADO	SAY IT RIGHT	GEFFEN
3	FERGIE	GLAMOROUS	AIM
5	CIARA	LIKE A BOY	RCA
6	LUDACRIS FEAT. MARY J RUNGWAYAN		MERCURY
6	P. DIDDY FEAT. KEYSHIA COLE	LAST NIGHT	IMP RECORDS
8	BEYONCÉ & SHAKIRA	BEAUTIFUL LIAR	RCA
9	AKON FEAT. SHOOP DOGG	I WANNA LOVE YOU	UNIVERSAL
10	2. NATHAN D	WITHOUT MY LOVE	SONIC

ON THE BOX THIS WEEK

BBC1
Friday Night With Jonathan Ross
Mary Gatre, Gareth Gates (9)

ITV
Love Women
Bryan Taitz (Black), Mel C (Wendy, Affie, Ben (Thurs)
TV4
TV4 Reading
2000: The Coral, Darius, Kings of the Charts, The Chantiers (Mon)

GMTV
Melanie C (Mon)
Natasha Bedingfield (Thurs)
The Fray (Fri)

CHANNEL FOUR
Freshly Squeezed (Mon-Fri)
Richard & Judy (Wed)
Noddy Holder (Mon)

Live From Abbey Road
Richard & Judy (Mon)
Get Your Act Together: Harvey Goldsmith (Thurs)
The P. Diddy Cast (Richard (Wed))

Red Bull Academy
Jed (Wed), (Wed)
Scotty By South West (Fri), James The View, Coop, Jamie T, Amy Winehouse (Fri)

4Music
Love Is All (Fri)
4Play X-Press 2 (Fri)
Penyagel Delle Search For The Next One (Sun)
Robbie Williams: Short: The Box (Sun)

MORE4
Live From Abbey Road: Jay Linton, James The View, Sean Collins, Neil Patrick (Fri)

T4
Good Charlotte, Avril Lavigne

TRANSMISSI ON WITH T-MOBILE
Ash, The Horrors, Jack Peesley, Patsy Cline, Will Arlene, Bronson Duffell (Fri)

POPWORLD
Mark Ronson, Matt Willis, Eric Prydz (Fri)

E4
E4 Music (Mon-Fri)
4Music: Kaine (Sat)

THE HITS
Mika – Love Today
Therese – Festival In The Park
Jay-Z – Think I'm In Love
John – Go To For Myself – Discos of You
Mark Ronson – Stop Me

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While Gwen Stefani leaps five places to topple Take That from the summit, Mark Ronson makes a big leap to number five with Stop Me

The UK Radio Air

RADIO ONE

Pos	Artist/Title	Prev	Wks	Pos	Added
1	7 MARK RONSON FEAT DANIEL MERRIWEATHER STOP ME COLUMBIA	23	26	19020	
2	4 CAMILLE JONES VS FEDDE LE GRAND THE CREEPS DATA	23	26	20487	
3	1 GOSSIP STANDING IN THE WAY OF CONTROL BACKWARD	26	25	22157	
4	1 CALVIN HARRIS ACCEPTABLE IN THE BOYS COLUMBIA	36	24	20706	
5	7 ALEX GAUDINO DESTINATION CALABRIA DATA	39	23	20397	
6	7 MAXIMO PARK OUR VELOCITY WARP	39	23	20124	
7	11 GWEN STEFANI FEAT AKON THE SWEET ESCAPE CAPITAN	38	21	20262	
8	5 THE FRAY HOW TO SAVE A LIFE EMI	20	21	19919	
9	18 SEAMUS HAJI FEAT KAVJAY LAST NIGHT A DJ SAVED MY LIFE WARD	17	21	20027	
10	11 THE FRATELLI BABY FRATELLI FALLOUT	18	20	20776	
11	11 NELLY FURTADO SAY IT RIGHT GEMINI	13	20	19820	
12	16 RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT VERIZON	17	20	19888	
13	3 KAISER CHIEFS RUBY BUNDOLE/POPCOR	24	20	19670	
14	7 JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	19	18	19626	
19	9 PAOLO NUTINI NEW SHOES ATLANTIC	15	18	19565	
14	25 NICKI MINAJ FEAT DRAGON BALL Z LIL STAR WIGAN	13	18	18788	
11	11 ARCTIC MONKEYS BRIANSTORM WEAVER	18	18	18262	
11	11 THE KILLERS READ MY MIND VERIZON	13	17	18236	
26	5 BLOK PARTY I STILL REMEMBER WEAVER	12	16	18099	
20	5 JAMES MORRISON UNDISCOVERED POPCOR	20	15	18099	
22	25 KLANON GRUUVIS RAINBOW FINE	12	15	18223	
22	22 FERGIE GLAMOROUS A&M	14	14	18257	
22	25 ARCADE FIRE KEEP THE CAR RUNNING MERRICURY	14	14	18258	
24	19 THE TWANG WIDE AWAKE WEAVER	15	13	18270	
24	10 TIMBALAND GIVE IT TO ME POLYDOR	9	13	18076	
26	10 MIUSE INVINCIBLE WEAVER BRIS	5	12	18099	
26	10 GROOVE ARMADA GET DOWN COLUMBIA	4	12	18237	
28	10 MY CHEMICAL ROMANCE I DON'T LOVE YOU ANTHEM	9	11	18234	
28	10 CIARA LIKE A BOY RCA	5	10	18266	
29	10 KINGS OF LEON ON CALL RCA	7	10	18022	
29	10 MICKEN FLOYD FEELS LIKE HOME PHONOGRAM	5	10	18210	
29	10 P DIDDY FEAT KE\$HA COLE LAST NIGHT W&A INTERNATIONAL	8	10	18265	

