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Last.fm founders are in the money following CBS purchase but face court challenge from former colleague

Last.fm faces legal fight

Exclusive

by Adam Benzie

Last.fm's directors are facing a possible legal challenge from a former colleague, just days after selling their company to US media giant CBS for \$250m (£141.7m).

Music Week understands that Thomas Willomitzer, one of the original architects of Last.fm, is planning to take legal action against Felix Miller, Martin Stiksel and Richard Jones, claiming he was unfairly removed from the company.

It is expected that a case from Willomitzer would see him argue that he was unfairly ousted from

Last.fm before the arrival of developer Richard Jones

and was entitled to financial compensation.

While the basis of the claim remains unclear, Willomitzer is widely documented as a founder of the company. In 2002, Last.fm received one of the European Top Talent Awards – a contest for students and young professionals in the fields of e-content and design.

The award credits the Last.fm website as being produced by Thomas Willomitzer, Felix Miller and Martin Stiksel, additionally supervised by Ravensbourne College of Design and Communication senior lecturer Michael Breidenbrücker; no

mention is made of Richard Jones. Last.fm's Wikipedia entry also credits Willomitzer as a co-founder.

While the sum that Willomitzer could claim is uncertain at this

point, the revelation comes as current directors Miller, Stiksel and Jones last week each scooped an estimated £19.25m from the sale of the company to CBS.

The deal is the largest amount to be spent on a UK-based social networking company.

Last.fm's directors declined to comment on any legal challenge they may face.

The sale of the company puts paid to months of speculation as to who would purchase Last.fm. Both Yahoo and Viacom had been linked with the company at various stages, with reports at one stage suggesting Viacom was preparing a \$450m (£227.5m) offer for the site.

Last.fm co-founder Martin Stiksel says, "I think it's proven that London can come up with brilliant concepts that are on par with anything that Silicon Valley can come up with. We've had interest from a variety of different companies, but we wanted to make sure we secured our future and also secured a semi-independent status for the company going forward. Specifically, we had to find a partner whose vision was perfectly aligned with ours."

Of the CBS deal, he adds, "I can't go into detail about how many counter-bidders there were, but there were always people interested – the first offer we had was in 2003. There were always a lot of rumours. To the Yahoo one, there was never any substance whatsoever, but hardly a quarter has gone

by without somebody trying to purchase us."

Despite the sale to the US giant, Last.fm – which analysts believe currently operates at a loss – will stay in London, with Stiksel, Jones and Miller remaining in charge of the company's development.

"The product development team stays absolutely intact," says Stiksel, adding that CBS's backing was essential for future development. "They bring great assets to the table in terms of negotiations with record labels, royalty collection societies and music video people."

The deal further underlines the value of successful social networking companies to larger media corporations, following News Corporation's acquisition of MySpace and Google's acquisition of YouTube. Last.fm's offer will have been strengthened by the deals it signed in February, first with Warner and then with EMI, to co-operatively host and promote the majors' catalogues on its site.

Stiksel adds that one of the main attractions that drew CBS to Last.fm was that the online radio provider was one of the few social networking sites to have never faced a lawsuit on rights.

"We didn't tread on anybody's toes as far as copyright is concerned," he says. "We haven't had a single lawsuit in the history of Last.fm and, in a volatile space like online music, that's an achievement that we're quite proud about."

"Felix and myself came from an online record-label background so we really understood the requirements of record labels and of individual artists. We decided to be really careful in this area, rather than just go hell for leather to build the site as big as we could, and this has created a fair amount of goodwill within the industry."

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Top of the world from left, Richard Jones, Felix Miller (standing) and Martin Stiksel of Last.fm

A Fuller takeover

Simon Fuller (right) augments his place as one of the most powerful men in showbiz as 19 Entertainment launches takeover of parent company CKX p4



iTunes Plus... minus DRM

Apple launches iTunes Plus, selling DRM-free tracks by EMI artists – but files will have buyers' names embedded p6

Black magic

Ever since his work on Bond film Thunderball, Don Black's star has risen – and this week he is being inducted into the Songwriters Hall of Fame p7-14

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Incorporating from MML, Future Music, Green Sheet, Hi Music, Record Mirror and Teen Report

CMP Information, United Business Media, 1st Floor, Ludlow House, 245 Blackfriars Road, London SW10 9JY. Tel: (020) 7921 7921 Fax: (020) 7921 6327



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ABC Annual weekly circulation 2.7 July 2005 to 30 June 2006: 8,180
ISSN - 0265 1548
Subscription hotline: 01658 438816
Subscriptions: including Free Music Week Directory every issue. Web Subscriptions, CMP Information, Teen Report, Ludlow House, Ludlow Street, Ludlow's Borough, Leicestershire LE18 7EF Tel: 01535 438899 Fax: 01535 438758

Digest

Your guide to the latest news from the music industry

Bottom line

Broadcasting group posts losses

● **CGap Media** has posted group revenues down 9% at £200.1m for the year to March 31, 2007, blaming a tough advertising market for the slide. Group profits also fell 30% to £24.4m.
● **Losses at Borders** have grown, as CD sales in the company's US stores have continued to decline. The company posted a loss of \$359m (£18.19m) for its first fiscal quarter, compared to a loss of \$20.2m (£10.23m) for the same period last year.

year-old demographic.
● **Era** is considering new ways of tackling what it sees as the problems created by **covermounting**.
● **Digital music** company **TuneTrill** is expanding into the Middle East with the launch of **TuneTribeArabia.com** later this month.
● The flagship Toronto store of Canadian music retailer **Sam The Record Man** is to close on June 30.

Exposure

Global radio service unveiled

● A showcase online service has been launched for the UK commercial radio sector, giving users instant access to thousands of radio stations from around the world.
RadioCentrePlayer will be used as a **trade marketing tool** and will primarily allow anyone visiting the site (www.radiocentre.com/player) to hear a **pick of more than 200 UK commercial stations**, plus BBC services and more than 10,000 overseas stations.
● **The BBC Radio Theatre** in London's Broadcasting House is being re-opened today (**Monday**) with a performance by **the Pet Shop Boys**.



Justin Timberlake: newly-installed CEO

● **Terra Firma** has dismissed reports that it raised its offer for **EMI** by more than 50% to £37bn. A number of news outlets reported that the private equity fund had raised its bid from the original valuation, despite **Terra Firma** taking out an ad in the **Financial Times** announcing details of their 26% **penetration-share** - or £2.4bn - proposal.
● **The IFPI** has called on the EU to put more pressure on China over counterfeit CDs. **IFPI regional director** for Europe **Francis Moore** made the appeal after figures released by the European Commission revealed that 93% of CDs and DVDs seized by customs officials in 2006 were of Chinese origin.
● **Spiralgroup**, the advertising-supported online music service, will launch in the US by the end of summer, according to company chairman and founder **Joe Mocher**.



Paul Weller will be the guest of honour at this year's **O2 Silver Clef Luncheon** in aid of **Norfolk-Robbins Music Therapy**.
● **Era** has welcomed a court decision to award £41m in damages to the **BPI** in its case against online retailer **CD Wow**. The organisation asserts that it is good news for consumers, as **CD Wow's** Asian imports posed a threat to the diversity of entertainment retailing.
● **Digital radio station Capital Xtra** will close broadcasting on June 29. Currently in its fifth year of operation, the service is a joint venture between **CGap Media** and the **Walt Disney Company** aimed at the eight- to 14-

Commercial radio vows to continue to work together, following the success of the second **UK Music Week**, p4
● **Apple's iTunes** has included new security measures for **DRM-free EMI tracks**, p5
● **South Bank Centre** chairman **Clive Hollick** and chief executive **Michael Lynch** have unveiled the multi-million-pound refurbishment of the **Royal Festival Hall**. The revamped venue is due to open to the public this coming Friday, following two years of redevelopment.
● **John Lennon's Imagine** is to become the latest song whose lyrics are made available as pop art in a deal between **EMI Music Publishing** and design company **Ainride**.

● **BBC 6 Music** is partnering with a new festival, **LodeStar**, which takes place in Cambridgeshire at the end of August. The festival will include performances from acts such as **Foals** and **The Who** from August 31 to September 2 and the station will broadcast live from site throughout the weekend.
● **Capital Radio** is launching an initiative to help highlight the problem of global warming, which will see the station request that listeners turn off "non-essential" lights and electrical appliances for an hour.

Sign here

EMI and YouTube sign agreement

● **YouTube** has signed a deal with **EMI Music**, enabling the website to legally play footage of all the record company's music videos on its service. **EMI** will now work with YouTube and

parent company **Google** to develop business models to generate revenues from YouTube content.
● **Hong Kong-based investment bank Crosby Capital Partners** has become the latest outfit to be linked with a buyout of the **Sanctuary Group**. Meanwhile, music supervision and publishing company **Cutting Edge** has announced the acquisition of **Air Edel Associates** and **Air Edel Recording studios** from the **Sanctuary Group**.
● A slowdown in the ringtone market is leading mobile entertainment group **Monsterm8** to review its operations in the UK, including a possible sale.
● **Sony/ATV** has won the chance to buy **Famous Music** from **Viacom**, p4



Björk: Glastonbury slot announced

● **Warner Music International** has signed a deal with **Premium TV** to develop a series of online TV sites, with the major providing music-based content for the direct-to-consumer platform.
● **Sony Ericsson** has inked a deal with **EMI Music** in which the telecoms giant will launch three tailored campaigns to promote its Walkman handset range running across **EMaps print, radio, TV** and online platforms.

People

Bee Gee becomes Ciscac president

● The International Confederation of Societies of Authors and Composers (CISAC) last week elected **Robin Gibb** as its president during its inaugural copyright summit in Brussels.
● Former **Frankie Goes To Hollywood** frontman **Holly Johnson** has lost his legal fight to prevent his former bandmates from using the name after **Johnnie Walker** filed for a court order after the rest of the band wanted for a gig at the **Prince's Trust** concert featuring a new lead singer.
● **CGap Media** commercial director **Duncan George** has announced his resignation from the company. Duncan became commercial director following the merger of **Capital Radio** and **GWR** in 2005.
● **Justin Timberlake** has launched **'Tremor'** Records, a joint venture between **Timberlake** with **Interscope**. He will serve as chairman and CEO of the label, which will be based in LA and distributed worldwide by **Interscope** and **Geffen A&M**.
● **Warner Music International** has appointed **Piero Pili** as digital marketing director for Europe, Middle East and Africa.

To read all the news as it happens each day, log on to musicweek.com

19 Entertainment launches takeover of parent company as founder Simon Fuller's stock rises Fuller pockets parent company CKX

Acquisitions

by Gordon Masson

19 Entertainment founder Simon Fuller is set to become one of the global entertainment business's leading moguls, after launching an audacious \$1.3bn (£660m) takeover plan of 19's parent company CKX.

Music Week understands that Fuller and CKX chairman Robert Sillerman have been working on the bid for some time and the CKX board was due to meet today (Monday) to discuss the proposal. However, a leak to the *Wall Street Journal* late last week prompted an emergency board meeting on Friday when directors were hurriedly summoned to a 7am gathering at the company's New York headquarters.

At the end of that meeting, the board informed of the US Securities and Exchange Commission that it had unanimously agreed to the proposal, post forward by 19X Inc., a new company owned by Fuller and Sillerman.

Under Nasdaq stock-market rules, there will now be a 45-day cooling-off period during which all potential bidders can communicate an interest, which would

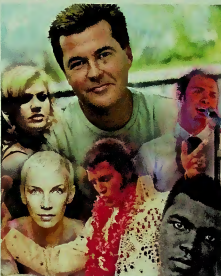
have to top Fuller's \$13.75-per-share offer. If no other approach materialises, the takeover will be allowed to proceed and CKX will be removed from the stock market to become a private company.

Competition guidelines forbid any of the interested parties, including existing CKX directors, from commenting on the transaction, meaning that Fuller is gagged from divulging any of his plans for the business.

If developments at 19 are anything to go by, though, CKX could be set for rapid expansion into other fields of representation. Recently, 19 has hired new department heads to cover sport, television, fashion and digital.

The takeover proposal marks an astounding coup for Hastings-born Fuller. In March 2005 he sold 19 to CKX for \$85m and at that time told *MW* that the parent company wanted to copy the 19 model and mirror it in the United States.

On March 27 this year Sillerman owned 34.4% of the issued



Wanna be in my gang? Fuller's roster is increasingly impressive

CKX shares, compared to just 1.6% that Fuller received at the time of the 19 acquisition. In effect, if the takeover bid is successful, it means that Sillerman can cash in his holding for more than \$450m (£227m), while Fuller's stake is worth a mere

modest \$21m (£11m).

Nevertheless, what is apparent from CKX's latest financial results is that Fuller is already perceived to be the main man, collecting more than \$1.5m (£0.76m) in salary and bonuses last year – double that of Sillerman, who was the next highest paid director.

Indeed, under the takeover plan, Fuller and Sillerman will enjoy equal status according to sources familiar with the bid, while unnamed venture capitalists – who are providing the bulk of the finance for the buyout – will be the third, silent partner.

According to a spokesman at 19, Fuller will be the creative leader of CKX going forward, maintaining his current bases in Los Angeles and London, while Sillerman will remain based in New York. That would further elevate Fuller as one

of the most powerful men in show-biz. He is famously credited as the man behind the Spice Girls and the global Pop Idol TV programme, which now has franchises in 30 countries; and he still heads a management division that looks after the likes of Annie Lennox, Will Young, Cathy Dennis, Claudia Schiffer, Carrie Underwood, Kelly Clarkson, Chris Daughtry, Fantasia and the Beckhams among others.

For his part, Sillerman was the founder of SPX Entertainment in 1997 and led an aggressive buying spree of some of the world's biggest concert promoters before selling the company to Clear Channel in 2000 in a deal worth more than \$4bn (£2bn).

In addition to the 19 assets, CKX also controls the Elvis Presley estate, manages the careers of the likes of Woody Allen, Robin Williams and Billy Crystal and recently acquired the imaging rights for Muhammad Ali.

CKX shares closed at \$10.63 (£5.37) at the end of trading last Thursday, but rose more than \$3 (£1.50) after the market closed as news of the takeover plan leaked out, prompting Nasdaq to suspend trading.

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Music Week conference attracts industry's leading lights

Leading lights from the music and brand communities are among the first names to be confirmed for Music Week's MusicMeetsBrands conference.

Tickets for the event, which takes place at the Landmark Hotel in London on July 18 and is expected to attract upwards of 200 delegates, are already on sale, with an early bird rate remaining open until the end of this week.

The day of seminars and case studies is designed to air issues surrounding the relationship

between the sectors. The sessions will examine the obstacles which block potential partnerships, as well as the explosion of interest in grassroots and unsigned talent, and the developing use of music in games and virtual environments, both off and online.

The first confirmed names for the conference include:

- Habbo UK managing director Phil Guest;
- Live Nation sponsorship vice president Jim Campy;
- Coldcut member and Ninja Tune co-founder Matt Black;

● Guilio Brunini, the CEO of BrandAmp – the joint venture between Universal Music Group and advertising giant WPP's media investment unit GroupM;

● Leo Ottolenghi, the CEO of web-marketing company Intent Media Networks;

- Sony Computer Entertainment Europa music licensing and A&R manager Sergio Pimentel;
 - Geoff Ray, group managing partner of the Naked agency;
 - Moby manager Eric Harle.
- Other names, along with detailed panel outlines, will be

released over the next fortnight, in the lead up to the conference. Music Week editor Martin Talbot says, "Last summer's first event was a great success and we have similarly high hopes for this summer's conference. It is great to announce our first names, with more next week and in the weeks to come."

"We have attempted to pull together a mixture of key players across established and new sectors of the business, but who all have one thing in common – their drive to build relationships across the

music and brand sectors for mutual benefit."

"Tickets for the conference have gone on sale, with an early bird delegate rate available online until this Friday (June 8). These tickets can be booked on the website, www.musicweek.com/brands, where updates to the conference programme will also be provided. Updates will also be published in future issues of *Music Week*."

For information, contact events co-ordinator Imelda Bamford on +44 (0) 20 7921 8300 or imelda@musicweek.com.