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INDEPENDENT LOCAL RADIO

Pos	Artist/Title	Label	Wks	Pos	Added
1	1 TAKE THAT SHINE POLYDOR	293	28	3496	
2	3 KAISER CHIEFS RUBY BUNDOLE/POPCOR	294	28	3839	
3	4 GWEN STEFANI FEAT AKON THE SWEET ESCAPE CAPITAN	347	107	10270	
4	2 MIKA GRACE KELLY CAMEL/ARCADE	294	28	3729	
5	5 SCISSOR SISTERS SHE'S MY MAN POLYDOR	309	108	2825	
6	6 JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND JIVE	123	131	1963	
7	7 SNOW PATROL CHASING CARS PICTON	197	154	2055	
8	9 THE FRATELLI WHISTLE FOR THE CHOIR FALLOUT	195	154	1884	
9	11 PAOLO NUTINI NEW SHOES ATLANTIC	183	163	1978	
10	11 NELLY FURTADO SAY IT RIGHT GEMINI	162	163	1878	
11	8 KELIS FEAT CEE-LO LIL STAR WIGAN	118	150	1820	
12	18 JAMES MORRISON UNDISCOVERED POPCOR	31	99	1826	
13	23 PINK LEAVE ME ALONE (I'M LONELY) WEAVER	98	122	1840	
14	13 BOOTY LUV BOOGIE 2NITE HD WEAVER	99	120	1797	
15	15 THE FRAY HOW TO SAVE A LIFE EMI	90	106	1836	
16	20 RAZORLIGHT BEFORE I FALL TO PIECES VERIZON	347	85	1209	
17	10 JUST JACK STARE IN THEIR EYES MERRICURY	329	86	1788	
18	18 THE KOOKS SHE MOVES IN HER OWN WAY WEAVER	365	85	1830	
19	14 THE FEELING LOVE IT WHEN YOU CALL BLIND	40	84	1800	
20	12 TAKE THAT PATIENCE POLYDOR	103	73	1639	
21	17 RAZORLIGHT BEFORE I FALL TO PIECES VERIZON	180	77	1743	
22	12 THE KILLERS READ MY MIND VERIZON	102	72	1820	
23	30 CALVIN HARRIS ACCEPTABLE IN THE BOYS COLUMBIA	500	72	1021	
24	21 SOPHIE HILLS BECTOR CATCH YOU ACCIDENTAL	546	71	788	
25	25 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	349	68	1684	
26	26 NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES PHONOGRAM	691	64	780	
27	24 CAMILLE JONES VS FEDDE LE GRAND THE CREEPS DATA	712	66	1943	
28	10 AVRIL LAVIGNE CHILDREN RCA	270	65	1965	
29	10 THE FRATELLI BABY FRATELLI FALLOUT	477	65	667	
30	10 PINK U & I HAND LABEL	65	56	1667	

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Wks On Chart, Last Week, Weeks On Chart, Peak Pos, Weeks On Chart, Artist/Title

Pos	Artist/Title	Label	Wks	Pos	Added
1	4 GWEN STEFANI FEAT AKON THE SWEET ESCAPE CAPITAN	2083	21	7526	149
2	1 1 7 7 TAKE THAT SHINE POLYDOR	2325	8	6030	34
3	7 11 8 KAISER CHIEFS RUBY BUNDOLE/POPCOR	2229	8	6046	0
4	4 1 5 6 JAMES MORRISON UNDISCOVERED POPCOR	1058	13	5003	5
5	39 4 0 MARK RONSON FEAT DANIEL MERRIWEATHER STOP ME COLUMBIA	518	52	4564	65
6	5 9 7 27 THE KILLERS READ MY MIND VERIZON	961	1	4377	37
7	3 3 7 8 SCISSOR SISTERS SHE'S MY MAN POLYDOR	1785	7	4206	41
8	7 10 10 JUSTIN TIMBERLAKE WHAT GOES AROUND... JIVE	1343	4	3803	4
9	9 6 6 22 PAOLO NUTINI NEW SHOES ATLANTIC	1149	6	3726	8
10	14 6 6 18 NELLY FURTADO SAY IT RIGHT GEMINI	1184	31	3703	21
11	10 15 11 MIKA GRACE KELLY CAMEL/ARCADE/ARCADE	1941	-7	3575	2
12	12 10 6 THE FRAY HOW TO SAVE A LIFE EMI	920	-1	3482	11
13	13 6 13 CAMILLE JONES VS FEDDE LE GRAND THE CREEPS DATA	663	34	3297	6
14	8 11 18 KELIS FEAT CEE-LO LIL STAR WIGAN	1158	-5	31	37
15	11 4 4 4 RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT VERIZON	478	12	3096	7
16	15 5 16 CALVIN HARRIS ACCEPTABLE IN THE BOYS COLUMBIA	844	31	3052	5
17	16 7 18 GOSSIP STANDING IN THE WAY OF CONTROL BACKWARD	594	17	2982	4
18	20 4 5 ALEX GAUDINO DESTINATION CALABRIA DATA	490	22	2907	12
19	21 5 4 JAMELIA NO MORE PHONOGRAM	400	29	2880	12
20	18 4 45 LEMAR TICK TOCK WHITE LABEL/ARCADE	538	12	2714	3
21	17 5 5 26 THE FRATELLI BABY FRATELLI FALLOUT	1370	19	2592	10
22	24 29 28 SNOW PATROL CHASING CARS PICTON	654	-2	2369	7
23	34 4 28 SEAMUS HAJI FEAT KAVJAY LAST NIGHT A DJ SAVED MY LIFE WEAVER	373	34	2182	22
24	23 4 4 PINK LEAVE ME ALONE (I'M LONELY) WEAVER	999	21	2171	10
25	23 25 34 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN' POLYDOR	698	6	2130	2

Hybrid Top 50 Only, Biggest increase in audience, Audience increase, Highest Top 50/Chart, Biggest increase in plays, Audience increase of 50% or more



1 Gwen Stefani after pottering around the bottom half of the Top 10 for five weeks, The Sweet Escape explodes to 1 this week to 10. Nelly Furtado became the first number one of Gwen Stefani's solo career.

her previous Top 10 airplay hits have been Hollie's Girl (number 10), Let Me Blow Ya Mind (number six), Justin (number four), What You Waiting For (number three) and Cool (number two).