THEPLAYLIST

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

Supported by MUSIC



DIZZEE RASCAL
Pussyf0le (XL)
Bangin' old school hip-hop from Dizzee's new studio album; will be released as a single under the somewhat title Old School. (single, tbc)



KID SISTER
Control (Foxy's Gold)
Control is the lead track on the debut studio album; will be released as a single under the somewhat title Old School. (single, tbc)



UNDERGROUND HEROES
Alright Darlin' (unsigned)
Paul Ewerth-produced track from the almost-signed UK outfit. Energetic, radio-friendly rock with a raw edge, and a big hook. (demo)



MAKE MODEL
The LSB (The Biz)
Brilliant as it is, the first single from these hotly sought-after Glaswegian merely scratches the surface of their talents. Massive success beckons (seven-inch, July 9) (from EP)



BIRDS OF WALES
My Lady (Unwashed Hands)
The only single to date to the forthcoming *Trainspotting* movie sequel. My Lady is a chromy acoustic track awash with melancholy. (from EP)



JAMIE SCOTT & THE TOWN
When Will I See Your Face Again (Polydor)
Classic, timeless songwriting. Scott has the potential to find a place in the CD collection next to James Morrison. (single, August 20)



M.I.A.
Boyz (XL)
Yes, her songs sometimes lack a big tune, but they groove, and she's just so cool. First single proper drops like a one-woman CSS with a message. (single, tbc)



AVA LEIGH
La La (Virgin)
An upbeat introduction to Ava Leigh's talents. La La weaves big pop hooks over a laid-back reggae beat. A bright new talent. (single, July 16)



THE FILMS
Don't Dance Rattlebone (Rough Trade)
Makes you feel like driving through the desert very fast in a very big old car. Single that doesn't shy away from its country roots. (album, June 18)



CERRY GHOST
Thrift For Romance (Sheep)
Charming debut that is building momentum ahead of release. Current single is B-listed at Radio Two and is record of the week. (album, July 9)

Era enters overmount row

Era is considering the radical step of asking the MCPS-PRS Alliance to raise the royalty rate for commercial CDs, as the row over newspaper giveaways escalates.

The retailers' association's co-chairman Paul Quirk last week sent an open letter to *Musik Week*, urging labels and artists to resist overmounting.

Quirk adds that Era will be meeting with the BPI, the MMF and representatives from labels to discuss the practice, with retailers voicing serious concerns that it has a negative effect on CD sales. (see diary p17). However, taking action over royalties would arguably represent the most radical plan to date

to tackle the issue.

At present, royalties for covermount CDs are covered by two separate sets of conditions: AP7 for magazines and AP7N for newspapers. The fee is calculated by a royalty rate of presently 8.5% multiplied by the base price of the publication, then multiplied by the number of units produced. The base price is 50% of the cover price of the publication in question, subject to a minimum of £1.10 for newspapers.

For its Mike Oldfield promotion, the *Mail* of Sunday produced around 3m CDs, resulting in a royalty fee which would have stood at around £216,500. The

paper also paid right holder EMI a fee, believed to be around £200,000.

Era director general Kim Bayley explains that raising the royalty rate on covermounts would make the practice less cost effective and therefore less attractive for newspapers.

MMF chairman Jazz Summers has also backed any move to help rid the industry of newspaper covermounts. He feels now is right for another movement on this issue. "It's time to stop this stupid stuff now," he says. "In the long run it's a very short term. It is very next quarter."

● Retailers rail at free CDs, p17

Newly-installed CEO considers taking advantage of Universal Publishing's impending catalogue sell-off

Sony/ATV to look beyond getting Famous

Publishing

by Paul Williams
Sony/ATV global chairman and CEO Marty Bandier is following the \$370m (£197m) purchase of Famous Music by weighing up a move for the catalogues which Universal must sell off.

Bandier, who joined Sony/ATV from EMI Music Publishing two months ago, reveals he is looking into the merits of the catalogues, which include Rondor UK, Zomba UK, BBC Music, 19 Songs and the European rights to Zomba US. Universal is being forced by the European Commission to dispose of them as a condition of approval for the £1.63bn (£1.1bn) purchase of BMG Music Publishing. Bandier notes, "Sony/ATV will look at all acquisitions that make economic

sense to us, with a view to growing the business. Right now we're a huge boutique that has the potential to grow, so we're looking at Universal and also whether any disposals will need to be made at EMI."

They are committed to fulfilling my dreams and theirs as well to make Sony/ATV a really big player

Marty Bandier, Sony/ATV

Sony/ATV's ambitious acquisition drive under Bandier has seen Famous become the second big publishing acquisition since he joined in April. The deal with Viacom for Famous, which had also been actively pursued by other leading music publishers, follows the acquisition just days into his tenure of the Leiber and Stoller catalogue of songs which includes Jailhouse Rock, Hound Dog and Stand By Me. "It's pretty remarkable how quickly we moved and how quickly Sony have reacted," he says. "They are committed to fulfilling my dreams and theirs as well, to make

Sony/ATV a really big player."

However, he concedes that after the Famous purchase, opportunities to buy other catalogues of similar size are limited. "Something like this won't come along again in a long time and that's the reason why there was significant interest in the catalogue," he says.

The Famous deal gives Sony/ATV access to a catalogue of 125,000 songs and sound cues, among them such evergreens as Moon River, I Don't Mean A Thing (If It Ain't Got That Swing) and That's Amore, as well as recent hits such as the Shakira/Wyclef Jean pairing Hips Don't Lie and the Linda Perry-penned Christina Aguilera hit Beautiful. It also includes songs by artists ranging from Björk to Duke Ellington and numbers from Broadway shows such as A Chorus Line and The Producers, while Famous's Extreme division supplies music for TV and radio commercials and film and TV productions.

"The one thing about the Famous catalogue is that you're not just buying a bunch of songs, some by living and some by dead songwriters," says Bandier. "It's a viable operation that has the work of current songwriters and producers such as Linda Perry and Eminem and Akon and a whole list of other artists. This is a great acquisition for us."

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ROISIN MURPHY

Roisin Murphy, who first achieved commercial success as one half of Maloko, has teamed up with the likes of Richards X, Cathy Dennis and Paul 'Soggy' Dooly from Baz in *The Attic* for what marks a notable shift from the left-field ambitions of her solo debut.

Jenny Douglas and IB Factor have also contributed to album, entitled *Overpowered*, which her new record company EMI Records hopes could scale the commercial heights of Maloko's 400,000-selling *Things To Make And Do*. It will be previewed by the Soggy-produced single

Overpowered on July 9 and released on October 15.

"She has made the sort of record that promises quite across-the-board appeal," says EMI Records product manager Matt Dixon. "We want to keep Roisin's existing fans on board but, at the same time, taking it to a new audience is important. With the first three singles, she's got three of the best pop songs anyone will hear all year." Murphy's Matthew Herbert-produced solo debut *Ruby Blue* was released by Echo in June 2005 and, while critically acclaimed, failed

to make a firm impression commercially, moving just under 20,000 copies in the UK. EMI Records head of A&R Matt Edwards suggests it was a record that she had to make to move forward.

"With her first solo album she got a lot of things out of her system. This time around she wanted to make a career record and we both had the same ideas of the record she was capable of. Going into it, the mindset was 'Let's make a really amazing pop record', because I don't think there's many people that could do that."

CAST LIST: *Roisin* Shiraz; *EMI Records*: Press: Wulf Luft, EMI Records; TV: Jude Bennett; *EMI Records*: Online: Stuart Freeman, EMI Records; Product manager: Matt Dixon; *EMI Records*: A&R: Matt Edwards; *EMI Records*: Management: Graham Peacock, Graham Peacock Management.

SNAP SHOT



Radio united in hailing UK Music Week a hit

Rival commercial radio groups have vowed to explore new ways of working together in the aftermath of the latest UK Music Week.

The second initiative, which concluded last Monday, involved more than 250 commercial radio stations in the sector and was hailed by organisers as a success, drawing increased listener numbers and greater audience interaction.

In planning the event, a steering committee with representatives from all the leading commercial radio groups met weekly and such gatherings will now continue on a regular basis to discuss other collaborative ideas going forward. The group will meet again this Wednesday to discuss the lessons learned from the 2007 UK Music Week. Committee member and Emap managing director of radio programmes Mark Story says there is reason to continue the partnership.

"We were pleased with the way that it worked and we decided, rather than disband, we can keep meeting to look at other opportunities," Story says. "There will be other times when we can do one-offs and specials across the network."

The second UK Music Week

took in eight days of programming across commercial radio that included daily live music sessions, an exclusive Stereophonics gig, a chart countdown down the greatest British guitar bands of all time and The Song I Wish I'd Written, in which acts including Girls Aloud and Ash covered their favourite songs.

While listening figures are yet to be published, Radio Centre CEO Andrew Harrison, whose organisation represents commercial radio, says he is confident that the second UK Music Week attracted more listeners than last year's inaugural event.

"Anecdotally, I think we had more listeners. We know that from the competitions and listener votes for the charts like the best guitar band ever [which attracted 25,000 votes] and hits on the website," he says.

"I think it was a much better event than last year. There were a couple of major improvements, like widening the commercial network into five sub-genres [contemporary hit radio, rock, adult contemporary, folk and rhythmic], which meant they could all play things that were more appropriate for their listeners."

Global success: Shakira's *Hips Don't Lie* is published by Famous Music



Touting inquiry gathers pace

Concert promoters, venues and ticketing agencies are putting the finishing touches to their arguments as the deadline for the Select Committee inquiry into touting draws near.

The House of Commons Culture, Media and Sport committee, led by Conservative MP John Whittingdale, has set this Wednesday as the final day it will take written submissions from interested parties wanting to participate in the high-profile inquiry.

The Concert Promoters Association has employed Westminster lobbyist AS Bis & Co to help it prepare its arguments and will make

its submission in tandem with the National Arenas Association, the Society of London Theatres and a number of ticket agents. Secretary Carole Smith says that by combining their efforts the groups hope to make a bigger impact. "This has been going on for a long time, so we are looking at everything again to see if there is anything new we can say," adds Smith, who expects to deliver the groups' evidence this week. "We are keeping our fingers crossed, because we need something that is less confusing for everybody."

Whittingdale, who recently gave the music industry a filip when his

select committee recommended "at least 70 years" protection for sound recordings, has asked interested parties to provide evidence and data on a series of issues including the impact of ticket touting on performers, promoters and the public; the internet's impact on ticket trade; whether the reselling of tickets at higher prices should be allowed; and the merits of new security measures on tickets such as the use of personal ID.

A spokeswoman for the select committee says it is expected that Whittingdale and his colleagues will publish their report before the summer recess at the end of July.

EMI to sell embedded AACs online Apple use DRM-free safety net

Digital

by Adam Berezine

Apple has quietly installed safety measures with the launch of DRM-free EMI tracks by effectively introducing a new form of copy protection.

Steve Jobs' company began selling tracks by EMI artists in a new high-quality, DRM-free form last week through its newly-launched iTunes Plus service, but every track sold in this format will be digitally embedded with the buyer's name and email address.

The unannounced move means that, while EMI will be able to offer interoperable music files that work across multiple devices, it will also be able to put up a strong disincentive to users who would consider uploading their purchased material onto peer-to-peer websites, since few customers are likely to want their names and email addresses available in the public domain.

Apple announced last Wednesday morning that it had made available an update for iTunes, allowing it to sell the "premium downloads." This fulfilled a pledge made in April that it would offer the new product by the end of May. Among the EMI releases now on sale in this format are 12 Paul McCartney albums that were previously unavailable on the service.

EMI global head of digital Barney Wragg says that meeting the May 31 deadline had involved re-delivering its entire catalogue to Apple in a short space of time. "It's been a major logistical task, and everybody has done a fantastic job to get it implemented in such a short space of time," he says.

In a statement timed to coincide with the launch, Apple CEO Steve Jobs once again repeated his prediction that at least one more major would be following EMI's lead in the near future, saying, "We expect more than half of the songs on iTunes will be offered in iTunes Plus versions by the end of this year."

EMI UK chairman and CEO Tony Watts says the launch completes a near six-month action plan that began with Wragg's arrival at the company in November last year.

We expect more than half of the songs on iTunes will be offered in iTunes Plus versions by the end of this year

Steve Jobs, Apple CEO

"This is something that we've started pretty serious discussions about since Barney's arrival," says Wadsworth. "I think it's an important step because the biggest growth area of our business at the moment is in digital and we need to continue that growth."

Wadsworth adds that the company will be closely monitoring the performance of the premium-quality offering. "We'll be looking to see how they sell and how people upgrade," he says. "When you're dealing in a market place that's changing as rapidly as this one is, then you need to be very aware of changes in consumer habits, but we're very optimistic that they will react positively."

adam@musiweek.com

God knows what is hiding in those weak and drunken hearts

www.peoplehelpthepeople.co.uk

Illustration ©

WEMBLEY'S VITAL STATISTICS

• The Wembley arch is 133 metres above the level of the external concourse – high enough to fit the

London Eye between its apex and the Wembley pitch.
• The stadium roof rises to 52 metres above the pitch. This compares to the 35-

metre tall Twin Towers of the old stadium.
Stadium has a circumference of 1 kilometre.

• The stadium's roof covers an area of more than 11 acres, four of which are movable.
• Some 35 miles of heavy-duty power cables run

throughout the stadium.
• Some 90,000m³ of concrete and 23,000 tonnes of steel were used in the construction of the new stadium.

• There are 2,618 toilets – more than any other building in the world.
• Some 161 corporate boxes are offered – all are sold out.

• Stadium sponsors include Microsoft, Umbro, Carlsberg, Betfred, National Express, Coca-Cola, Walkers, Network11 Building Society and Spawes.

Two of the biggest venues in London – the new Wembley and The O2 Arena – are soon to open to music fans. In the first of two features, MW examines Wembley's prospects

Live music back on road to Wembley

Live

by Gordon Masson

After a seven-year hiatus, Wembley Stadium finally makes its return as a music venue this weekend when George Michael begins his 25 Live tour to London for a two-date stopover.

Having hosted concerts since 1972 – the most recent being Bon Jovi in 2000 – the venue now looks set to transform the city's concert offering following a dramatic redevelopment that has seen the famous twin towers making way for a massive steelwork arch that dominates the north London skyline.

"There's absolutely nothing that remains from the old stadium, so making comparisons is futile," says Jim Frying, head of music at the stadium. "The delay system we've installed, for example, is a huge improvement; it can link into each production's sound requirements and can be controlled from the sound desk."

With the stadium costing more than £132m and opening more than a year behind schedule, Wembley's troubles have been widely reported.

In that respect it shares a checkered past with the Millennium Dome, although the latter could rightly argue that its reputation was sullied by the original incarnation of the venue, rather than its transformation into The O2.



Underneath the arches: feedback about the new Wembley has been positive

However, now it is up and running, feedback from those who have attended the first Wembley events has been nothing but positive.

Metropolis Music founder Bob Angus visited the stadium for this year's FA Cup Final and admits to being impressed. "It's one of the key venues and arguably the key stadium in London, so it's good to see it back," he says.

"We had a very good look before we went on sale with Robbie [Williams]," he recalls. "It was just a shell at the time, but you could see that the layout and access was good, so they've definitely thought it through in terms of concerts."

Live Nation's production director John Frobyn knows the stadium as well as anyone. "I've been at Wembley every day for the past five weeks," he says. "My ini-

tial thought was that, in terms of concerts, they got it all wrong. But having spent time there, I can now see that they have done as much as possible to make it work: it's a multi-functional stadium and has to accommodate a multitude of uses, so it was never going to be perfect for live music."

He continues, "When it started out it was like pushing water uphill, but now we have a great working relationship. They've hired some great new blood, such as Andy Smith, who we know from Nottingham Arena. He knows where we're coming from and that's a great help."

Frobyn also applauds the stadium's design. "There's an internal roadway which is a major plus for us, and we can drive trucks in and around the stadium without going onto the pitch," he says. "The broadcast compound is now under the seating, whereas it used to have to be set up ad hoc, above ground, so that's a huge improvement."

One minor dilemma, given Wembley's protracted construc-

tion, is that the builders are back in. Frobyn reveals, "There isn't enough on-site power for the shows we've got coming up, so the builders are laying a cable duct to connect up to our generators."

But he isn't critical. "The power requirements for the BBC alone on the Diana Memorial show are more than for a normal arena show, so we're having to put in 34 tons of cabling, running out to eight generators," he says.

"We're starting out with some of the most technically difficult shows we can do, but we're lucky to have [independent production consultant] Albert Lawrence working on site, so he's working from one schedule to help us all out." Barrie Marshall, whose Marshall Arts outfit is promoting the George Michael tour, agrees. "Albert is fantastic. He basically acts as the conduit between Wembley and all the promoters that use the venue, to coordinate each production."

With capacity at 65,000 for Michael's 25 Live dates, Marshall is relishing the opportunity of being involved in the inaugural gigs. "George is really excited about it," says Marshall. "When he was at the stadium a few days ago he was reminiscing about when he played there at the likes of Live Aid, the Freddie Mercury tribute, the Nelson Mandela tribute and, of course, the Wham! farewell concert in 1986."

Rob Hallett, senior vice president of AEG Live – the group behind The O2 – also welcomes the return of Wembley Stadium. "We hope to take Bon Jovi back to Wembley after the debacle of last

year when the shows were cancelled," he says.

But Hallett warns, "Live music venues have to be competitive. You can have the most iconic venue in the world, but if the finances don't add up, then it'll just be a building with nothing in it."

That is a sentiment echoed by John Giddings of Solo Agency, who promoted shows by the likes of The Rolling Stones, David Bowie, Rod Stewart, Celine Dion, U2 and Genesis at the old stadium.

"I want to see it up and running before I book it," he says. "I'm sure it will be fine, but in my opinion there are too many hospitality seats, which means that even when you've sold out a show, it might not be full and that could be problematic. The proof will be in the pudding."

With Twickenham having established itself as an alternative stadium venue for London and The O2 about to open its doors, the competition for 20,000-plus venues in London has never been greater. But Frying concludes, "There were always going to be other people coming on line when Wembley was out of action, but the live music industry has been booming, so a bit of competition is a healthy thing."

"Our challenge going forward – and that of Twickenham and The O2 as well – is to try replicate the growth experienced by the likes of Academy Group in the mid-sector venues," says Frying.

"Wembley has a great heritage and I'm confident we can continue its proud tradition as the world's best stadium for large-scale concerts."

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Getta love faith: despite the rocky road to Wembley's opening, George Michael has been impressed with the venue

With a clutch of memorable musicals, Bond themes, hit songs and awards to his name – as well as a CV of collaborations that reads like a Who's Who of musical talent – Don Black's induction to the select Songwriters Hall of Fame comes as no surprise, writes Adam Woods

The man with the golden pen



The name's Black, Don Black: the Oscar-winner got his big break penning the lyrics to Bond theme Thunderball

"So there I was, with the boyish Don Black." When there is an Oscar-winning lyricist in the room – one who is weeks away from his induction into the Songwriters Hall of Fame, no less – it makes sense to ask for his suggestion of an opening line, and this is Don Black's instinctive contribution.

It doesn't have quite the heart-lifting grandeur of "Born free/As free as the wind blows"; it lacks either the sentimental charm of "Ben, the two of us need look no more" or the exotic sauciness of "He has a powerful weapon/He charges a million a shot", from *The Man With The Golden Gun*. But, like all of these, it bears the stamp of one man.

Don Black's best opening lines get straight to the heart of things with the utmost economy, and he is probably right to suggest that his boyishness is the first thing that needs to be mentioned about him. It at least begins to explain how a man of 68 comes to be reeling off a list of his current projects, 40 years on from the day Dean Martin pressed two

Academy Awards into his hands – one for him, one for the absent John Barry – in recognition of their work on *Born Free*.

These latest jobs include: "a few tweaks" to *Aspects Of Love* with Lord Lloyd-Webber and librettist Charles Hart ahead of that musical's UK return in August; and final touches to a new work with Michel Legrand, based on *The Count Of Monte Cristo*.

"There is just no reason to ever stop," he says, affably baffled at the suggestion that he ever might. "If I enjoyed fishing, or golf, or anything else apart from the odd game of snooker, retirement might be something I would consider. But I don't."

"I am very blessed in one thing, and that is: I love writing songs. I love listening to songs. It's just how I'm made. I don't write songs because I have to write songs – I write because it is a thrill."

Among the modern songwriters with whom Black has recently been working are Gary Barlow,



There is no reason to ever stop. I love writing songs, I love listening to songs
Don Black

Steve Mac and Wayne Hector. He has clearly been delighted with the experience, even if, looking across the length of his career, he can't help but notice just how much writing techniques have changed over the years.

"The process used to be very different, in as much as the composers came to me with tunes; they came to me with melodies and I would craft the words to fit," he says. "These days, it is a very different process in writing songs – it is very much more collaborative. If I work with Gary Barlow, or Steve Mac and Wayne Hector, we sit in a room and we bounce ideas off each other."

"To me, he is an amazing guy," says Hector. "Considering the kind of success he has had, he is still a very giving fellow. After I figured I had tried everything in the writing genre, working with Don made me want to go back and try a little harder."

Black, Mac and Hector convened last year to work on some tunes in Dublin, none of which have

yet broken the surface. But the trio had worked together before, in 1959, when they penned It's The Heart That Matters Most, which found its way into animated picture Christmas Carol — The Movie two years later.

Black, Hector and Barlow are all signed to Sony/ATV, whose managing director Rak Sanghvi identifies Black as that rare thing — a heritage songwriter with contemporary relevance. "The brilliant thing about Don is he is always open to looking at new things," he says. "He doesn't seem to have lost any of his hunger or passion for what he does."

A genuinely youthful soul, Black's listening habits range from the great American songbook to far newer artists. Any Winehouse and Rufus Wainwright are big current favourites and, when he hears something interesting happening, his impulse is to get involved. "I would feel very at home writing with a Lily Allen, or whoever it is," he says. "It wouldn't phase me at all."

On the agenda for this year is a new, somewhat secret collaboration with latterday Bond partner David Arnold, plus a new Austrian production of Dracula, written by Black with Christopher Hampton and Frank Wildhorn. There is also the possibility, later this year, of another musical reunion with original 007 confederate John Barry, at the instigation of Texas singer Sharileen Spiteri. But first, Don will see his name added to the honour roll of his profession on June 7, before an audience of his peers in New York. His excitement is as palpable as the award is well-deserved; such is his love of the craft and heritage of songwriting that he calls this honour "the biggie", claiming to rank it above the Oscar, not to mention the two Tony Awards and the five Ivors.

Always keen to see things done right, he confesses he has been putting in repeated calls to Phil Ramone, musical director of the Songwriters Hall of Fame, in an attempt to find out who will be performing his songs on the night. When Ramone's shortlist eventually came back it exceeded even Don's own expectations. "I decided they obviously knew what they were



Royal approval: the Queen presents Black with his OBE in 1999

doing and I left them to it," he chortles happily. Don Black's is the kind of story it is all too easy to tell with a series of starchy anecdotes, which might, if given too much weight, obscure the man himself. They certainly tell a tale of a man with a knack for finding interesting company, who has lived his life at the cutting-edge of popular song.

Working at Brian Epstein's NEMS agency in the late Sixties, managing Matt Monro, Black turned down the chance to take over the management of the young Elton John. In the late Seventies, the teenaged Michael Jackson would escape to the Black family home in Los Angeles, where he would swim and play pool with Don's sons.

Black's authorised biography, Wrestling With Elephants, published in 2003, bulges with names like Tom Jones, Michael Crawford, Barbra Streisand and Shirley Bassey, as well as those of Elvis Presley, Fred Astaire, Steve McQueen and Tony Curtis, from the Black family's time in the States.

But the fact is, while Black has breathed the same air as numerous flashy characters over the years, he isn't being inducted into the Songwriters Hall of Fame on the strength of his celebrity friends.

The reason he will line up in a few days alongside collaborators such as John Barry, Henry Mancini, Charles Aznavour, Elmer Bernstein and Andrew Lloyd Webber, on a list which remains remarkably short, is that he is one of our greatest lyricists, alive or dead, British, American or anything else.

"When I think of doing anything that involves lyrics, there is only one person at the top of the list," says David Arnold. "He just has such a masterful way of creating a line. He loves words and he loves the shape of words; he loves the contour of a melody and the shape of a song, and he loves to hunt for the right lyric."

"And, on a personal level," Arnold adds, "I think Don Black is perhaps the nicest man I have ever met in my life."

Michael Ball, the original lead in Aspects Of Love, who was also briefly managed by Black, shares the sentiment. "I don't think you will



Celebrity status: with Petula Clark, Michael Jackson and Sophia Loren during the Eighties

find anyone who has a bad word to say about Don," he says. "What is extraordinary about him is that he is a hugely talented man and he is obviously a very ambitious man — he never stops working — but he doesn't seem to have an ounce of pishness about him."

Black's charm is the stuff of legend, and much in evidence as he obligingly rakes over the many stages of a long and successful professional life, looking back where he would characteristically rather look forward. "You do get to a stage where people want you to trawl through your life and I'm not really one for that," he says apologetically. But charm alone will only take anyone so far, and what ultimately enables Black to stay busy, when so many contemporaries have resigned themselves to living off former glories, is the fact that he is incredibly good at what he does.

"A Don Black lyric is like a vintage Ferrari, or something like that: it will always stand the test of time and it will always shine above the mediocrity," says Don's son Clive, a music industry figure in his own right, now also his father's manager.

A Don Black lyric is like a vintage Ferrari: it will stand the test of time and shine above the mediocrity

Clive Black

"The thing about it is, Dad doesn't just write songs — he writes copyrights. When you have a hit with Don Black, whether it's I'll Put You Together Again for Kool & The Gang, or The Perfect Year for Dina Carroll, you know it will live on for years."

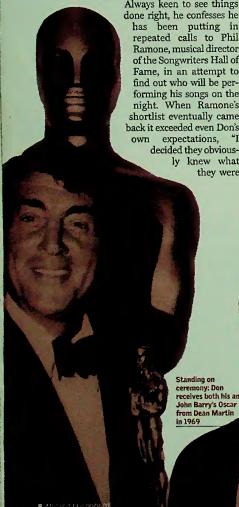
Many of Don's hits, as he himself is the first to admit, weren't necessarily hits at all, in the conventional sense. "I have been lucky in that songs of mine have become entwined with other things," he says. "They aren't necessarily chart songs, but people are aware of them."

He cites his songs for The Italian Job, written with Quincy Jones, as prime examples. On Days Like These and particularly The Self-Preservation Society helped to define an era, but they were never hits — just enormously well-known, well-loved pieces of music.

Don's Bond themes — Thunderball, Diamonds Are Forever, The Man With The Golden Gun, Surrender (Tomorrow Never Dies) and The World Is Not Enough — almost all fall into both categories, as does Lulu's To Sir With Love, which was a huge US number one in 1967 and is still sung at American graduation ceremonies today.

The film scores have perhaps the higher profile, but the musical theatre productions into which Black has poured the majority of his compositions since the mid-Seventies — Tell Me On A Sunday, Billy, Sunset Boulevard and Bombay Nights among them — have showcased dozens of other Don Black gems, from Take That Look Off Your Face to Love Changes Everything.

Don was born into a poor, East End family, the son of parents who had both arrived from Russia as children; Black is a truncation of his father's assumed name of Blackstone, which itself was a replacement for Koperzuch. Coming from such humble beginnings, his elevation to the songwriting pantheon is, in some ways, an incongruous thing and, in other respects, not at all.



Standing on ceremony: Don receives both his and John Barry's Oscar from Dean Martin in 1969

DIAMONDS ARE FOREVER

TOMORROW NEVER DIES THE WORLD IS NOT ENOUGH

THUNDERBALL THE MAN WITH THE GOLDEN GUN

THE MAN WITH THE GOLDEN GUN

TOMORROW NEVER DIES THE MAN WITH THE GOLDEN GUN

THUNDERBALL DIAMONDS ARE FOREVER

THE WORLD IS NOT ENOUGH TOMORROW NEVER DIES

THUNDERBALL TOMORROW NEVER DIES

THE MAN WITH THE GOLDEN GUN THUNDERBALL

THE WORLD IS NOT ENOUGH

Don,

Many congratulations on
your induction to the Songwriters Hall of Fame.

Thank you for your outstanding contribution to our films.
With love Michael, Barbara and all your friends at EON Productions.

007[™]

DOB BLACK:
A HISTORY
1965: Thunderball, performed by Tom Jones, is the first Barry/Black James Bond theme.

1967: Black and Barry win an Oscar for Sam Free. Later, to Sir With Love, hits number one in the US.

1968: Black collaborates with Henry Mancini for the first time on The Party.

1969: With Elmer Bernstein, Black writes the theme for The Get, for which John Wayne wins an Oscar and Black and Bernstein are nominated.

Black collaborates on The Italian Job with Quincy Jones.

1971: The hours honour Black and Barry's Diamonds Are Forever.

1972: Don secures a third Oscar nomination, wins a Golden Globe and gives Michael Jackson his first solo US number one (from Goldi) sees

1974: Barry and Black's third Bond collaboration, The Man With The Golden Gun, hits cinemas. Wherever Love Takes Me (from Goldi) sees

"I have always loved songs," he says. "When I was a boy, I would always say to my family things like: 'isn't that a great line? Fish got to swim/Birds got to fly/I got to love one man till I die.' I have always been mindful of it."

A youthful stint at the *NME* as a jack-of-all-trades under founder Maurice Rynn put Black on the spot in Denmark Street in the late Fifties, when that narrow road was the centre of the British songwriter's trade.

"In Denmark Street, I was surrounded by songwriters. I thought, well, I like words, I will have a go. And I just tried it. I'd made friends with Matt Monro and he said to me, 'if Lionel Bart can do it, why can't you?'"

It wasn't the only career he considered. For a brief period, the young Don trod the boards as a stand-up comedian, at a particularly inauspicious time. "Variety was dying," he has recalled. "I blame myself." By all accounts a very funny man, Black was also, by every contemporary account, no stand-up and the songwriting gradually became the key ambition.

"It was only when I got a little bit successful that I thought I could make a living at it," he says. "We were very poor and I couldn't really imagine how you could make a living writing songs. I got a cheque from the PRS for £10 and then Mike Hawker, who wrote Walking Back To Happiness, showed me a cheque he had been sent, for £12,000."

Don would manage Matt Monro throughout his career and the singer recorded some of Don's earlier efforts, but if the so-called "British Sinatra" gave Black his introduction to the game, it was John Barry who provided the first big step up.

Black and Barry were friends at a time when



This is your life: a rare moment of retrospective for Black as he appears on the BBC TV show in 1996 alongside Michael Aspel

Don's viability as a songwriter was significantly less proven than that of his future partner, but as the lyricist recalls, "in those days, everyone met on one street".

In 1964, Barry was perhaps the living definition of the Sixties man-about-town. The previous year, he had knocked The Beatles off the number-one album spot in America with his Goldfinger soundtrack. In contrast, Black was the nearly-true-to-family man, already a father of two and struggling to carve out a name for himself.

So when Barry asked if Don might have a go at finding a lyrical context for the next James Bond title, the unwieldy Thunderball, the result was a quantum career leap for the younger man, as well as the birth of an on-off collaboration which has lasted more than 40 years.

"One has a natural instinct that you will be able to work with each other and that is confirmed by the working habits that evolve," says Barry. "I have worked with other people and I don't know what it is, but there is something that just evolves between two people."

Thunderball was the first Black/Barry co-write, but the following couple of years saw the two work together twice more as they created the title song for *Born Free* and another for Sam Spiegel's *The Chase*.

Though theirs is regarded as one of the classic Sixties songwriting partnerships, the truth is that, after that initial burst, Black and Barry did not complete another project together until the dawn of the Seventies, when they reunited for another flurry of film music, including *Walkabout* and *Diamonds Are Forever*.

Over the years, the relationship has always been



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Black and Bernstein nominated for another Academy Award. Billy Black and Barry's one and only completed musical, debuts in London.

1979: Tell Me On A Sunday. Black's first Andrew Lloyd Webber collaboration, is presented at the Symonston Festival.

1980: Take That Look Off Your Face. From Tell Me On A Sunday. Wins an Ivor.

1982: Song And Dance, the renamed Tell Me On A Sunday, is Tony-nominated.

1983: Merlin. Written by Black, Bernstein, Richard Lewinson and William Link, is nominated for a Tony.

1989: Aspects Of Love wins Ivor for Best Musical and is Tony-nominated.

1993: Sunset Boulevard collects two Tony Awards.

1997: Surrender (Tomorrow Never Dies) marks Black's return to Bond in collaboration with David Arnold.

2000: The World Is Not Enough is Black's fifth Bond theme.

2003: Earthly Desire, written with AB Rahman and Meera Syal, debuts in London and New York.

2007: Black is inducted to the Songwriters Hall of Fame.

an easy one to pick up again, according to Barry. "We have always got on together," he says. "I have worked with lyricists I haven't got on with and you don't want to go back to that—it's a struggle, there's no joy in it. If you are writing a big, happy song like Born Free, you don't want to write it with some schmuck who is driving it into the ground."

The fact that Black, by contrast, has had remarkably few problems adapting to a vast number of different songwriting partners over the years says a great deal about his distinctive ability to strike up working partnerships — and friendships — with mercurial individuals.

"He is a wonderful character like that," says son Olive. "A lot of these people have always been these larger-than-life, womanising, hard-drinking characters, and he would always take the whole family wherever he went."

Black's mild temperament is clearly perfectly suited to collaboration, but particularly interesting is his admission that, once they are around the piano, whether the man at the keys is Barry, Lloyd Webber, Arnold or Mancini, the process is always a remarkably familiar one.

"People have asked me what Andrew Lloyd Webber is like compared to John Barry and, although they are very different people, when they are at the piano they are identical, really. All of these composers are. They are all just looking for the same thing: how does it go?"



Partners in rhyme: Andrew Lloyd Webber and John Barry were two of Black's major musical collaborators.

A mild source of regret for Black, the serial collaborator, is the fact that he has been unable to explore one creative partnership for a single, protracted period as so many of his heroes have done.

"I have always admired Lerner and Loewe, Kander and Ebb, because I do think, as a partnership, you learn each other's strengths and weaknesses," he says. "On the other hand, having worked with over 100 composers, I have enjoyed more of a promiscuous life. But I can see that, working with one person, there's an advantage."

Beginning in 1979, Black's association with Lloyd Webber marked the second defining musical collaboration of Black's career and has accounted for many, though by no means all, of his most successful stage productions.

Don had already made a name for himself writing for the stage, scoring a hit in 1975 with Billy, co-written with John Barry, Dick Clement and Ian LeFrenais and starring Michael Crawford.

That theatrical breakthrough came after a shaky start. "I worked with [Don] at The Roundhouse in 1971 on *Maybe That's Your Problem*, which was a musical about premature ejaculation," recalls frequent Black interpreter Elaine Paige. "As Don says, the trouble with that show was it was all over in the first scene."