THE ICEMAN COMETH ...

CORTES

INTERNATIONAL NUMBER ONE ALBUM IN UK STORES

16th APRIL



errate 36-15-22-14-10 voyage. A last-gasp Libby of 20 plays from Radio One provide 49.82% of its

airplay audience of 370.0m. Sister station Radio Two is surprisingly ignoring the song, but it secured top 100 of 79 plays from Kiss 100 and 45 from Kiss 105/108

CAPITAL

Pos	Artist/Title	Label
1	1 KAISER CHIEFS RUBY BUNDOLE/POPCOR	
2	2 TAKE THAT SHINE POLYDOR	
3	4 MIKA GRACE KELLY CAMEL/ARCADE	
4	6 GWEN STEFANI FEAT AKON THE SWEET ESCAPE CAPITAN	
5	5 SCISSOR SISTERS SHE'S MY MAN POLYDOR	
6	7 THE KILLERS READ MY MIND VERIZON	
7	3 RAZORLIGHT BEFORE I FALL TO PIECES VERIZON	
8	11 SNOW PATROL CHASING CARS PICTON	
9	8 JUSTIN TIMBERLAKE WHAT GOES AROUND... JIVE	
10	14 THE FRATELLI WHISTLE FOR THE CHOIR FALLOUT	

CHRYSALIS

Pos	Artist/Title	Label
1	4 NELLY FURTADO SAY IT RIGHT GEMINI	
2	1 GWEN STEFANI FEAT AKON THE SWEET ESCAPE CAPITAN	
3	3 ALEX GAUDINO DESTINATION CALABRIA DATA	
4	4 AKON FEAT SNOOP DOGG I WANNA LOVE YOU WEAVER	
5	5 CAMILLE JONES VS FEDDE LE GRAND THE CREEPS DATA	
6	6 BEYONCE & SHAKIRA BEAUTIFUL LIAR WEAVER	
7	8 DANCE NATION MOVE YOUR LOVE DATA	
8	9 JUSTIN TIMBERLAKE WHAT GOES AROUND... JIVE	
10	4 P DIDDY FEAT CHRISTINA AGUILERA TELL ME WEAVER	

310307
Top 75

The Proclaimers are at 1 and 26 thanks to Comic Relief, while Maximo Park, Fergie and The Twang spin straight into the Top 20 after their first week on physical release

The Official UK S

TOP 20 DOWNLOADS

THE LAST ARTIST TITLE	Label
1 THE PROCLAIMERS/B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES	EMI
2 SUGABABES VS GIRLS ALoud WALK THIS WAY	RESONANCE/INTERSCOPE
3 THE FRAY HOW TO SAVE A LIFE	EPIC
4 OWEN STEFANI FEAT. AKON THE SWEET ESCAPE	INTERSCOPE
5 KAISER CHIEFS RUBY	BIG SILENT/RECOR
6 TAKE THAT SHINE	RECOR
7 JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	JIVE
8 MIKA GRACE KELLY	CASALANCA/ARLORD
9 NELLY FURTADO SAY IT RIGHT	GEPEN
10 CAMILLE JONES FEDE LE GRANDE THE CREEPS	DATA
11 GOSSIP STANDING IN THE WAY OF CONTROL	BLACK SWAN
12 CALVIN HARRIS ACCEPTABLE IN THE BOS	COLOMBIA
13 ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	SABA
14 FERGIE GLAMOROUS	ARM
15 CRISTINA AGUILERA CANDYMAN	BMG
16 TAKE THAT PATIENCE	RECOR
17 KELIS FEAT. CEE LO LIL STAR	VERBEN
18 P DIDDY FEAT. KEYSHA COLE LAST NIGHT	BAD BOY
19 SNOW PATROL CHASING CARS	FRICTON
20 PAOLO NUTINI NEW SHOES	ATLANTIC

TOP 20 REALTONS

THE LAST ARTIST TITLE	Label
1 TAKE THAT SHINE	RECOR
2 KAISER CHIEFS RUBY	BLACK SWAN
3 MIKA GRACE KELLY	CASALANCA/ARLORD
4 AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
5 CASCADA MIRACLE	ALL ABOUT THE WORLD
6 JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	JIVE
7 KELIS LIL STAR	VERBEN
8 NELLY FURTADO SAY IT RIGHT	GEPEN
9 LILY ALLEN ALIVE	RECAL
10 THE FRAY HOW TO SAVE A LIFE	EPIC
11 OWEN STEFANI THE SWEET ESCAPE	INTERSCOPE
12 JIVE BACK STAGE IN THEIR EYES	MERCURY
13 CAMILLE JONES FEDE LE GRANDE THE CREEPS	DATA
14 SNOW PATROL CHASING CARS	FRICTON
15 AMY WINEHOUSE RE:AM	ISLAND
16 FALL OUT BOY THIS AIN'T A SCENE	MERCURY
17 TAKE THAT PATIENCE	RECOR
18 BOOZY LU BOOGIE 2NITE	DATA
19 SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	RECOR
20 AKON SMACK THAT	INTERSCA