For a songwriter who had enjoyed most of his

Songwriters Hall of Fame

London had Denmark Street and the West End, while New York had Tin Pan Alley, the Brill Building and Broadway — and the fact that only a handful of British writers have made it into the Songwriters Hall of Fame probably says something about the Americans' view of which is the more significant.

Don Black will be the latest to break through when his name is called this Thursday (June 7), alongside those of fellow inductees including singer-songwriter Jackson Browne and Calypso legend Irving Berlin.

Reflecting on what it all means to be inducted into a club of no more than 350 or so — and whose numbers include Cole Porter, George and Ira Gershwin, Irving Berlin, Stephen Sondheim, Bacharach & David, Lennon and McCartney and the rest — Black can only conclude that it means a great deal.

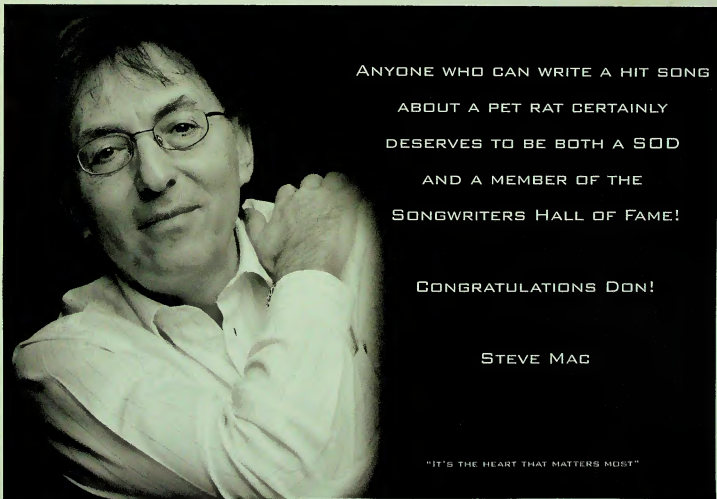
"It does, it means a lot," he says. "I think this is the biggie, and the clue is in the title. It is a very special kind of people and there are very few British writers in there. If you look at the invitation, you have got names like Johnny Mercer, Sammy Cahn, Hal David — as a kid

from the East End of London, these people were my idols."

Founded in 1969 by Johnny Mercer — whose own catalogue includes such evergreens as *Come Fly With Me*, *Come Shine* and *One For My Baby (And One More For The Road)* — the Songwriters Hall of Fame is a wing of the National Academy of Popular Music and induction is regarded as perhaps the highest honour for any songwriter.

For the Hall of Fame to recognise Don Black, a writer steeped in the Broadway tradition, in the city which is the home of musical theatre, is particularly appropriate. Even his chart-bound pop songs have, for the most part, found a more natural home in America than they have at home.

"It is an amazing thing to get, especially as it is in America," says Black. "My songs seem to have really penetrated people's psyche there, probably more than they have here. Songs like *To Sir With Love* know an American production anthem) are with people right through school and, in the same way, people have grown up with *Born Free* and *Ben*."



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STEVE MAC

"IT'S THE HEART THAT MATTERS MOST"

success with pop songs, albeit ones which frequently were required to define a film, musical theatre was highly liberating. "When we wrote Billy, it was a thrill because, one, it was a big hit, and two, I could write funny songs, disappointed songs, weird songs, as opposed to pop songs, where you are looking for that hook, that title," says Black.

Tell Me On A Sunday - Black's fourth musical, after 1978's Bar Mitzvah Roy - has had several lives and is one of Black's fondest accomplishments.

Lloyd Webber can see why. "It was the first thing that we ever did together, of course," he says. "Don was the first lyricist I worked with outside of my partnership in those days with Tim Rice, so it was a very interesting experience for me and a very special one."

The Lloyd Webber partnership proceeded from there, often with generous intervals between shows. After the three-way collaboration with Charles Hart on 1989's *Aspects Of Love*, some light work on *Starlight Express* followed and then came *Sunset Boulevard* in 1993, when the composer made a team of Black and Christopher Hampton.

The musical set Black's observational pen to work on the decaying glamour of Hollywood's post-Golden Age. It is another favourite of his, and of Elaine Paige, who played the role of Norma Desmond in 1995. "His descriptive lyric writing evoked the period so clearly," she says now.

While Black's lyrical precision is the facet of his writing most of his colleagues praise, Lloyd Webber identifies Black's particular strength as something more specific still.

"He has got that wonderful knack of coming up with a brilliant and very catchy song title - he is a real titles man," he says.



"I have often had quite a lot of discussions with him about the actual content of things, but he is always at his best with a title. When I think about all the things he has done with me - Take That Look Off Your Face, Tell Me On A Sunday, Love Changes Everything - the titles are all tremendous."

The past 10 years have been some of Black's most prolific, at least in terms of his writing for musicals, with *The Goodbye Girl*, *Dracula*, *Bomb*

Family man: Don with sons Grant and Steve and wife Shirley. Steve (right), also Don's manager, recalls his father always bringing the family along, unlike many of his hard-drinking, womanising peers

and *Dreams and Romeo And Juliet* all tripping off Black's pen and another full-length collaboration with John Barry - on a version of *Brighton Rock* - lurking in the realms of legend.

In spite of his productivity, Black has always resisted attempts to identify him as much of a hard worker. In 2003, having recently finished off *Dracula*, written lyrics for *Bombay Dreams* and expanded *Tell Me On A Sunday* for Denise Van Outen, he was pithy on the subject: "It's not like I have to turn up at a specific time to do my job - I can write at my leisure. And what exactly have I done? Written the lyrics for about 20 songs. I may be simplifying it, but it's not exactly Trojan work."

Today, conscious that his avowed love of songwriting might have given the impression that his life is rather an easy one, he revises his view a little: "I don't want to make it sound like it's Disneyland, because it's not - it's bloody hard, especially in musicals, where you are writing for character."

Nor is he entirely comfortable presenting a picture of his career as one consistent spell of success. "There has been a lot of failure too," he says. "I have had a lot of shows that didn't work. But [the late *Daily Mail* theatre critic] Jack Tinker once said something very clever: he said there's a lot of talent in this business, but just as important is temperament, and that is so true."

"With every career, there are dips and you have to get used to rejection. Take Paul McCartney - he has had albums that haven't meant anything, and so has Frank Sinatra, so has Elton John. But those people are stayers - they are in it for the long haul."

So too is Don Black and there are perks to being one of those stayers. Don has a pet theory that musicians and songwriters age at a different rate from those in more earthbound professions, because their job is a thing they love.

"A couple of years ago, I interviewed Charles Aznavour on his 80th birthday and I said to him, 'Charles, you are 80 years old now, do you have any advice for the rest of us?' And he said, 'a man will never grow old if he knows what he is doing tomorrow.' And it is true."

In his biography, Black identified a certain glint in the eye which is common to the great composers he has known and worked alongside and now he has another term for them too.

"I have called them professional dreamers and I think they are," he says. "That's certainly what I do - I walk around parks and sit on buses and think of these things. It doesn't strike you at the time, but as I look back, that is what I have spent most of my life doing. And if you compound that, year after year after year, hopefully it is good for you."

One has a natural instinct that you will be able to work with each other... we have always got on together

John Barry

"Don Black is a towering giant in the world of songwriting and I'm just fullish height."

Andy Hill 2007 (possibly mis-heard)

CONGRATULATIONS
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IN THE BUSINESS

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John

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SUNSET BLVD

BOMBAY
DREAMS

Five tastes of Black magic

From Thunderball and writing a song for a rat to collecting an Oscar from Dean Martin, Don Black has enjoyed a remarkably long and diverse career. MW profiles five landmark projects



1965 Bonding with Barry

Don Black certainly doesn't underestimate the impact his association with John Barry had on his career in the early days. "John made it all work for me when he gave me 'Thunderball,'" he says now. "I had written 10 B-sides for various people, but that was the real breakthrough."

Like so many successful partnerships, the two were, and still are, very different characters. But the men bumped into each other regularly on Denmark Street and struck up a good rapport.

"Denmark Street used to be the hub of the music industry - you would walk down it and meet everybody," Barry recalls.

Barry was already the veteran of three Bond films when he asked Black if he might consider providing some words for the title song of a fourth, which was to be called Thunderball. Don hadn't written too much, but what he had done, Barry liked. More importantly, they got on well. "Don and I have always hit it off," says Barry.

Don accepted the assignment in a flash, regardless of the fact that Thunderball was far from the most inspiring song title from which to work.

Not for the last time, Black faced a struggle trying to find a meaningful context for the title. "I've had some terrible titles," he groans. "True Crime was another one. I'm just glad I never had the Texas Chainsaw Massacre."

Don rose to the challenge and he remains grateful for the break, just as Barry remains grateful at having found a sympathetic co-writer. "There is an ease to it, where you can be mutually critical without upsetting each other," says Barry. "It is quite a unique thing, and you take it for granted because it works so well."

1966 Awarded an Oscar for Born Free

Born Free may be Don Black's best-known song; it has been covered on many occasions by a multitude of artists and netted an Oscar for its writers, but in its original version, as sung by Matt Monro, it nearly failed to make it into the film for which it was written.

The movie's producer, Carl Foreman, was unimpressed of its relevance to the lions around whom his film revolved and cut the song from the initial pressings of the picture. Only when US handliner Roger Williams scored a timely hit single with his version of the piece did Foreman relent and the song was back in place when the movie made its public debut in June of 1966.

Once reinstated, the song soon attracted a substantial Oscar buzz, but when the Academy Awards came round in April 1967, co-writer John Barry, who still harboured unfavourable memories of working on the film itself and apparently believed there was no real chance of winning, elected to stay in London. "That is why the pictures of the occasion show only a smiling, remarkably youthful Don on stage with two statuettes, standing alongside Dean Martin, who presented them.

"I think I was 28 when I won it, so I didn't really realise how important it was until my sister phoned me and said it was all over the *Evening Standard*. 'East End boy wins Oscar,'" says Black.

He and Barry were the first British songwriters ever to win an Oscar and Don has collected another four nominations since.

"Winning an Oscar - it's easy to minimise it, but Dean Martin gave it to me," says Black, nodding to his shelves, where an array of statuettes stand. "And since that day, of course, I have always been introduced as 'Oscar-winning lyricist Don Black.'"

1972 Ode to a rat gives Michael Jackson first number one

Sniggered at for years as a love song to a rodent, Michael Jackson's Ben is in fact a shining example of Don Black's ability to make gold from unpromising material. "I am very proud of writing that song, partly because it was a challenge to write for a rat," he says.

The 1972 film for which the song was written is indeed about the friendship between a sickly, bullied boy and a rat named Ben. A less well-known aspect of the otherwise obscure movie - a sequel to the similarly rat-focused 1971 horror picture *Willard* - is that the animal is the telepathic leader of a colony of killer rats and gradually begins to dominate the child.

Don isn't quite sure whether he ever saw the finished film and the fact that he remembers it as "terribly sentimental" suggests he didn't, but he remembers how the song came about. "The producers had Michael Jackson on board and they wanted a song," he recalls. "My angle on it was to write it about friendship - obviously I didn't mention cheese or traps."

Quite apart from its subject matter, Ben stands as an anomaly in Jackson's catalogue - a morlie theme, without a blockbuster album attached - but it was his first solo number one in the US and helped to build the foundations for his career.

"The story also has an interesting coda. In the mid-Nineties, some years after they had last met, Jackson contacted Black and Scharf again with an order for some more material.

"He called me and Walter and asked if we would write a bunch of children's songs," says Black. "I flew over and he talked about the kind of songs he liked. He was saying he liked the ones from Hans Christian Andersen [the 1954 film, which Scharf scored] and he really loved *Thumbelina*. So we wrote some songs in the vein of *Thumbelina*, we demoed them and he loved them."

To this day, Don remains slightly mystified as to what they were to be used for. Whatever it was, they have never seen the light of day and he hasn't seen Jackson since. "He paid us, but he has never used them. He used to always phone when he came here, but I haven't spoken to him for years."

1997 Back on board with Bond's Tomorrow Never Dies

After more than 20 years away, Don was brought back onto the Bond team in 1997 for *Tomorrow*



Never Dies and incoming composer David Arnold, for one, was pleased to have him on board. "He was the first person I called when I got the job myself, because obviously he has done so many themes before and they have all been fantastic," says Arnold. "You actually feel inadequate, working with him, because your history is relatively short; his is so long."

stretches back with success after success." Black's entry into the modernised Bond world of the Nineties was typically pithy, with the opening lines: "Your life is a story/I've already written/The news is that I/Am in control".

"It is wonderful, writing for Bond," the writer says. "It is a different kind of writing - you make it as seductive as you can."

Arnold could hardly believe his luck at finding his new collaborator on vintage form, though the song, *Surrender* (*Tomorrow Never Dies*), performed by k.d. lang, ended up running over the end credits, rather than the opening sequence.

"The thing that really struck me, when we first worked together, was that he came up with this entire vision of what the song should be about, and it seemed to encapsulate the entire film in a couple of sentences," says Arnold. I remember getting the fax with the lines on and just laughing, because they seemed so perfect."

2003 Black rewrites Tell Me On A Sunday

Don rates his work on *Tell Me On A Sunday* as some of his best and, like many of his musicals, there remains the sense that the work isn't necessarily completely finished. "With my dad's musicals, they are life-long things," says Clive Black. "They come back like boomerangs."

A one-woman *tour de force*, revolving around the romantic exploits of a London girl at large in New York and Hollywood, the original production appeared in 1979 with Marti Webb in the one and only role. It was resurrected for a run on the London stage in 1982 and revamped and enhanced as *Song And Dance* in 1994, when Sarah Brightman had a crack at it. In 2003, the show returned, fine-tuned, updated and augmented with five new Black/Lloyd Webber numbers, written specifically with the new lead, Denise Van Outen in mind. Webb subsequently came back for a touring run, along with Patsy Palmer and Steps' Faye Tozer.

It was when Don was breathing new life into the *Van Outen* incarnation of the production that he came fully to appreciate both the quality of the material and the serendipity of the collaboration - his first with Lloyd Webber.

"When I revised it, I realised we did some good work," he says. "It was just the two of us and we used to work every day, or every other day, around a piano, with no directors involved, no producers."

Black recalls it as an instance where the original aims of both writers, while not necessarily entirely the same, came together with perfect synchronicity. "Andrew wanted to write a one-woman show and I wanted to write about a young girl in America and the whole thing really clicked."

THE SONG...WHERE IT ALL BEGINS.



DON BLACK, OBE, with Dean Martin,
1966 Oscar for "Born Free"

SONY / ATV MUSIC PUBLISHING -- BUILDING THE FUTURE

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Buying Last.fm was a smart move for CBS, but creating revenue could be more tricky

Website buy-up won't be the Last

EDITORIAL
MARTIN TALBOT



The \$280m deal to buy Last.fm is not the first of its kind and it won't be the last.

Boasting more than 15m users worldwide, the East London-based service has natural appeal to a traditional, US broadcast corporation such as CBS.

It is a cunningly inventive service. While its recommendation system can throw up unexpected curveballs, that is part of its charm. And, ultimately, the idea of serving music fans not only what they like, but what they don't know they like, is brilliantly simple.

But CBS's interest in the operation echoes the attraction which Google felt for YouTube and News Corporation for MySpace over the past couple of years. When News Corp. paid \$580m for MySpace in autumn 2005 and Google paid \$1.65bn for YouTube in autumn 2006, neither service could boast revenues to truly justify such a fee.

And, even today, "revenue" continues to be the elephant in the room. The common argument is that you can't enjoy the kind of traffic and market dominance that YouTube and MySpace claim and fail to generate some revenue. The question is whether they can generate enough revenue, quickly enough

to justify several billions in investment.

However, for all three buyers, News Corp., Google and CBS, the deals have bought a foothold into an exciting new world – even for Google, a digital behemoth in its own right, YouTube gave it a significant step-up in the world of video streaming.

The YouTube and MySpace deals have also proved to be win-win deals, so far. While Murdoch's millions stripped MySpace of some of its cool – in the eyes of some consumers – it offered something else; in the 18 months since that deal, News Corp. has bankrolled a series of deals which have left Murdoch arguing his asset would now be worth \$6bn on the open market.

And, backed by Google, any perception of YouTube as an illegitimate upstart was instantly removed; the group has since gone on to strike further rights deals which, after last week's EMI agreement, means it has the full set of majors' repertoire.

Last.fm will also benefit from the establishment chic of its owner, as well as potential investment in its future.

And with the Last.fm three also retaining complete independence from CBS, it is a deal which could well offer the best of both worlds.

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DOOLEY'S DIARY



02 be in England in the summer...

Remember where you heard it: The live industry is gearing up for a busy few months, with new venues popping up like fresh summer flowers. With this in mind, Dooley popped down to North Greenwich to see The 02 last week. It's looking great, with its art deco décor (personally selected by Philip Anschutz) and all. Look out for a superclub tenant to be announced for one of many venue spaces. Everything might be back on track over at Wembley Stadium, but for the promoters who had their shows cancelled there last summer, it still has a lot to make up for. Solo's John Giddings sums up their mood, quipping, "It will be a great stadium, but it's still in the middle of a fucking industrial estate..." Of course, summer also means festivals – Dooley met artists Acrolyd and Harvey at the launch of

the Big Chill festival last week. After grassing over the National Theatre, the duo are looking to do something special at the festival itself and have been considering making grass curtains for one of the stages... The European MTV Awards are known for their glamorous locations, but isn't it about time the awards were brought to the UK?