TOP 20 EUROPEAN DOWNLOADS

THE LAST ARTIST TITLE	Company
1 THE PROCLAIMERS A PIPKIN/B POTTER/I'M GONNA BE 500 MILES	EMI
2 MIKA GRACE KELLY	UNIVERSAL
3 OWEN STEFANI FEAT. AKON THE SWEET ESCAPE	UNIVERSAL
4 NELLY FURTADO SAY IT RIGHT	UNIVERSAL
5 FRAY HOW TO SAVE A LIFE	SONY BMG
6 GIRLS ALoud VS SUGABABES WALK THIS WAY	EMERALD
7 KAISER CHIEFS RUBY	UNIVERSAL
8 TAKE THAT SHINE	INTERSCA
9 JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	SONY BMG
10 ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	UNIVERSAL
11 FERGIE FEAT. LUDAKIS GLAMOROUS	UNIVERSAL
12 AMY & LUCAS QUEPENE	SONY BMG
13 CRISTINA AGUILERA CANDYMAN	SONY BMG
14 NELLY FURTADO ALL GOOD THINGS COME TO AN END	UNIVERSAL
15 GOSSIP STANDING IN THE WAY OF CONTROL	IMPRES
16 CAMILLE JONES VS FEDDE LE GRANDE THE CREEPS	IMPRES
17 CALVIN HARRIS ACCEPTABLE IN THE BOS	IMPRES
18 SHAKIRA PURE INTUITION	SONY BMG
19 SNOW PATROL CHASING CARS	UNIVERSAL
20 TAKE THAT PATIENCE	UNIVERSAL



1, 26. The Proclaimers After the disappointing sales returned by the Sugababes/Girls Aloud collaboration Walk This Way, the second Comic Relief single (I'm Gonna Be) 500 Miles, pairing The Proclaimers with Peter Kay and Matt Lucas' wheelchair-bound comic creations Brian Potter and Andy Pipkin, takes over at the top, on stellar sales of 126,000 – the highest for a number one since Leona Lewis' A Moment Like This. It sold 126,000 copies 12 weeks ago. Meanwhile, the original 1998 recording of Letter From America jumps 37-26 on sales of 5,500.



3. Avril Lavigne Girlfriend is the first single from Avril Lavigne's upcoming third album The Best Damn Thing, and although its lyrics are primarily in English, it is available with its chorus in seven languages. Download sales of 21,750 secure a number three debut this week, providing Lavigne with the sixth Top 10 hit of her career, while matching the peak of her biggest (complicated). It is a slightly different song called complicated to chart, but still falls close by. Billie (number one) and N' Sync (number two).

THE LAST ARTIST TITLE	Label
1 THE PROCLAIMERS/B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES	EMI
2 SUGABABES VS GIRLS ALoud WALK THIS WAY	RESONANCE/INTERSCOPE
3 AVRIL LAVIGNE GIRLFRIEND	ARCA
4 OWEN STEFANI FEAT. AKON THE SWEET ESCAPE	INTERSCOPE
5 ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	EMERALD
6 THE FRAY HOW TO SAVE A LIFE	SONY BMG
7 TAKE THAT SHINE	RECOR
8 KAISER CHIEFS RUBY	BLACK SWAN
9 MAXIMO PARK OUR VELOCITY	IMPRES
10 FERGIE GLAMOROUS	ARM
11 MIKA GRACE KELLY	RECOR
12 JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	JIVE
13 CAMILLE JONES VS FEDDE LE GRANDE THE CREEPS	DATA
14 NELLY FURTADO SAY IT RIGHT	RECOR
15 THE TWANG WIDE AWAKE	BIG SILENT/RECOR
16 CALVIN HARRIS ACCEPTABLE IN THE BOS	COLOMBIA
17 P DIDDY LAST NIGHT	RECOR
18 GOSSIP STANDING IN THE WAY OF CONTROL	BLACK SWAN
19 KELIS FEAT. CEE LO LIL STAR	VERBEN
20 TAKE THAT PATIENCE	RECOR
21 CRISTINA AGUILERA CANDYMAN	BMG
22 PAOLO NUTINI NEW SHOES	ATLANTIC
23 AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	UNIVERSAL
24 CASCADA I NEED A MIRACLE	IMPRES
25 GHOSIA STAY THE NIGHT	ATLANTIC
26 THE PROCLAIMERS I'M GONNA BE (500 MILES)	EMI
27 THE KILLERS READ MY MIND	RECOR
28 SNOW PATROL CHASING CARS	FRICTON
29 HILARY DUFF WITH LOVE	RECOR
30 OMARION ICE BOX	RECOR
31 JUST JACK STARZ IN THEIR EYES	MERCURY
32 GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL	IMPRES
33 FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE	MERCURY
34 PINK LEAVE ME ALONE (I'M LONELY)	RECOR
35 CIARA LIKE A BOY	RECOR
36 TINY DANCERS I WILL WAIT FOR YOU	RECOR
37 LILY ALLEN ALIVE	RECOR
38 SEAMUS HAJI LAST NIGHT A DJ SAVED MY LIFE	RECOR

THE LAST ARTIST TITLE COMPANY
1 THE PROCLAIMERS I'M GONNA BE (500 MILES) EMI
2 SUGABABES VS GIRLS ALoud WALK THIS WAY RESONANCE/INTERSCOPE
3 AVRIL LAVIGNE GIRLFRIEND ARCA
4 OWEN STEFANI FEAT. AKON THE SWEET ESCAPE INTERSCOPE
5 ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA EMERALD
6 THE FRAY HOW TO SAVE A LIFE SONY BMG
7 TAKE THAT SHINE RECOR
8 KAISER CHIEFS RUBY BLACK SWAN
9 MAXIMO PARK OUR VELOCITY IMPRES
10 FERGIE FEAT. LUDAKIS GLAMOROUS UNIVERSAL
11 MIKA GRACE KELLY RECOR
12 JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND JIVE
13 CAMILLE JONES VS FEDDE LE GRANDE THE CREEPS DATA
14 NELLY FURTADO SAY IT RIGHT RECOR
15 THE TWANG WIDE AWAKE BIG SILENT/RECOR
16 CALVIN HARRIS ACCEPTABLE IN THE BOS COLOMBIA
17 P DIDDY LAST NIGHT RECOR
18 GOSSIP STANDING IN THE WAY OF CONTROL BLACK SWAN
19 KELIS FEAT. CEE LO LIL STAR VERBEN
20 TAKE THAT PATIENCE RECOR
21 CRISTINA AGUILERA CANDYMAN BMG
22 PAOLO NUTINI NEW SHOES ATLANTIC
23 AKON FEAT. SNOOP DOGG I WANNA LOVE YOU UNIVERSAL
24 CASCADA I NEED A MIRACLE IMPRES
25 GHOSIA STAY THE NIGHT ATLANTIC
26 THE PROCLAIMERS I'M GONNA BE (500 MILES) EMI
27 THE KILLERS READ MY MIND RECOR
28 SNOW PATROL CHASING CARS FRICTON
29 HILARY DUFF WITH LOVE RECOR
30 OMARION ICE BOX RECOR
31 JUST JACK STARZ IN THEIR EYES MERCURY
32 GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL IMPRES
33 FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMS RACE MERCURY
34 PINK LEAVE ME ALONE (I'M LONELY) RECOR
35 CIARA LIKE A BOY RECOR
36 TINY DANCERS I WILL WAIT FOR YOU RECOR
37 LILY ALLEN ALIVE RECOR
38 SEAMUS HAJI LAST NIGHT A DJ SAVED MY LIFE RECOR

Singles Chart

Wk	Pos	Artist	Title	Label	Wk	Pos	Artist	Title	Label
39	24	NEW	THE FRATELLI BABY FRATELLI	Parlophone	40	39	10	MASON EXCEEDER	Parlophone
40	31	10	MASON EXCEEDER	Parlophone	41	41	NEW	THE RUMBLE STRIPS ALARM CLOCK	Parlophone
41	41	NEW	THE RUMBLE STRIPS ALARM CLOCK	Parlophone	42	42	NEW	BRETT ANDERSON LOVE IS DEAD	Parlophone
42	42	NEW	BRETT ANDERSON LOVE IS DEAD	Parlophone	43	43	NEW	JAMELIA NO MORE	Parlophone
43	43	NEW	JAMELIA NO MORE	Parlophone	44	44	NEW	RAZORLIGHT I CAN'T STOP THIS FEELING I'VE GOT	Parlophone
44	44	NEW	RAZORLIGHT I CAN'T STOP THIS FEELING I'VE GOT	Parlophone	45	45	NEW	LEMAR TICK TOCK	Parlophone
45	45	NEW	LEMAR TICK TOCK	Parlophone	46	43	11	THE VIEW SAME JEANS	Parlophone
46	43	11	THE VIEW SAME JEANS	Parlophone	47	47	NEW	NEW YOUNG PONY CLUB THE BOMB	Parlophone
47	47	NEW	NEW YOUNG PONY CLUB THE BOMB	Parlophone	48	42	32	CASCADA EVERY TIME WE TOUCH	Parlophone
48	42	32	CASCADA EVERY TIME WE TOUCH	Parlophone	49	43	23	AMY WINEHOUSE REHAB	Parlophone
49	43	23	AMY WINEHOUSE REHAB	Parlophone	50	42	1	KINGS OF LEON ON CALL	Parlophone
50	42	1	KINGS OF LEON ON CALL	Parlophone	51	41	18	BOOZY LUV BOOGIE 2NITE	Parlophone
51	41	18	BOOZY LUV BOOGIE 2NITE	Parlophone	52	39	12	JOJO TOO LITTLE TOO LATE	Parlophone
52	39	12	JOJO TOO LITTLE TOO LATE	Parlophone	53	31	3	ROBBIE WILLIAMS/PET SHOP BOYS SHE'S MADONNA	Parlophone
53	31	3	ROBBIE WILLIAMS/PET SHOP BOYS SHE'S MADONNA	Parlophone	54	33	30	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Parlophone
54	33	30	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Parlophone	55	52	19	THE FRATELLI CHELSEA DAGGER	Parlophone
55	52	19	THE FRATELLI CHELSEA DAGGER	Parlophone	56	36	3	BIFY CYLRO SATURDAY SUPERHOUSE	Parlophone
56	36	3	BIFY CYLRO SATURDAY SUPERHOUSE	Parlophone	57	49	19	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Parlophone
57	49	19	NELLY FURTADO ALL GOOD THINGS (COME TO AN END)	Parlophone	58	55	20	AKON FEAT. EMINEM SMACK THAT	Parlophone
58	55	20	AKON FEAT. EMINEM SMACK THAT	Parlophone	59	42	1	MIDAS DON'T DANCE	Parlophone
59	42	1	MIDAS DON'T DANCE	Parlophone	60	41	1	SOPHIE ELLIS-BEXTOR CATCH YOU	Parlophone
60	41	1	SOPHIE ELLIS-BEXTOR CATCH YOU	Parlophone	61	41	1	SCOOBY FLYING THE FLAG (FOR YOU)	Parlophone
61	41	1	SCOOBY FLYING THE FLAG (FOR YOU)	Parlophone	62	41	1	NATHAN DO WITHOUT MY LOVE	Parlophone
62	41	1	NATHAN DO WITHOUT MY LOVE	Parlophone	63	45	3	SCISSOR SISTERS SHE'S MY MAN	Parlophone
63	45	3	SCISSOR SISTERS SHE'S MY MAN	Parlophone	64	26	1	RAZORLIGHT AMERICA	Parlophone
64	26	1	RAZORLIGHT AMERICA	Parlophone	65	42	11	KLAXONS GOLDEN SKANS	Parlophone
65	42	11	KLAXONS GOLDEN SKANS	Parlophone	66	41	1	MY CHEMICAL ROMANCE I DON'T LOVE YOU	Parlophone
66	41	1	MY CHEMICAL ROMANCE I DON'T LOVE YOU	Parlophone	67	63	2	JAMES MORRISON UNDISCOVERED	Parlophone
67	63	2	JAMES MORRISON UNDISCOVERED	Parlophone	68	72	2	ARCADE FIRE KILL ME KEEP ME RUNNING	Parlophone
68	72	2	ARCADE FIRE KILL ME KEEP ME RUNNING	Parlophone	69	40	3	JOSS STONE TELL ME 'BOUT IT	Parlophone
69	40	3	JOSS STONE TELL ME 'BOUT IT	Parlophone	70	48	1	SNOW PATROL OPEN YOUR EYES	Parlophone
70	48	1	SNOW PATROL OPEN YOUR EYES	Parlophone	71	41	1	CHRIS CORNELL YOU KNOW MY NAME	Parlophone
71	41	1	CHRIS CORNELL YOU KNOW MY NAME	Parlophone	72	50	4	ENTER SHIKARI ANYTHING CAN HAPPEN IN THE NEXT HALF HOUR	Parlophone
72	50	4	ENTER SHIKARI ANYTHING CAN HAPPEN IN THE NEXT HALF HOUR	Parlophone	73	75	7	MIKA LOIPIPO	Parlophone
73	75	7	MIKA LOIPIPO	Parlophone	74	58	16	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Parlophone
74	58	16	P DIDDY FEAT. CHRISTINA AGUILERA TELL ME	Parlophone	75	70	23	BENDEE IRRAPLEASABLE	Parlophone
75	70	23	BENDEE IRRAPLEASABLE	Parlophone					