Dooley hears whispers there are plans to do just that, and sooner than you may think... Who is the hard-rocking, hard-drinking band whose members live nothing more in their spare time than hitting the roller disco? Video footage exists... While you're guessing, which major label head has brought the knives out in its network of A&R scouts, slinking the budgets of its various labels?... **Ol' Va Vo's Alice McLaughlin** continues to attract heated interest from the A&R community. The singer-songwriter looks set to follow in the footsteps of former bandmates KT Tunstall and Sophie Solomon by signing with one of the majors in coming weeks... Meanwhile, **hotly-tipped unsigned talent** Elvin is fielding interest from

the usual suspects in management after splitting with ATC, meanwhile Elbow have concluded a new record deal with Fiction... Sony/TV Chief Marty Bander admits his company's successful bid for Famous Music lifted his mood, but did little for avoiding jetlag as he flew into London last week. The excited, but rather tired, exec noted, "I was smiling as I was trying to get to sleep on the plane." Have the last rites been written for physical singles in the US? About the only CD singles selling there in recent years have been by American Idol winners, but the debut release by **blast** Victor Jordan **Sturks** is a digital-only offering. CD Wow has been very vocal about taking its case for parallel importing to the European Court of Justice. What is less known is that the company has failed to appeal at every stage of the courts case so far – and the judge in the case declared them, making an appeal **exceptionally unlikely**... Expect more news next week on **MoS** man **Ben Cook's** new role. The current MD is expected to confirm a new post with a UK major.

The Daily Star marked the departure of celebrity columnist **Joe Mott** from its Monday – Friday desk with a party on the London Regatta last Thursday. Mott will retain his Sunday column, but is looking to pursue opportunities on the small screen. We bumped into Mott the previous night at the launch of London's newest casino, Vegas. Here he is (left) with **Paul Coughton** (Sunday Times) and **Charlotte Ward** (freelance).



HIGHLIGHTS FROM DOOLEY'S WEBLOG



TUESDAY: "Before you jump to conclusions, we are not talking about Wahlberg and co's Nineties boy band phenomenon – although Dooley has nothing against them, you understand – no, **New Kids On The Block** is an opportunity for us to highlight breaking new artists to you on a semi-regular basis... daily even. And today, the honour goes to Toronto outfit **Birds Of Wales**."

THURSDAY: "Unfortunately for us, as we left the terrace to catch a few songs from **Findlay Brown**, the kitchen served up its piece of resistance: food platters laded with vine leaves, hummus and other delights. Damn you Findlay!"

FRIDAY "The evening began in a church. St Luke's on Old Street to be precise. MTV had commandeered the place for the evening to host a live performance from **Editors**. Edith Bowman was wolf whistling and hollering at her boyfriend's band. It was a bit like being at the football."

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

MUSICWEEK

Club Charts 09.06.07

The Upfront Club Top 40

Position	Artist	Weeks on Chart	Label
1	THE SHAPESHIFTERS - FUSHER	1	Capitol
2	MARLIN TEN VEIDEN - I WISH U WOULD	1	Capitol
3	TURBOPUNK - GOTTA MOVE	1	Capitol
4	STONEBRIDGE SONS	1	Capitol
5	JUST JACK WRITERS - BLOOD	1	Capitol
6	JUNO - THE INFLUENCE OF GIANTS IN THE CLOUDS	1	Capitol
7	GWEN STEFANI 4 IN THE MORNING	1	Capitol
8	HOT 22 FEAT. ANGLE ZEE - JUST FRIENDS	1	Capitol
9	SUNRAYZ FEAT. ANDREA WRIGHT - COUNTING DOWN THE DAYS	1	Capitol
10	ROBIN MURPHY - OVERPOWERED	1	Capitol
11	THE ABSOLUTE FEAT. SUZANNE PALMER - THESE WILL COME A DAY	1	Capitol
12	FISH & CHIPS - CAN'T GET ENOUGH	1	Capitol
13	RHIANNA FEAT. ANZ - I WANTED A	1	Capitol
14	MAURO PICCOTI - VAMBE, VAMBE NOT	1	Capitol
15	BUZZ JUNKIES FEAT. ELESMA - DON'T MESS WITH MY MAN	1	Capitol
16	RICHARD GREY - WARRIOR BASS	1	Capitol
17	CORENELL VS. LISA MAARE - EXPERIENCE KEEP ON JUMPIN'	1	Capitol
18	FRUIT MACHINE - VIA IN THE DISCO	1	Capitol
19	GRACE SLOWLY	1	Capitol
20	MIGHTY DUB KATZ - MAGIC CARPET RIDE 07	1	Capitol

TOP 10 UPFRONT CLUB BREAKERS

1	OSCARA N - NEVER ENDING BEYOND	Label
2	YVES LAROCHE - RISE UP	Label
3	CHICKEN - COME AWAKENING	Label
4	DIEGITA FEAT. MAUR ANDERSON - THIS GAME	Label

Position	Artist	Weeks on Chart	Label
21	NONO FEAT. HUSKI 3 - MORE DANCE	1	Capitol
22	DON DIABLO - BLOW	1	Capitol
23	YOUNG PUNK: YOU'RE GOTT DO	1	Capitol
24	KIT CHILD D - NOW I FOUND YOU	1	Capitol
25	GAVIN HARRIS - THE GIRLS	1	Capitol
26	GOSPEL - LISTEN UP	1	Capitol
27	I AM FINN - HARD	1	Capitol
28	CHRIS LANE FEAT. EMMA HEWITT - CARRY ME AWAY	1	Capitol
29	LOVERUSH - UKI FEAT. SHELLEY HARLAND - DIFFERENT WORLD	1	Capitol
30	WAWA VS. SMAX & GUD FEAT. HILARY STRANER	1	Capitol
31	ARMAND VAN HELDEN - NYC BEAT	1	Capitol
32	SOULSEEKER FEAT. KATE SMITH - PARTY FOR THE WEEKEND	1	Capitol
33	JAN C VS. THE ROCK - STEADY CRAWL NEW YOU	1	Capitol
34	ALIBI VS. ROOKERELLE - SEXUAL HEALING	1	Capitol
35	SPEKTRUM - KINDA NEW	1	Capitol
36	THE EGG - NOTHING	1	Capitol
37	ETHERPO - SOMETHING DIFFERENT TO SAY	1	Capitol
38	TIGIA YU - GYMNA WANT ME	1	Capitol
39	CLARA GO - UP	1	Capitol
40	MOTYA BIRMA - GIRL	1	Capitol

THE PLAYLIST



The Shapeshifters at the top for a fourth time.

Clara's victory also got pop chart.

The Shapeshifters Push on

By Alan Jones

The Shapeshifters make it four number ones in five attempts on the Upfront Club Chart, taking pole position with their latest waxing, Pusher, in a fiercely-fought battle with London-based Dutch DJ and producer **Martijn Ten Veiden's** I Wish U Would. Trampling by a margin of less than 2%, The Shapeshifters return to peak-topping form after their last single, Sensitivity, reached a peak of number three. They opened their career with three years ago, and set off with three consecutive number ones. First single **Lola's** Home spent a fortnight at number one in June 2004, while its follow-up **Back to Basics** was also a two-week chart champ in February 2005, and exactly a year later **Irreducible** elbowed aside **Madonna's** Sorry to complete a hat-trick of number ones for the band.

Pusher is the second straight number one for the Postiva label, replacing **aberrant's** **Sunrayz's** Counting Down The Days at the apex.

The first single from The Shapeshifters upcoming second album, Pusher finds the band taking a more electronic direction, and features the vocals of **Jenna G**. The Shapeshifters themselves provide the most commercial mix, but there are also mixes by **Lifeline**, **Clus & Penn** and **Nic Fanculli**.

Pusher has been drawing support from **Radio One** heavyweight Pete Tong, **Judge Jules** and **Dave Pearce**, as well as **The Hoxton Mixers**, **Salsabe Tommie**, **Stonebridge**, **Hector Romero**, **Mason** and **The Beginner**.

On the Commercial Pop Chart, however, the song has to settle for runners-up position, leaving **Clara's** Get Up to triumph by a wafer-thin margin. Get Up is the second single from **Clara's** second album. The Evolution and arrives at the summit a mere two months after introductory single **Like A Boy** peaked at number four. Helped by suitable amendments to the core R&B original waxes on the Upfront Chart, where it climbs 55-40 this week, and on the Urban Chart (14-9).

COMMERCIAL POP TOP 30

Position	Artist	Weeks on Chart	Label
1	CLARA - GET UP	1	Capitol
2	THE SHAPESHIFTERS - PUSHER	1	Capitol
3	TURBOPUNK - GOTTA MOVE	1	Capitol



Produced in co-operation with the BPI and ERA, based on a sample of more than 4,000 record outlets
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As used by Radio One

MUSICWEEK

The Official UK Charts 09.06.07

SINGLES

		Debut
1	RUHANNA FEAT. JAY-Z UMBRELLA	Debut
2	MUTYA BUENA REAL GIRL	Fourth & Bowery
3	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	Debut
4	HELLO GOODBYE HERE (IN YOUR ARMS)	Debut
5	MAROON 5 MAKES ME WONDER	Additions
6	GYM CLASS HEROES CUPID'S CHOKEHOLD	Re-entries (led by Ruffalo)
7	TIMBALAND/FURTTADO/TIMBERLAKE GIVE IT TO ME	Re-entries
8	THE TWANG EITHER WAY	Re-entries (led by Pugh)
9	CALVIN HARRIS THE GIRLS	Sony BMG
10	ANDY CUBO DON'T MATTER	Universal
11	SNOW PATROL SIGNAL FIRE	Felton
12	REVEREND & THE MAKERS HEAVYWEIGHT CHAMPION	not in store
13	BOOTY LUV SHINE	Real Gone
14	AVRIL LAVIGNE GIRLFRIEND	Arista
15	NE-YO BECAUSE OF YOU	Def Jam
16	PIGEON DETECTIVES I'M NOT SORRY	Debut (by The Roots)
17	MIKA LOVE TODAY	Columbia/Sony
18	MIMS THIS IS WHY I'M HOT	Capitol
19	MARILYN MANSON HEART-SHAPED GLASSES	Interscope
20	LINKIN PARK WHAT I'VE DONE	Warner Bros.
21	R. KELLY FEAT. TI & T-PAIN I'M A FLIRT	A&R

ALBUMS

		Debut
1	MAROON 5 IT WON'T BE SOON BEFORE LONG	Additions
2	LINKIN PARK MINUTES TO MIDNIGHT	Warner Bros.
3	THE PIGEON DETECTIVES WAIT FOR ME	Debut (by The Roots)
4	JAY-Z WINEHOUSE BACK TO BLACK	Island
5	MIKA LIFE IN CARTOON MOTION	Columbia/Sony
6	MICHAEL BUBLE CALL ME IRRESPONSIBLE	Reprise
7	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	Domino
8	KAISER CHIEFS YOURS TRULY ANGRY MOB	Re-entries (led by Polygram)
9	CASCADA EVERY TIME WE TOUCH	At Around The World
10	R. KELLY DOUBLE UP	A&R
11	OZZY OSBOURNE BLACK RAIN	Epic
12	JOSH GROBAN AWAKE	Reprise
13	NELLY FURTTADO LOOSE	Geffin
14	THE FRAY HOW TO SAVE A LIFE	Epic
15	AVRIL LAVIGNE THE BEST DAMN THING	Reprise
16	JEFF BUCKLEY SO REAL - SONGS FROM	Columbia/Sony
17	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	A&R
18	TRAVIS THE BOY WITH NO NAME	Interscope
19	MARK RONSON VERSION	Columbia
20	RUFUS WAINWRIGHT RELEASE THE STARS	Capitol
21	SOPHIE ELLIS-BEXTOR TRIP THE LIGHT FANTASTIC	Columbia/Sony



20	14	LINKIN PARK WHAT I'VE DONE	Warner Bros./Rock
21	18	R KELLY FEAT. TI & T-PAIN TM A FLIRT	A&R
22	45	ARMAND VAN HELDEN NYC BEAT	Southern Fried
23	16	KIM SOZZI BREAK UP	Substance
24	23	KAISER CHIEFS RUBY	Burger/Poljor
25	25	THE FRAY HOW TO SAVE A LIFE	Epic
26	11	THE ZIMMERS MY GENERATION	Xtreme
27	16	MANIC STREET PREACHERS YOUR LOVE ALONE IS NOT...	Columbia
28	11	ENRIQUE IGLESIAS DO YOU KNOW (THE PING-PONG SONG)	Polygram
29	26	NELLY FURTADO SAY IT RIGHT	Geffin
30	20	DIZZEE RASCAL SIRENS	XL
31	27	MIKA GRACE KELLY	Careless/Blind
32	21	MARK RONSON FEAT. D MERRIWEATHER STOP ME	Columbia
33	11	TINY DANCERS HANNAH WE KNOW	Poljor
34	30	GWEN STEFANI FEAT. AKON THE SWEET ESCAPE	Interscope
35	37	FERGIE GLAMOROUS	AMM
36	11	SIMPLY RED STAY	Symprecation
37	24	JAMIE T SHEILA	Virgo
38	17	AMERIE TAKE CONTROL	Columbia
39	19	KAISER CHIEFS EVERYTHING IS AVERAGE NOWADAYS	Burger/Poljor
40	35	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	Jive



RIHANNA FEAT. JAY-Z: THREE WEEKS AT NUMBER ONE

COMPILATIONS

1	1	MASSIVE R&B - SPRING COLLECTION 2007	Universal/TVT
2	2	NOW THAT'S WHAT I CALL MUSIC 66	Euro/Pop/blues
3	16	R&B LOVE CLASSICS	W&V
4	4	JUST GREAT SONGS	EMI/VS&M/R&G
5	16	RETURN TO IBIZA - EUPHORIA	Mystery Of Sound
6	3	THE BEST DISCO IN TOWN	Universal/TV
7	5	MAXIMUM BASS 2007	Mystery Of Sound
8	6	TOP GEAR ANTHEMS	EMI/Virgo
9	16	90S ANTHEMS	Universal/TV
10	7	CLASSIC FM AT THE MOVIES - THE SEQUEL	Classic-FM
11	12	HIGH SCHOOL MUSICAL	Walt Disney
12	9	POP HITS - CLASS OF 2007	EMI/VS&M
13	10	FLOORFILLERS ANTHEMS	Universal/TVT
14	11	DANCEMIX - SUMMER ANTHEMS	Mystery Of Sound
15	15	PLAY IT LOUD	Universal/TV
16	8	CALIFORNIA DREAMING	W&V
17	13	FLOORFILLERS - CLUB CLASSICS	Universal/TVT
18	17	FUNKY HOUSE SESSIONS 07	Mystery Of Sound
19	16	HANNAH MONTANA	Walt Disney
20	14	SWEET SOUL MUSIC - THE BEST OF	Soul

FORTHCOMING

KEY SINGLES RELEASES	SEPTEMBER 3	SEPTEMBER 3
ENTIONS AN END HAS A START	ASH TWILIGHT OF THE UNDISCOVERED	WARHORN
HARD-PT T&C ATLANTIC	BROTHERS	JUNE 25
ATLANTIC	THE BOWS THE M&P B&S (EP)	JUNE 25
ATLANTIC	BEFORE I KNOW WHAT'S GOING ON	JUNE 25
HELLO GOODBYE BABY ITS FACT (EP)	ANDREA COBB TEN FEET HIGH ATLANTIC	JUNE 18
AMERIE COTTA W&M/R&A	CHEMICAL BROTHERS WE ARE THE NIGHT (US) (EP)	JUNE 18
CHROME ANIMADA FEAT. MITTAL OUT OF CONTROL	WHITE STRIPES (OKY TRUMP XL)	JUNE 18
MARIO HOW DO I BEGUE (EP)	BON JOVI LOST HIGHWAY (MERCURY)	JUNE 11
THE ZIMMERS MY GENERATION	QUELERS OF THE STONE AGE ERA VULGARIS	JUNE 11
MANIC STREET PREACHERS OUTTOWN SOUNDS	DIZZEE RASCAL MATRUS AND ENGLISH (EP)	JUNE 11
FALL OUT BOY THE TAKEOVER (MERCURY)	MUTYA BREA REAL GIRL (ISLAND)	JUNE 4
KINGS OF LEON FANS (COLUMBIA)	PAUL MCCARTNEY MEMORY ALMOST FILL	JUNE 4
50 CENT STRAIGHT TO THE BANK (POLYGRAM)	MERCURY	JUNE 4
AVRIL LAVIGNE WHEN YOUR VOICE GOES (COLUMBIA)	THE TWANG LOVE IT WHEN I FEEL LIKE THIS	JUNE 4
	EPUNQUE	JUNE 4