Alex Gaudino / Destination Calabria
 Alex Gaudino and his wife, Chelsea, have released their debut album, *Destination Calabria*, on Parlophone. The album features a mix of soulful ballads and energetic tracks, showcasing Gaudino's talent as a singer and songwriter. The album is available on CD and digital formats.

HIT 40 UK

Pos	Artist	Title	Label
1	3	THE PROCLAIMERS/B POTTERA PIPKIN (TM GOINA BO) 500 MILES	Capitol
2	1	SUGARBAES VS GIRLS ALONG WALK THIS WAY	WIP
3	10	AVRIL LAVigne GIRLFRIEND	Arista
4	2	CAMEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
5	25	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Parlophone
6	5	THE FRAY HOW TO SAVE A LIFE	Epic
7	4	TAKE THAT SHINE	Parlophone
8	6	KAISSER CHIEFS RUBY	Parlophone
9	10	MAXIMO PARK OUR VELOCITY	WIP
10	26	FERGIE FEAT. LUDACRIS GLAMOROUS	Arista
11	7	MIKA GRACE KELLY	Capitol
12	8	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND	A&M
13	12	NELLY FURTADO SAY IT RIGHT	Epic
14	9	CAMILLE JONES VS FEDEE LE GRAND THE CREEPS	Parlophone
15	11	KELLY FEAT. CELEO LIL STAR	Virgin
16	15	SNOW PATROL CHASING CARS	Parlophone
17	13	TAKE THAT PATIENCE	Parlophone
18	16	PAOLO NUTINI NEW SHOES	Arista
19	17	CALVIN HARRIS ACCEPTABLE IN THE BOSS	Parlophone
20	18	SCISSOR SISTERS SHE'S MY MAN	Parlophone
21	14	THE TWANG WIDE AWAKE	Parlophone
22	19	P DIDDY FEAT. KEYSHA COLE LAST NIGHT	Parlophone
23	23	THE KILLERS READ MY MIND	Interscope
24	20	GOSSIP STANDING IN THE WAY OF CONTROL	Epic
25	18	JUST JACK STARB IN THEIR EYES	Universal
26	22	AKON FEAT. SMOOP DOGG I WANNA LOVE YOU	Parlophone
27	17	BOOZY LUV BOOGIE 2NITE	Parlophone
28	29	PINK LEAVE ME ALONE (I'M LOVELY)	Parlophone
29	24	THE FRATELLI WHISTLE FOR THE CHOIR	Parlophone
30	30	GHOSTS 'TIL THE NIGHT	Arista
31	27	SCISSOR SISTERS I DON'T FEEL LIKE DANCIN'	Parlophone
32	34	JAMES MORRISON UNDISCOVERED	Parlophone
33	33	CHRISTINA AGUILERA CANDYMAN	PCR
34	27	OMARION ICE BOX	Epic
35	21	THE FEELING LOVE IT WHEN YOU CALL	Interscope
36	30	CASCADA MIRACLE	Parlophone
37	31	RAZORLIGHT AMERICA	Parlophone
38	32	THE FRATELLI BABY FRATELLI	Parlophone
39	35	SCISSOR SISTERS BEFORE I FALL TO PIECES	Parlophone
40	33	THE KOOKS SHE MOVES IN HER OWN WAY	Virgin

TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label
1	3	THE PROCLAIMERS/B POTTERA PIPKIN (TM GOINA BO) 500 MILES	Capitol
2	1	SUGARBAES VS GIRLS ALONG WALK THIS WAY	WIP
3	10	ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA	Parlophone
4	1	MAXIMO PARK OUR VELOCITY	WIP
5	10	FERGIE FEAT. LUDACRIS GLAMOROUS	Arista
6	5	THE TWANG WIDE AWAKE	Parlophone
7	3	CAMEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
8	2	TAKE THAT SHINE	Parlophone
9	7	CAMILLE JONES VS FEDEE LE GRAND THE CREEPS	Parlophone
10	4	MIKA GRACE KELLY	Capitol
11	6	GHOSTS 'TIL THE NIGHT	Arista
12	19	P DIDDY FEAT. KEYSHA COLE LAST NIGHT	Parlophone
13	5	KELLY FEAT. CELEO LIL STAR	Virgin
14	8	JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND	A&M
15	10	KAISSER CHIEFS RUBY	Parlophone
16	10	HELARY DUFF WITH LOVE	Arista
17	11	THE FRAY HOW TO SAVE A LIFE	Epic
18	9	TINY DANCERS I WILL WAIT FOR YOU	Parlophone
19	4	BRETT ANDERSON LOVE IS DEAD	Parlophone
20	10	RUMBLE STRIPS ALARM CLOCK	Parlophone
21	16	AKON FEAT. SMOOP DOGG I WANNA LOVE YOU	Parlophone
22	17	OMARION ICE BOX	Parlophone
23	21	CASCADA MIRACLE	Parlophone
24	15	CALVIN HARRIS ACCEPTABLE IN THE BOSS	Parlophone
25	10	MIDAS DON'T DANCE	Parlophone
26	11	NEW YOUNG PONY CLUB THE BOMB	Parlophone
27	18	ROBBIE WILLIAMS/PET SHOP BOYS SHE'S MADONNA	Parlophone
28	14	GOOD CHARLOTTE TELL ME 'BOUT MY GIRL	Epic
29	12	LEMAR TICK TOCK	Parlophone
30	9	THE FRATELLI BABY FRATELLI	Parlophone

Chart Information:
 * Sales increase
 * Sales increase +5%
 * Highest New Entry
 * Highest Gainer
 * Platinum (600,000)
 * Gold (200,000)
 * Silver (100,000)
 * New entry based on only 1 week

Chart History:
 * BACK TO THE 1980s
 * THE 1990s
 * THE 2000s
 * THE 2010s
 * THE 2020s

Chart Information:
 * Sales increase
 * Sales increase +5%
 * Highest New Entry
 * Highest Gainer
 * Platinum (600,000)
 * Gold (200,000)
 * Silver (100,000)
 * New entry based on only 1 week

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

The Official UK

Take That regain the top spot from Ray Quinn, while Enter Shikari bounce in to debut at four, with Good Charlotte in at 13 and Neil Young entering at number 30

TOP 20 MUSIC DVD

Pos	Artist / Title	Label / Genre
1	YES LIVE AT MONTREUX 2003	Earl / Rock (CD)
2	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Classics (TV)
3	TAKE THAT THE ULTIMATE TOUR	Polygram (DVD)
4	ELVIS PRESLEY ELVIS LIVES	EMI (DVD)
5	ERIC CLAPTON & FRIENDS LIVE 1996	EV Classics (DVD)
15	JEFF WAYNE/UK ARENA TOUR 06 THE WAR OF THE WORLDS - LIVE ON STAGE	Universal (DVD)
16	LEONARD COHEN I'M YOUR MAN	Longnote (DVD)
17	CHEER EXTRAORDINAIR - LIVE AT THE MIRAGE	EV Classics (DVD)
8	NEIL YOUNG HEART OF GOLD	GC Video (CD)
10	DOLLY PARTON & FRIENDS DOLLY PARTON & FRIENDS	Sony (DVD)
11	DUSTY SPRINGFIELD PEOPLE GET READY	Dot (DVD)
4	IL DIVO LIVE AT THE GREEN THEATRE	Sony Music (DVD)
10	NINE INCH NAILS LIVE - BESIDE YOU IN TIME	Reprise (DVD)
19	WESTLIFE LIVE AT VIMBLEY	VIRVO (DVD)
17	PINK FLOYD PULSE - 201094	PRM (DVD)
16	CHUCK BERRY HAIL HAIL ROCK 'N ROLL	Warner Music (DVD)
13	BLONDE LIVE	EV Classics (DVD)
23	ZPAC FEAT. ELTON JOHN THE BEST MUSIC VIDEOS	Powder Blue (DVD)
19	THE WHO LIVE AT THE ISLE OF WIGHT FESTIVAL 1970	Earl / Rock (DVD)
20	50 CENT THE BEST MUSIC VIDEOS	Produce (DVD)

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4. Enter Shikari
The meshering of dance and rock has proved successful for the Klaxons, purveyors of new rave psychodelia. Now Enter Shikari's post-hardcore/bravice fusion earns them a number four debut on the albums chart this week, on sales of 29,000 of their first LP Take To The Skies, which features their introductory number 27 hit single Anything Can Happen In The Next Half Hour, as well as five songs without titles. That is unusual, but not unique - as all eight tracks on 'Silver Ride' (3) album are untitled.



13. Good Charlotte
While introductory single 'Keep Your Hands Off My Girl' dips 23-32 on sales of 4,000, Good Charlotte's fourth album Good Morning Revival debuts at number 13 on sales of 7,000. Their self-titled 2000 debut never charted, but has sold 60,000 copies to date, while 2003 follow-up The Young & The Rubie's started slow, at number 69 on sales of 3,500, but eventually reached number 15 and has sold 436,000 copies. It set up 2004's The Chronicles Of Life & Death for a number eight debut on sales of 24,000, which have since grown to 141,000.