20	11	RUFUS WAINWRIGHT RELEASE THE STARS	Coffin
21	7	SOPHIE ELLIS-BEXTOR TRIP THE LIGHT FANTASTIC	Mercury
22	25	TAKE THAT BEAUTIFUL WORLD	Polygram
23	19	MANIC STREET PREACHERS SEND AWAY THE TIGERS	Columbia
24	23	NE-YO BECAUSE OF YOU	Def Jam
25	16	CHRIS CORNELL CARRY ON	Interscope
26	16	SIMPLY RED STAY	Symprecation
27	14	JOE COCKER HYMN FOR MY SOUL	EMI
28	28	PINK T'M NOT DEAD	LifeSize
29	26	AKON CONVICTED	Universal
30	34	THE FRATELLI'S COSTELLO MUSIC	Felout
31	17	HELLO GOODBYE ZOMBIES ALIENS VAMPIRES DINOSAURS	Dun-Thu
32	33	SNOW PATROL YVES OPEN	Felout
33	20	FUNERAL FOR A FRIEND TALES DONT TELL THEMSELVES	Melark
34	13	THE CRIBS MEN'S NEEDS WOMEN'S NEEDS WHATEVER	Wetco
35	14	ANDREW LLOYD WEBBER JOSEPH & THE AMAZING TECHNOLOUR	Stage
36	30	FALL OUT BOY INFINITY ON HIGH	Mercury
37	37	JAMIE T PANIC PREVENTION	Virgin
38	32	SCOUSSOR SISTERS TA-DAH	Polygram
39	11	RICHARD THOMPSON SWEET WARRIOR	Priority
40	37	KINGS OF LEON BECAUSE OF THE TIMES	Head Me Down



MARKON 5: KEEPING LINKIN PARK AT BAY IN POLE POSITION

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1. UNDAUNTED WARRIOR FIGHTING FOR	NEW	1	1
2. CONCRETE EXPLOSION	NEW	1	2
3. BOB SINCLAIR FEAT. CUBBY RICHMOND & FREEDOM	1	1	3
4. KELLY ROWLAND FEAT. ERIQ LEE	NEW	1	4
5. THE CHORDALS BROTHERS GO IT AGAIN	NEW	1	5
6. THE KAMONSIS FEAT. TAYO	NEW	1	6
7. ROBIN THORKE FEAT. TAYO	NEW	1	7
8. PHILIPPE LAUREN FEAT. TAYO	NEW	1	8
9. ALIAS SQUAD FEAT. ALI	NEW	1	9
10. BOBBY WALTERS FEAT. THEALAN AND ANDREWS	NEW	1	10
11. THE SUPERSTARS	NEW	1	11
12. JUSTICE DANCE	NEW	1	12
13. THEBES FEAT. IVE	NEW	1	13
14. FRANKIE DALL & THE FIVE SEASONS BEGINS	NEW	1	14
15. REBECCA DILLON	NEW	1	15
16. CLASH FEAT. COALITION/ONE UP	NEW	1	16
17. THEBES FEAT. IVE	NEW	1	17
18. RECHON DART WADZIBUSS	NEW	1	18
19. OWEN STEVENSON FEAT. THE KAMONSIS	NEW	1	19
20. DAVID HODDGE	NEW	1	20

These charts are also available online at musicweek.com

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COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	2
3	1	3
4	1	4
5	1	5
6	1	6
7	1	7
8	1	8
9	1	9
10	1	10
11	1	11
12	1	12
13	1	13
14	1	14
15	1	15
16	1	16
17	1	17
18	1	18
19	1	19
20	1	20

URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	2
3	1	3
4	1	4
5	1	5
6	1	6
7	1	7
8	1	8
9	1	9
10	1	10
11	1	11
12	1	12
13	1	13
14	1	14
15	1	15
16	1	16
17	1	17
18	1	18
19	1	19
20	1	20
21	1	21
22	1	22
23	1	23
24	1	24
25	1	25
26	1	26
27	1	27
28	1	28
29	1	29
30	1	30

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LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	2
3	1	3
4	1	4
5	1	5
6	1	6
7	1	7
8	1	8
9	1	9
10	1	10
11	1	11
12	1	12
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20	1	20
21	1	21
22	1	22
23	1	23
24	1	24
25	1	25
26	1	26
27	1	27
28	1	28
29	1	29
30	1	30

Last week, we asked: Is it important for EMI to remain under British ownership?
 You said:
 Yes: 72%
 No: 28%

This week we ask: With both the O2 Arena and Wembley Stadium due to host their first gigs this month, which venue are you more excited about?

- A) The O2
- B) Wembley Stadium

Retail has its say on covormount CDs


The *Mail On Sunday's* recent giveaway of Tubular Bells has reignited the debate on newspaper covormounts, just as the music business thought they had gone away for good. This week, *Music Week* gathers the views of the retail sector, led by retailers' leader Paul Quirk.

Barely a few months ago, the consensus among the music industry was that the covormount CD was on its way out, as newspapers turned their attention to free DVDs, wall charts and stickers in order to boost sales and major labels distanced themselves from the practice.

Yet the past few weeks has seen the contentious issue bounce back into the headlines, driven by the controversy over a *Mail On Sunday* promotion, in which the newspaper gave away Mike Oldfield's classic album *Tubular Bells* on CD to its 2.25m readers.

Retailers were, by and large, horrified, their patience with rights holders running thin. Oldfield himself was inspired to write a letter to *Music Week* protesting about the giveaway, which he said was done without his consent. Upfront Promotions, which organised the Oldfield promotion, hit back, as did *Mail On Sunday* managing director Stephen Miron.

Now *Music Week* asks retailers, including Era co-chairman Paul Quirk, as well as representatives from HMV, Play.com, Borders and several independent stores, for their views on covormounting. The result is a range of flavours, but the same overarching view – "say no newspaper covormounts."



ENTERTAINMENT RETAILERS ASSOCIATION

June 2007

[Mail On Sunday managing director] Stephen Miron says that record labels are "tempted" to give away full-length albums through the *Mail On Sunday*.

The fact is that they would have to be desperate to take the Mod's billing for the end result is a short-term cash hit at the expense of the long-term health of the music industry.

Miron's claim to be "passionate" about marketing music is as offensive as it is disingenuous. The fact is that the *Mail On Sunday* is locked in a covormount arms race with its rivals in which the music industry is more the collateral damage, which makes the few thousands of Mr Miron to be a friend of the music industry all the more palling.

Let's be clear: covormounts are the anabolic steroids of the newspaper world – they give a short-term artificial boost to performance which can't be sustained without constantly increasing the dose.

What we object to is the fact that the long-term interests of the music business are being sacrificed to satisfy the short-term circulation needs of the newspaper industry.

Era urges record labels and artists to resist the tortured logic of Mr Miron.

PAUL QUIRK
 Co-chairman,
 Entertainment Retailers' Association London



Retail viewpoint

Richard White, Chalkys
 I was quite amused by the advert in *Music Week*, with the guy from the *Top Gear* *Mail On Sunday*. I thought he had some balls to be doing that. He genuinely believes that what he does is good for the industry.

But I don't think he is looking at the bigger picture. The reason retailers are miffed is we are being cut out of the loop. That is not the way we believe business should be done.

As a retailer, I have a relationship with my suppliers and I think they should think of their customers before they do such things.

I don't think EMI gave a toss about retailers. It was all about making a fast buck and not to worry about the implications.

There is room for covormounts. They're OK if they are an introduction, if they want people to know about new artists. There is room to get exposure on new artists

On the music side it's very different – catalogue is always selling.

Helen Marquis, Play.com
 My view on it depends on the sort of covormounts they are. When they are doing them to push new artists then I can see the benefit, for example the recent V2 label sampler. But when it is giving away core catalogue it's tougher. If you are giving away the best of UB40 for free then why would anyone buy it? And it gives the impression that music is free, which is something we are moving away from. The record companies have given the right to give away music for free – they are endorsing it.

Mark Callisay, Soundclash
 Covormounts work to sell more magazines, but they don't help to sell more music.

Mike Dillon, Apollo Music
 Covormounts have had a detrimental effect on business – there is no two ways about that. People are coming away and saying, "If you can get that for

the price of a paper, why are you charging such and such?" It devalues the price of the CD.

I thought covormounting had come to a halt. The record companies don't give a toss any more. They are hanging on to every thread they can.

We are selling CDs cheaper than ever before. But it doesn't help us when they can get albums for nothing.

Max Lister, Borders
 When the covormounting of CDs was an occasional offer this did have a positive impact on the sales of the title, as a consumer thought of this as an additional extra to the title.

However, now that the majority of music titles covormount virtually every issue this has become something of the norm for a consumer, they don't view this in the same way as they did a few years ago.

Music titles have to work harder at gaining additional sales now by offering extra to the consumer, whether by having artist-chosen

compilations or special issues. As other sectors continue to covormount (women's, children's etc), then the pressure is on to offer more value for the consumer, or risk being potentially at the risk of the editorial.

Simon Douglas, Virgin Megastores
 First of all let us declare our prejudices, bias and self-interest. We are Virgin Megastores, whose core business is selling music – however consumers want it, CD, vinyl, online, download, subscriptions, USB stick, offering a wide and diverse range of music, supporting new and emerging music and artists.

We endeavour to make a profit, we cannot give music away for free to own, as we believe it devalues music in the eyes of the consumer and it is not proven to increase demand. We are for greater access to music to the widest possible audience. We are against the covormounting of current hits and classic catalogue to boost circulation.

We are not totally convinced that giving away new artists to a targeted audience grows the market, but we respect the rights of artists to do what they like with their work.

On to the fashion of youth culture and passionate supporter of all things music – *The Mail on Sunday* can we really believe their heartfelt plea – "we are committed to and passionate about music. We spend more money marketing music acts than any other music company does." Is it true? Do they really spend more than any other company on marketing music or do they mean their newspaper?

Is this the same publication that has dismissed every youth music movement over the last 30 years, landing all social ills at their door? A refreshing change of policy is clearly on the way with, presumably a big increase in the promotion of up and coming bands as well. Are they taking music to a new audience and encouraging people to buy more music? Their target audience clearly likes free music, as do those that only buy the paper when there is a free CD of something relevant to them.

Do these readers then decide to start buying more music or do they mainly regrett their nostalgia for these acts which, to be fair, could lead to website visits and purchase of tickets.

The Mail on Sunday clearly takes credit for single-handedly selling out Simply Red and Dolly Parton tours, which I am sure the artists, labels and fans would take exception to and clearly, in Mike Oldfield's case, his view was secondary to the circulation argument. In terms of increasing sales of Tubular Bells, well, there was a rise in sales, but that was from a very low number. Yet at the same

time, huge damage was done to perception of the price of this album in consumers' eyes – "£10, what a rip-off when I could get it free with *The Mail on Sunday*!"

No evidence would seem to encourage in favour of covormounts among more music purchasers or making people think music is even greater value. The recent history of the compilations market would back this up.

The Mail on Sunday's argument would point to short-termism both in financial advantage and in circulation figures. If artists and record labels – hopefully together – want to work with newspapers to give short-term advantages for both, then they're pragmatic, but in the medium term, it makes the job of persuading people to buy music and trying to convince people of the lasting and durable value of music that bit more difficult.

Some honesty and integrity would be welcome in the overall debate, as we fight a tough market.

Gary Warren, HMV
 I'm sure we can all appreciate that a covormount backed by heavyweight TV and press advertisement can give a short-term sales lift to the artist featured. However, it is difficult to see how this spike translates into a long-term benefit and many would argue that such promotions damage the perceived value and desirability of the CD format among music buyers. It also appears that they do not build loyalty for the newspapers concerned and just artificially prop up circulation figures.

HMV has never been against covormounts per se, where they are used in a targeted way, and we have ourselves participated with the likes of MCG Q and Mojo in promoting new music and artists. However, we do not see how it can benefit the integrity of core catalogue titles where these are given away in a somewhat gratuitous manner.

Finally, on a strategic level, I think it makes it more difficult for this industry to lobby government effectively on matters of copyright protection and intellectual property rights when it appears that, we ourselves, don't always respect the value of the music that we create.

Phil Barton, Sistar Ray
 Covormounts are great for publishers and trouble for everyone else. My problem with covormounts is that they drive into people's minds, "if they can put a CD for free in the *Daily Mail*, why am I paying for something in a shop?"

Once people get into the mindset, then they just steal music. They see it as a free commodity.

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JOBS

Senior Business Development, Entertainment Co. MBA graduate with a strong international background to develop and lead implementation of global business strategies. A relationship builder with business development experience in either media, banking or consultancy. Excellent organisational, project management and communication skills. An experienced sales professional with strong travel experience, passion for music and solid commercial sales acumen marketing experience required to help complete corporate objectives as a leader within the digital music business. Entrepreneur + company.



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For more roles visit www.musicweek.com or contact Maria Edwards on 020 7921 8315
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MUSICIANS BENEVOLENT FUND

The Musicians Benevolent Fund is the music business's own charity - the largest in the UK, funded entirely by donations and requests from music lovers and musicians. It supports professional musicians when ill, aged, or old age bring stress or financial burdens and it makes grants to talented young musicians through a range of award schemes. The MBF is also developing its health awareness work through partnerships with other organisations.

Having recently completed a strategic review of its activities, the Musicians Benevolent Fund is now seeking to increase its senior management team through the recruitment of:

Director of Communications and Development

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The candidate must demonstrate a strong interest in music and empathy for musicians.

To apply, please download details of the post from the CF Appointments website

www.cfappointments.com and apply online with a CV, current salary details and a personal statement addressing the person specification for

the attention of Judith Lovelace.

Closing date: 17 June 2007

Preliminary interviews: 18 June to 3 July 2007

Final interviews and selection: 9 July 2007

For further information about the Musicians Benevolent Fund,

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- MS computer literate

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Closing date for applications: 13/05/2007



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EMI**28.2% (+16.0%)**

Any Winhouse leads EMI to highest combined share since Q3 2004 and best albums showing in nine years.

UNIVERSAL**22.3% (+42.8%)**

The company's best combined score yet led by the likes of Kaiser Chiefs, Mika and The View.

WARNER/CHAPPELL**11.8% (-4.4%)**

Difficult albums performance made up by Proclaimers revival helping it to strong singles run

SONY/ATV**11.3% (+41.8%)**

Unable to match record-breaking Q4 2006, but Razorlight and others ensure it retains fourth spot.

BMG**9.3% (-14.5%)**

Combined share drops below 10% for first time in three years as albums share drops to 75%.

No change as EMI claim more than 25% of combined share in 2007's first quarter report

EMI suppresses Universal resurgence

Publishing

by Paul Williams

Even before the purchase of BMG Music Publishing was greenlighted by the European Commission, the year was already starting to shape up positively for Universal's publishing executives.

After slumping to its worst annual market share showing to date in 2006, Paul Connolly's team bounced back in style to capture 22.3% on the combined rankings for quarter one 2007, a share some two-thirds better than it managed during the previous quarter when a poor dose to 2006 condemned it to fourth place behind EMI, Sony/ATV and Warner/Chappell.

But, as Universal rose to its highest share yet, EMI Publishing was itself challenging some of its best performances of the past. Its 28.2% share for the quarter was the company's highest such score since the third quarter of 2004, while on albums the clock had to be turned back even further to find a time when it claimed a bigger share of the market. In quarter one, it grabbed an albums share of 33.3%, its best performance in the sector for exactly nine years, when the likes of The Verve's Urban Hymns sent its score racing to 35.6%.

For EMI, the albums market was particularly memorable in these three months, with a run that included more than 95% of Any Winhouse's Back To Black, which sold nearly 468,000 units to finish as the period's biggest seller, while

Snow Patrol help Big Life maintain indie lead

It was a tough start to 2007 for the independent publishers, but for Big Life the year simply started as the first one ended. Having ruled the market during 2006, Snow Patrol's Eyes Open finished as the year's biggest-selling album. Big Life cashed in again during the first three months of 2007 to retain its place as the number one independent publisher.

It handled more than one-third of Take Thats runner-up Beautiful World, had exclusive control of The Fratellis' Costello Music (eighth biggest seller of the quarter) and Bloc Party's A Weekend In The City (18th biggest seller), most of Norah Jones' Not Too Late (44th) and nearly half of Nelly Furtado's Loose (ninth).

Of course, it is hard not to look at the numbers and weigh up how EMI and Universal would have fared against one another had Universal's merger with BMG Publishing already been approved. But answering that is a far more complicated procedure than simply adding together Universal and BMG's scores and comparing the result with EMI's showing.

Were it that straightforward, then the combined Universal/BMG would have com-

claimed 16.1% of the overall indie market, while on singles controlled more than a quarter of independent business. Third-placed Snow Patrol's 12.9% share included control of Kele's single *Let's Stay* (number 17 of the quarter), while Blue Mountain finished fourth with 4.7% thanks to continuing sales of U2's *U2 R* Singles.

INDEPENDENT SHARE Q1 2007
Big Life 18.4%
Kobalt 16.1%
Chrysalis 12.3%
Blue Mountain 4.7%
Reverb 3.5%
V2 3.5%
Carlin 3.0%
IMG 2.8%
Notting Hill 2.2%
P&P 1.9%

The above shows share of the independent market

fortably finished as number one publisher with a share of 31.6% in quarter one compared to EMI's 28.2%. But that methodology does not take into account the fact that Universal has agreed to divest a number of catalogues to get its BMG purchase approved. Among these is Rondor UK, which supplied Universal with one of its most successful albums of the quarter, Kaiser Chiefs' *Years 'Til*, *Angry Mob*, which it 100% controls and has ranked as the period's fourth biggest seller overall. Take that away and, even with a clutch of other strong album hitters such as Mika, *The View* and *The Killers* in the quarter, its overall score would be notably reduced.

The flying starts to the year for EMI and Universal left every other publisher having to carve out just 49.5% of the combined market



Sitting pretty: Amy Winehouse's best-selling *Back To Black* helped EMI's victory.

less than one percentage point on last time.

Sony/ATV was unable to maintain the strong position it found itself in 2006's fourth quarter. Its combined share fell from 15.6% to 11.3%, keeping it ahead of BMG to take fourth place, while on albums it was ranked third with a 12.8% share that included all of Razorlight's self-titled second album (10th biggest seller) and most of Fall Out Boy's *Infinite On High* (9th best seller).

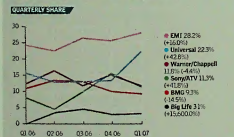
BMG continues to decline in the rankings, with its combined market share slipping below 10% for the first time in three years. On albums, it claimed just 7.5% of the market during the quarter, although it produced a more-respectable 11.9% on singles, where its interests included half of the Gwen Stefani hit *The Sweet Escape* (sixth top seller) and 80% of Akon's *I Wanna Love You* (eighth top seller).

Given Universal's purchase of BMG Publishing has now been approved, the dimensions among the major music publishers have changed once again. Separate from that, Universal appears to have shaken off its uncharacteristic dip during the second half of last year to race out of the blocks in 2007.

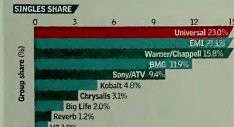
Combine that with BMG and EMI will need to repeat the kind of dynamic performance it produced in quarter one for the rest of the year to be sure of holding off Universal and remaining as the UK's number one publisher.

paulw@musicweek.com

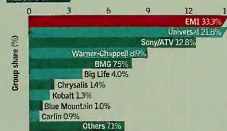
Publishing 2007: first quarter



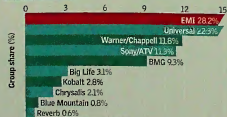
Figures refer to first quarter; bracketed figures represent year-on-year change



ALBUMS SHARE



COMBINED SHARE



Top 10 singles for Q1 2007

Rank	Title/Artist	Label
1	GRACE KELLY Mika	Universal 80%/BMG 10%/Sony-ATV 10%
2	(I'M GONNA BE) 500 MILES Rixton	Warner-Chappell 100%
3	RUBY Hodgson/Wilson/Baines/Rix/White	Universal 100%
4	STARZ IN THEIR EYES Allstop	Universal 100%
5	HOW TO SAVE A LIFE Slide/King	EMI 100%
6	THE SWEET ESCAPE Stefani/Thiam/Tainfort	EMI 100%
7	SHINE Barlow/Donald/Owain/Orange/Robson	EMI 50%/Kobalt 50%
8	I WANNA LOVE YOU Thiam/Breadus	EMI 33%/V2 33.3%/BMG 16.7%/Sony-ATV 16.7%
9	THIS AIN'T A SCENE, IT'S AN ARMS Race/Ward	BMG 80%/EMI 20%
10	TOO LITTLE TOO LATE	Sony-ATV 100%

JoJo/Alexander/Steinberg/Carmington
Kobalt 80%/OC 20%

Top five albums for Q1 2007

Rank	Title/Artist	Label
1	BACK TO BLACK Amy Winehouse	EMI 95.0%/Others 4.5%
2	BEAUTIFUL WORLD Take That	EMI 37.0%/Sony-ATV 22.9%/BMG 17.4%/Warner-Chappell 12.8%/Universal 2.8%/Others 7.3%
3	LIFE IN CARTON MOTTION Mika	Universal 83.3%/Sony-ATV 10.8%/BMG 3.9%
4	YOURS TRULY, ANGRY MOB Kaiser Chiefs	Universal 100%
5	EYES OPEN Snow Patrol	Universal 100%

Big Life 100%

1 *Peting Moya Radio Show on the PM* by *Lynal Hays* Datafile

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Week 22

Upfront p22 TV & radio airplay p25 New releases p28 Singles & albums p30

FAST CHART

SINGLES

NUMBER ONE

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

Rihanna and Jay-Z's *Umbrella* remains watermark, surging to a best-yet sale of 60,650. The track also makes a dramatic 41% charge on the US chart after selling 276,705 downloads in a week. It is the fifth highest leap to number one in US chart history.

ARTIST ALBUMS

NUMBER ONE

MAROON 5 **IT WON'T BE SOON BEFORE LONG** (A&M/Octone)

While introductory single *Makes Me Wonder* slides 2-5 on sales of 14,712, Maroon 5's second studio album, *It Won't Be Soon Before Long* continues at number one, although its sales are off 45.8% week-on-week at 39,862.

COMPILATIONS

NUMBER ONE

VARIOUS MASSIVE R&B - SPRING COLLECTION 2007 (Universal TV)

The fifth release in the *Massive R&B* series is the first to spend three weeks at number one. Its sales have fallen slightly each week, from 21,955 to 21,689 and 21,584.

AIRPLAY CHART

NUMBER ONE

MAROON 5 **MAKES ME WONDER** (A&M/Octone)

After two weeks at number one, Maroon 5's current single was dethroned by *Mutya Buena's* *Real Girl* at the top of the airplay chart last week, but now reasserts its authority, with an audience 13% bigger than *Real Girl*, despite a deficit to its rival of 185 plays.

THE SCHEDULE

ALBUMS

THIS WEEK

Bonnie Do Role Bonnie Do Role With Ladies (Domino); **Digitalism** *Idealism* (Virgin); **Mutya Buena** *Real Girl* (Epic); **Dreeze** *Rascal* *Mullis* And *English* (XL); **Rihanna** *Good Girl Gone Bad* (Def Jam); **The Wang** *Love It When I Feel Like This* (G-Unit); **Marilyn** *Mason* *Eat Me* *Drink Me* (Polydor); **Paul McCartney** *Memory Almost Full* (Mercury); **Bruce Springsteen** *With The Sevens* *Band* (Columbia).

LAST WEEK

Calvin Harris *Created Disco* (Columbia); **Tiny Dancers** *Free School Milk* (Parlophone); **Ben Jovi** *Last Highway* (Mercury); **Queens Of The Stone Age** *Era Vulgaris* (Polydor); **Bob Singer** *Sounds Of Freedom* (Defected).

JUNE 18

White Stripes *icky Thump* (XL); **New**

The Market

Rihanna gets physical on singles chart

by Alan Jones

Album sales remain rangebound just above the 2m mark for the fourth week in a row, while singles recover slightly, thanks largely to the physical release of the Rihanna and Jay-Z collaboration, *Umbrella*.

Album sales have only fallen below the 2m mark a handful of times since 2000, but continue to flirt with the psychologically important barrier. Their recent decline has been very slow, however, with sales falling less than 1% in each of the last three frames. They drifted just 0.1% last week to 2,017,144 - but that is exactly 162,000 (7.44%) below their same-week sales of 2,179,144 in 2006.

The highest-selling album, for the second week in a row, was Maroon 5's *It Won't Be Soon Before Long*, with 39,862 takers. That's the fourth lowest week to secure the number one slot in the past 20 weeks, but still nearly 50% more than the 26,053 copies *Linkin Park's* *Mintzes To Midnight* sold to remain in runners-up position.

Of nine debuts on the artist albums chart, *The Pigeon Detectives* have by far the most impressive, entering at number three with their first album, *Wait For Me*, and joining fellow Leeds



Rihanna: physical release gives her number one single its best-yet weekly sales figure

band the *Kaiser Chiefs* in the Top 10. With current single *Everything Is Average* *Nowadays* attracting airplay, the *Kaiser Chiefs'* album *Yours Truly*, *Angry Mob* sold 11,721 copies last week, and jumps 10-8, to achieve its highest chart placing in eight weeks.

With the download still doing brisk business, and the CD attracting 27,619 sales on its first week in the shops, *Rihanna* and *Jay-Z's* *Umbrella* moves further ahead at the top of the singles chart, where its 60,650 sales tally is more than three times that of its nearest challenger, *Mutya Buena's* *Real Girl*.

Also made available physically for the first time last week, *Real Girl* sold 12,269 copies, comfortably outselling *Beyoncé* &

Shakira's *Beautiful Liar*, which is number three for the third week in a row, and in the top five for the ninth time, on sales of 15,944, which take its overall tally past the 200,000 mark (208,611).

Universal restructured the long defunct *Casablanca* label for Mika and has revived 4th *And Broadway* for *Mutya*. Once a major dance label, with an artist roster that included *W11 Downing*, *The 49ers*, *Bomb The Bass*, *The Stereo MCs*, *Skipworth* & *Turner*, *Gene Guthrie*, *Sly & Robbie* and many more, the label has been mothballed since 1997. *Beyoncé's* *Mtysa* single, *It's Not That U Got Me* hit was in 1995, when *Freddie Mercury's* *Tune In*, *Cop Out* reached number three.

KEY INDICATORS

SINGLES

Sales versus last week: +3.8%
Year to date versus last year: -4.5%

MARKET SHARES

Universal	51.0%
Sony BMG	21.9%
Warner	8.1%
EMI	3.1%
Indies	15.9%

ARTIST ALBUMS

Sales versus last week: -1.2%
Year to date versus last year: -11.3%

MARKET SHARES

Universal	44.3%
Sony BMG	24.7%
Warner	14.0%
EMI	4.7%
Indies	12.3%

COMPILATIONS

Sales versus last week: +4.2%
Year to date versus last year: +6.1%

MARKET SHARES

Universal	41.3%
EMI	21.2%
Ministry Of Sound	17.3%
Warner	11.8%
Sony BMG	8.4%

RADIO AIRPLAY

MARKET SHARES

Universal	42.7%
Sony BMG	25.9%
Warner	8.3%
EMI	3.1%
Indies	20.3%

CHART SHARE

Origin of singles sales (Top 75):
UK: 52.0% US: 41.3% Other: 6.7%
Origin of albums sales (Top 75):
UK: 54.7% US: 41.3% Other: 4.0%

For fuller listings, see musicweek.com

NEW ADDITION



The Enemy will release their much-anticipated debut album through Warner Bros on July 9. Entitled *We'll Live And Die In These Towns*, the album's release follows their Top 10 hit *Away From Here* and two limited edition singles on the revived *Stiff* Records label. It's *Not OK* and *40 Days & 40 Nights*.

SINGLES

THIS WEEK

Arcade Fire *Interpretation* (Mercury); **Queens Of The Stone Age** *3s And 7s* (Polydor); **Kelly Rowland** *Like This* (RCA); **The Fray** *Over My Head* *Cable Car* (Epic); **Evanescence** *Sweet Sacrifice* (Imperial); **Bob Sinclar** *Sound Of Freedom* (Defected); **Gallows** *Abandon Ship* (Warner Brothers)

LAST WEEK

Sickian *Donaghy* *So You Say* (Parlophone); **Kelly Clarkson** *Never Again* (RCA); **Editors** *Smokers Outside The Hospital Doors* (Columbia); **Frattelle** *On Blue Eyes* (Island); **Gossip** *Listen Up!* (Back Yard); **Maximo Park** *Books From Boxes* (Warp); **White Stripes** *icky Thump* (XL)

JUNE 18

Ash *Polaris* (Warner Bros); **Chemical Brothers** *Do It Again* (Virgin); **Muse** *Map*

Of The Problematic (Warner Bros); **Take That** *10 Years For Life* (Polydor); **Just Jack** *Victor's Block* (Mercury); **Katasha** *Bellingfield* *Soulmate* (Phonogram); **Enter Shikari** *Jonny Sniper* (Antjack/Reality); **Paul McCartney** *Dance Tonight* (Mercury); **Enrique Iglesias** *Do You Know* (Polydor)

JUNE 25

The Enemy *Had Enough* (Warner Bros); **Ciara** *Get Up* (RCA); **Robin Murphy** *Overpowered* (EMI); **Ben Jovi** *You Want To Make A Memory* (Mercury); **Killers** *For Reasons Unknown* (Mercury); **Gwen Stefani** *I'm A Morning* (Interscope); **Stefani *It's Not Over Yet* (Polydor)**

JULY 2

Justin Timberlake *Love Stoned* (Jive); **Garbage** *Tell Me Where It Hurts* (Warner Brothers); **Avril Lavigne** *When You're Gone* (Columbia); **50 Cent** *Straight To The Bank* (Polydor)

09.06.07

Disc Creator to go online

The Plot

Calvin Harris to link up with social networking sites in advance of debut Columbia album (COLUMBIA)

Two weeks ahead of the release of Calvin Harris' debut studio album *I Created Disco*, Columbia has teamed up with social networking site Bebo to offer the producer/songwriter's fans an exclusive advance preview.

Through a dedicated screen linked to Bebo's front page, Harris' fans will be able to download a seven-minute mix of the album, previewing a number of tracks, which can then be burned to CD or uploaded to MP3 players.

Columbia marketing manager Claire Horseman says the promotion was an opportunity to target his existing fan base while providing a platform for new listeners to discover his music.

"It's one of the things I'm quite into when we're launching a new band: actually being able to share

music without giving too much away," says Horseman. "There's always that thin line between giving too much away, but in this instance we get a lot of value back."

The promotion with Bebo will coincide with a streaming preview of tracks from the album on MySpace.com. Horseman says the decision to target the mix album promotion at Bebo was led by the slightly younger demographic of the website's audience.

"In the UK, MySpace and Bebo both have a 30% market share of community sites, so they're quite on par with each other in terms of traffic, but Bebo has a slightly stronger slant on 19- to 24-year-olds, which is the right target audience for Calvin."

Other digital activity includes an acoustic session for Napster and a full band performance for Yahoo!, which will be available via Yahoo!'s music portal. The promotion coincides with the radio servicing of single *Acceptable in The 80s* across Europe.

In the UK, Harris' third full single *The Girls* is released today (Monday) to coincide with the online activity, with the album to follow on June 18. Columbia will



be issuing 1,000 copies of the album with a glow-in-the-dark backdrop.

Horseman says the label has taken a long-term approach with Harris that began as early as last November. "It's been a slow build for us, putting out a couple of 10-inches and doing his first live event at Fabric in January. That was an important event for us. We brought selected media down to see him play and it was a strong introduction."

Harris started his own sold-out headline tour last month and will be performing at O2 Wireless festival, Glastonbury, Ozfest, T in The Park, Global Gathering and Bestival this summer.

CAMPAIGN SUMMARY

MANAGEMENT: Mark Gillespie, Dean Wilson, and Andy Rutherford, Three Six Five.
MARKETING: Claire Horseman, Columbia.
NATIONAL PRESS: Ed Carwithig, Darling Digital.
REGIONAL PRESS: Marina Pientl, Columbia.
NATIONAL RADIO: Pini Youngram, Columbia.
REGIONAL RADIO: Gary Hobson, Columbia.
TV: Body Walker, Columbia.
ONLINE: PR: Anwar Nuseibi, Columbia.

TASTEMAKERS TIPS

Interpol The Heinrich Manoeuvre (Parlophone)

EMMA NEWMAN, KERRANG! RADIO

"I am so excited about the return of Interpol and this single does not disappoint. The lyrics are a

little dubious, but who cares when the chorus will have you shouting harder than Derek Zoolander. If you loved Slow Hands, you will love this more, and if you haven't given Interpol much before, I think you will with this single. I'm one of those songs that will drive you mental as soon as you hear it. It will not leave your head."

Matt and Kim Yea Yeah (myspace.com/mattandkim)

JIM LAHAT, BBC LONDON 94.9

"Uninspired as of now, but this Brooklyn duo have the hit of the summer with the track Yea Yeah."

THE INSIDER

Magic 105.4

Magic 105.4's sponsorship of Simply Red's forthcoming concert in London's Regent's Park will be the first time in its history that the Emap-owned London station has sponsored a live event. However, as Magic looks to maintain its position in the competitive London radio market, programme director Richard Park hopes the event will be the first of many new partnerships.

Simply Red perform the one-off show in Regent's Park's open air theatre on September 9, a live date which Park says was guaranteed to resonate with Magic listeners. "We had an opportunity to work with Visit London in presenting an outstanding and highly appropriate act for the Magic

audience," he says. "I hope it will develop into a series in the future."

Placed first in the London radio market, Magic 105.4 has a target demographic of 25- to 54-year-olds and boasts a total audience of 1.8m listeners. Park says meeting the expectations of its audience is vital for the station's ongoing success. "Consistency is our key weapon in the London commercial market place," he explains.