Pos	Artist / Title	Label / Genre
1	TAKE THAT BEAUTIFUL WORLD	Parade (CD)
2	RAY QUINN DOING IT MY WAY	Sony Music (BONUS TRACK) (CD)
3	KAISER CHIEFS YOURS TRULY ANGRY MOB	B Universal (CD)
4	ENTER SHIKARI TAKE TO THE SKIES	Arbath Reality (CD)
5	CANDIDA EVERY TIME WE TOUCH	All Around The World (CD)
6	NELLY FURTADO LOOSE	Get In (CD)
7	SIMPLY RED STAY	Simple Plan (CD)
8	RUSSELL WATSON THAT'S LIFE	Decca (CD)
9	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	Interscope (CD)
10	DOLLY PARTON COME BACK TO BLACK	Blind (CD)
11	AMY WINEHOUSE BACK TO BLACK	Sony (CD)
12	SNOW PATROL EYES OPEN	Fiction (CD)
13	GOOD CHARLOTTE GOOD MORNING REVIVAL	epic (CD)
14	BEN MILLS PICTURE OF YOU	Mercury (CD)
15	ARCADE FIRE NEON BIBLE	Sire (CD)
16	THE KILLERS SAM'S TOWN	Verano (CD)
17	JAMES MORRISON UNDISCOVERED	Parade (CD)
18	MIKA LIFE IN CARTOON MOTION	Columbia (CD)
19	THE FRAY HOW TO SAVE A LIFE	epic (CD)
20	THE FRATELLI COSTELLO MUSIC	Edel (CD)
21	PAOLO NUTINI THESE STREETS	Atlantic (CD)
22	GWEN STEFANI THE SWEET ESCAPE	Interscope (CD)
23	BRYAN FERRY DYLANESQUE	Virgin (CD)
24	JOSS STONE INTRODUCING	Belton (CD)
25	RAZORLIGHT RAZORLIGHT	Mercury (CD)
26	MARTY WILDE THE GREATEST HITS - BORN TO ROCK & ROLL	Universal (CD)
27	DR HOOK HITS AND HISTORY	Cape (CD)
28	LILY ALLEN ALRIGHT, STILL	Big Top (CD)
29	DONNY OSMOND LIVE SONGS OF THE 70S	Decca (CD)
30	NEIL YOUNG LIVE AT MASSEY HALL 1971	Reprise (CD)
31	GOSSIP STANDING IN THE WAY OF CONTROL	Reprise (CD)
32	SCISSOR SISTERS TA-DAH	Polygram (CD)
33	DIANA ROSS AND THE SUPREMES THE NO 1'S	Mercury (CD)
34	DAVID BOWIE THE BEST OF - 1980/1987	Mercury (CD)
35	LCD SOUNDSYSTEM SOUND OF SILVER	Decca (CD)
36	ANDY KNIGHT CONVICED	Universal (CD)
37	FROM MULET VOICE CHOIR OF THE VALLEY	Capitol (CD)
38	THE RAKES TEN NEW MESSAGES	Virgin (CD)

TOP 20 COMPILATIONS

Pos	Artist / Title	Label / Genre
1	VARIOUS FLOORFILLERS ANTHEMS	UMF (CD)
2	VARIOUS HIP HOP CLASSICS	Universal (CD)
4	VARIOUS DAVE NAVES - DANCE ANTHEMS 2007	Sony (CD)
19	VARIOUS RADIO 1'S LIVE LOUNGE	Wendy (CD)
6	VARIOUS KISS PETS BODY HOUSE	Universal (CD)
7	VARIOUS ULTIMATE GIRL GROUPS	WNY (CD)
8	VARIOUS MELLOW MAGIC	Universal (CD)
9	VARIOUS BROTS HITS - THE ALBUM OF THE YEAR	Universal (CD)
10	VARIOUS TO MUM WITH LOVE	Universal (CD)
11	VARIOUS HEART HAIR - LOVESONGS	EMI (CD)
12	VARIOUS YOU'RE BEAUTIFUL - 40 INSPIRING SONGS	UCJ (CD)
13	OST HIGH SCHOOL MUSICAL	WBL (CD)
14	VARIOUS CELTIC DREAMS	UCJ (CD)
15	VARIOUS ULTIMATE BOY BANDS	Universal (CD)
16	VARIOUS NO.1 HITS THAT CALL LALUSO 65	EMI (CD)
17	VARIOUS WORLD'S BEST MUSIC 2007	EMI (CD)
18	VARIOUS NEW WOMAN - THE CLASSICS	EMI (CD)
19	VARIOUS THE MASH UP MIX 2007	Mercury (CD)
20	VARIOUS ONE LOVE	Universal (CD)

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THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist / Title	Label / Genre
1	MIKA GRACE KELLY	Columbia (CD)
2	KAISER CHIEFS RUBY	B Universal (CD)
3	JUST JACK STARG IN THEIR EYES	Motown (CD)
4	63 PROCLAIMERS & POTTERA PUPKIN (I'M GONNA BE) 500 MILLIES	EMI (CD)
5	THE FRAY HOW TO SAVE A LIFE	epic (CD)
6	TAKE THAT SHINE	Polygram (CD)
7	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope (CD)
8	AKON FEAT. SNOOP DOGG I WANNA LOVE YOU	Universal (CD)
9	FALL OUT BOY THIS ISN'T A SCENE, IT'S AN ARMS RACE	Island (CD)
10	ALDO NO.1 LITTLE TUDY TATE	Motown (CD)
11	TAKE THAT FRIENDS	Motown (CD)
12	MASON CROPPER	Reprise (CD)
13	THE VIEW SAME, BEANS	PRG (CD)
14	LEONA LEWIS A MOMENT LIKE THIS	Sony Music (CD)
15	ERIC PRYDZ VS FLOYD PROPER EDUCATION	Capitol (CD)
16	KELIS FEAT. CEE-LO LIL STU	Virgin (CD)
17	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Interscope (CD)
18	BOOTY LUV ROOGE ZANTE	Real Gone (CD)
19	SUGABABES VS GIRLS ALIUD WALK THIS WAY	EastWest (CD)
20	NELLY FURTADO SAY IT RIGHT	Getin (CD)

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