Catherine Feeny Touch Back Down (Tallgrass/Charisma)

PETER KANE, Q MAGAZINE

"Pennsylvania to Norfolk via Los Angeles makes an unusual career path, but it seems to be panning out rather nicely for US singer-songwriter Catherine Feeny. Her second album *Hurricane Glass* was originally released last year on indie label Tallgrass, but has now been

audience," he says. "I hope it will develop into a series in the future."

Placed first in the London radio market, Magic 105.4 has a target demographic of 25- to 54-year-olds and boasts a total audience of 1.8m listeners. Park says meeting the expectations of its audience is vital for the station's ongoing success. "Consistency is our key weapon in the London commercial market place," he explains.

A nice refreshing ad campaign for Architecture In Helsinki

Ad focus

Australian six-piece Architecture In Helsinki are set to reap the benefits of a television campaign for soft drink company Robinson's, which features a track from the group's debut album entitled *Sprung* 2008.

The ad forms part of a year-long campaign for the cordial manufacturer, incorporating a series of five differently themed ads, running consecutively over a period of 12 months.

The first ad, themed as *Grow*, started on May 1 and features music from Deerhoof.

Architecture In Helsinki feature in the second ad, themed as *Clouds*, which started on May 14. After a short break throughout June, the Architecture In Helsinki ad will return to the small screen in August. A further three ads are still in production, with details to be announced at a later date.

Sauberlich, a music researcher at Leap Music, sourced the music for the ads for creative agency BBH. He says



the Architecture In Helsinki track provided a strong fit with the overall theme of the campaign.

"Essentially we went for *Sprung* 2008, because it mirrors the visual. It was our top choice out of a number of songs that we put forward to BBH," he explains.

The ads themselves take the form of short, simple animations. In the case of *Clouds*, the ad features children dancing under rain clouds, concluding with the strapline: "Raise them on Robinson's."

Sauberlich says the music

complemented the simplicity of the animation. "The song has an almost childlike, very innocent quality to it and fits well with other songs in the campaign, all of which have a similar, playful atmosphere."

Architecture In Helsinki are published by Sony/ATV and signed to independent label Co-op in the UK. The band recently concluded a number of European dates and will perform at Kings College in London today (Monday). The tour then takes them to the US, with dates running until June 19 at the Henry Ford Theatre in LA.

RADIO PLAYLISTS

CAPITAL

Air Traffic: Shooting Star; Alan O'Connell: Matter, America; Take Control: Amy Winehouse; Back To Black: Ash Parric; Awful Love: When You're Gone; Beady Eye: Shiner; Calvin Harris: The Girls; Cheryl: Can't People Help The Girls; Clara Felt: Clean White; Get Up: Corneil vs The Little Maries; Express Yourself: Ke\$ha; Kanye West: I'm In The Mood; Gossip: Lilian; U2: Stewie; 4 In The Morning; Gym Class Heroes: Drip; Daughtry: Hello; Here In Your Arms; James Morrison: Unspoken; Jamie T: Still; Justice: DANCE; Kicker: Chiefs; Everything Is Average: Nowdays; Kate Nash: Condemned; Kelly Clarkson: Never Again; Kelly Rowland: Eve; Live: The Kharma; It's Not Over Yet; Alanis: It's Not Enough; Mark Ronson: Lily; Alanis: Oh My God; Maroon 5: Make Me Wonder; Maxine Park: Rocks From Below; Moby: Dances; Paul McCartney: No Me Because Of You;

Holly Furtado: Say It Right; Omarion: Entourage; Pharoshe: Munch; Diddy: Pink; Leona: Mi Amore (En Los); Reverend And The Makers: Holyright; Champion Of The World; Rihanna: feat. Jay-Z: Umbrella; Robbie Thicke: Lost Without You; Ross Coppenham: All She Wants; Season Sisters: Kiss You Off; Simon Webbe: Green; Siobhan Donaghy: So You Say; Taini: That I'd Wait For Life; The Enemy: Half Encouraged; The Fratellis: The Bird In The Eye; The Fratelli: Our My Kite; The Hooblers: Worried About You; The Dancers: March We Know; Unklejam: What Am I Fighting For?

RADIO 1

A LIST: Armin Van Helden: NYC; Paul Oakenfold: Shikara Beautiful; Lullaby: The Girls; Edkara: Sinkers Under; Calvin Harris: The Girls; Gym Class Heroes: Drip; Daughtry: Hello; Moby: Dances; Mark Ronson: Lily; Alanis: Oh My God; Maroon 5: Make Me Wonder; Maxine Park: Rocks From Below; Moby: Dances; Paul McCartney: No Me Because Of You;

picked up by EM1 and is about to be relaunched. Leading that campaign, Touch Back Down is an achingly sad slice of Americana with a soaring chorus, elegant string arrangement and mellow steel guitar. What really sets it apart, though, is the heavy-lidded sensuousness of Feeny's voice, calling to mind Sheryl Crow or even a less battle-scarred Lucinda Williams. Clearly a name worth remembering.

Alboreus Kingston Town (Forward Recordings)

LOL BELL-BROWN, DUB VENDOR

"Born in Sicily in 1977, swarthy Neapolitan dread Alboreus (aka Alberto D'Aceola) has issued a number of singles on his Forward Recordings label in Jamaica over the past couple of years. It looks like he could score mainstream success with the instant classic Kingston Town ("It's a rude bwoy town"), a welcome To Jamdown-style slice of ghetto reality and currently the most in demand

pre-release in our shops."

The Shapeshifters Pusher (Positiva)

ADAM K. KISS FM



"As soon as you hear Jenna's G's warm vocal tones over synth-laden Eighties beats, you know The Shapeshifters are back on form with their new single. The guys have secured Jenna as a third member of the band and the vocal performance on Pusher makes this their strongest track since Lola's Theme. Destined for daytime play and down the charts, this song comes with a strong radio edit, which means stations from Kiss to Capital will be clamoring over themselves to get this on their playlists. The infectious hook writing is sure to be continued on and on for some – but a difficult second album – not for these guys though."

My Top 10

YOYO

DJs

1. **DUZZE RASCAL** PUSYLOLE CD
2. **KLAKONS** GOLDEN SKANS SWITCH BEND CD
3. **SINEM** RECORDER CD
3. **BREKIE MAN** REVERSE THE TING CD
5. **MARION ROSSON** FEEL LIZY ALLEN REMIX CD (OUTR BYWAY'S VELOCITY COLLECT)
5. **MIMS** THIS IS WHY I'M NOT PHARFAR REMIX (SENTER MEDIA)
7. **KING CHAO** KILLA SHING CD
7. **EVE** LAMBORQUE (INTERSCOPE)
8. **MARVE WEST** GANTT LET ME TALKING BROS CD
9. **KID SISTER** KID SISTER EP (DOLG'S GOLF)
10. **RICHARD SWIFT** PAUSLEY PARK (POLYDOR)

"Duzze is back and totally proves in one fell swoop that he's head and shoulders above the rest. Just when you thought Mims' omnipresent tune couldn't get any bigger, along comes a remak that takes it to a whole new level of horroriness. Pharfur turn the track into a ragga/jungle/hip hop beast. On the mellow side, the new Kanye is amazing, as is Richard Swift's Prince cover. Watch out for his playing live on Later...With Jools Holland next week."

Magic 105.4 Top 10

1. **Everything** Michael Buble (Reprise)
2. **Chasing Cars** Snow Patrol (Fiction)
3. **Patience** Sade (PolyGram)
4. **You Are Loved** Jai Rodriguez (Reprise)
5. **Back to Black** Amy Winehouse (Globe)
6. **Stay Simply Red** (Simply Red)
7. **Say It Right** Nelly Furtado (Geffen)
8. **I Don't Feel Like Dancin'** Sissler (PolyGram)
9. **How to Save A Life** The Fray (Capitol)
10. **I'm Coming Home** Carey (Sony BMG)

Over the past 12 months, Magic 105.4's website has come to play an increasingly important role in developing the station's interaction with its audience. "Our Magic 105.4 website has become a vital organ," says Paul W. I'd describe it as an essential

magic 105.4

lifestyle site. Online is a friend not a foe."

Park adds that tailoring its offering to London listeners is another part of staying ahead of the game and, as such, show content is unique to London. "We do favour London artists, too," says Park, referencing acts such as George Michael and Amy Winehouse. "Our broadcasters have been heard on London radio during the life and times of most of our listeners."

While Magic's northern AM stations feature Skinties and Seventies songs at their core,

Magic 105.4 prides itself on being an "adult contemporary station that highlights high quality tunes".

As, Park explains, "We are a music station at first and foremost. We play more music with less talk and work with the listeners' requirements at different times of the day. We super serve our 1.8m audience."

Magic 105.4 is running a new television advertising campaign to run throughout June, featuring Michael Buble's 'Everything as the soundtrack.

Address: Emag Performance, Mappin House, 4 Winsley Street, London, W1W 8HF
Tel: 020 7182 0000
Email: studio@magic.co.uk
Website: www.magic105.4.com

- Wander: **Mutya Buena** Real Girl; **Pignon Detectives** I'm Not Sorry; **Reverend And The Saints** Newsworld Champion Of The World; **Rihanna** feat. Jay-Z: Umbrella; **Scissor Sisters** Miss Me; **Stereophonics** Break Holliday; **Rocky** The Beatles Go Back to the Beat; **The Fray** Over My Head; **The Holladays** Greatest; **The Twang** Ethier Way
- BLIST**
Alicia Markey's **Future Perfect**; **Admission: Bob Strong** feat. Gary Pico & Dollman Sound Of Freedom; **Cherry Ghost** Fresh Like Honey; **Careless vs The Lisa Marie Experience** Keat On Jumping; **Jack Penate** Block Justice; **Timbaland/Lovestones** Kelly Rowland feat. Eve Like This; **Klaxons** It's Not Over Yet; **Maximo Park** Books from Books; **Missy** This Is Why I'm Here; **Scouting For Girls** It's Not About You; **The Enemy** Feed The World; **The Killers** For Reasons Unknown; **The White Stripes** Easy On Me; **Uncle Jack** What Am I Fighting For?

- C LIST**
Ar Pacific Shouting Star; **Arari Lavigne** When You're Gone; **Fall Out Boy** The Take Over; **Breakers Over**; **Gazelle Linton** Love; **Green** Start of a New Day; **Marilyn** Romance; **Jeon** Jeon; **Pharrell** Month Body Burning; **The Chemical Brothers** Do It Again; **The View** The Way For the Radio
- 1-DIFFERENT LIST**
DiZee Rascal Sings; **Ernie** Shikari; **Just** Justice; **KLAKONS** Golden Skans; **Let's Not Wait** Super; **M.A** The Beat; **Robin** Thicke Let Without; **The Hoeklers** Workout Around
- RADIO 2**
LOVEBLISS
- A LIST**
Adrian Coe; **Stumpy** On You; **Cherry** Ghost; **Wings** I Hearily Don't Get It; **Waka** Like This; **People** Here The People; **Guido** Special; **Lou** Enrique; **Iglesias** Do You Know?; **Fountains Of Wayne** Someone to Love; **Ghosts** The World Is Guide; **Natalia** Redefined; **Southern** **Robin** Thicke Let Without; **Way** Simon Webbe; **Grace**; **Simply** Red; **Sty**

- B LIST**
Ash Park; **Crowded House** Don't Stop Now; **Yvonne** Keilly; **Boygen**; **Green** Start of a New Day; **James**; **Makes Me Wonder**; **Mutya Buena** Real Girl; **Paul McCartney** Dance Tonight; **Scissor Sisters** Kiss You Out; **Suzanne Vega** feat. KT Tunstall; **Frank & Aziz**; **The Bee Gees** Listen Man
- C LIST**
Arcaide Fire Intervention; **Justin** Nezeke Mr Therapy; **Mr 12**; **Scouting For Girls** It's Not About You; **Sage** Feel Good Inc; **Take That** I'd Want For Life; **The Fray** Over My Head; **Guido Lou**; **Mosses** Worned About; **Frank & Aziz**; **Way** Simon
- XFM**
DAYTIME LIST
Ar Pacific Shouting Star; **Arctic** Monkeys; **Fluorescent** Adulthood; **Ash** Park; **Benji** Croy; **Louis** Is A Problem; **Electric** Sixties; **Guido** Special; **Harper** Does; **Geazy** Little 12; **Jack Penate** Tom On The Platforms; **James** T

IN-STORE NEXT WEEK



Albums: The Twang, *Buffy Chyau*, Paul McCartney, *Jeff Wayne: The Clash*, Genesis, *DiZee Rascal*, *MarC Arnold*, *World's Best Dad, 1977 - The Spirit Of Punk*, *Dad's Records 2007*, *Clubbers Guide Summer 2007*, *Dad's Anthems*, *Albums Of The Week*: *Rihanna*, *Over the Rainbow*



Albums: Maroon 5, *Sophie Ellis-Bextor*, *Candle Payne*, *Erasure*, *The Onits*



Album Of The Month: *Maximo Park*; *InStore*: *Good Shoes*, *Brett Anderson*, *Andrew Bird*, *CoCoRosie*, *Dad*, *Pistols*, *Lucky Soul*, *Spank Rock*, *Wolf & Cub*



Albums: *Ben Jovi*, *Enrique Iglesias*, *Fabulous*, *The Who*, *Marian Raven*, *Singles: Marillion*, *Take*, *Ami Clark*, *Clarkson*, *Kelly Rowland*, *The Umbilical Strips*



Albums: *The Twang*, *Rihanna*, *Buffy Chyau*, *Mutya Buena*, *Marilyn Manson*, *Genesis*, *Paul McCartney*, *DiZee Rascal*, *The Clash*, *Ben Jovi*, *Jeff Wayne*, *Hank Marvin*, *Billy Joel*, *101 Jukebox Classics*, *Old School Of Rock*, *Dad's Anthems*, *Over the Rainbow*, *Albums Of The Week*: *Thin Lizzy*, *World's Best Dad 2007*, *Clubbers Guide To Summer 2007*



Mojo: *Xavier Rudd*, *Underground Railroad*, *Porter Wagoner*, *Strynjan Doren*, *Azusa Sakai*, *Steven Lindsay*; *Selecta*: *Polly Paulusina*, *Tiger Army*, *The Higher*, *Paul Hartnoll*, *Marc Almond*



InStore: *World's Best Dad*, *The Travelling Wilburys: Deal With The Weeds*; *Rod Stewart*; *Album Of The Week*: *Tot Gear* *Anthem*



InStore: *Aerosmith*, *Ghosts*, *Van Morrison*, *Tiny Dancers*, *Ben's Brother*, *John Lennon*, *The Travelling Wilburys*, *Bon Jovi*, *Queens Of The Stone Age*, *NME Festivals*, *Judgement Sunday*, *Then And Now V2*, *The Police*, *The Seventies* *Collection*



Albums: *DiZee Rascal*, *Genesis*, *World's Best Dad*, *101 Jukebox Classics*, *John Lennon*, *Hank Marvin*, *Come In to the Cool*, *Jeff Wayne*, *Van Morrison*



Albums: *Thin Lizzy*, *Genesis*, *World's Best Dad*, *101 Jukebox Classics*, *Dad Records*, *Jeff Wayne*, *Tot Gear* *Anthem*, *Dads* *Anthem*, *Paul McCartney*, *Travelling Wilburys*, *Editors*, *Pre-order*: *The White Stripes* (pre-order), *Ash* (pre-order), *The Chemical Brothers* (pre-order); *Album of the week*: *Very Best Of The Police*

- Wander: **Mutya Buena** Real Girl; **No-10** Because Of You; **Nelly Furtado** Say It Right; **Paul** Lane We Alone; **Rihanna** feat. Jay-Z: *Umbrella*; **Snakebuck** *Baby* *Baby*; **Timbaland**/*Timberlake*/Furtado *Give It To Me*

- B LIST**
Alicia Markey's *Future Perfect*; **Admission: Bob Strong** feat. Gary Pico & Dollman *Sound Of Freedom*; **Cherry Ghost** *Fresh Like Honey*; **Careless vs The Lisa Marie Experience** *Keat On Jumping*; **Hollogodone** *How's It Your Arms*; **Jebs** *Go To Top*; **Fresh** *Treasure Me*

- C LIST**
Clara Cell: **Kelly Rowland** *Feat. Eve*; **Like This**; **Miss** *This Is Why I'm Here*; **Robin** *Thicke* *Let Without*; **Uncle Jack** *What Am I Fighting For*

- D LIST**
Bobby *Anonymous*; **Jack** *White's Rocker* *Justin* *Timbaland* *Lovestones*; **Kate** *Nash* *Foundations*; **Shapeshifters** *Pusher*; *Silverlake* *CCS*; *Timbaland* *The Way I Are*



SINGLE OF THE WEEK

Take That
I'd Wait For Life

Polydor 1736-401
This is the third release from the comeback kings' five-time platinum album *Beautiful World* and the first song the band wrote before signing their new deal. Produced by Grammy-winning producer John Shanks, this track carries all the hallmarks of a classic Take That hit, a sensitive ballad with plenty of harmonising through the chorus and a melancholy piano underpinning the string sections. It is currently playing on Capital FM and Radio Two.

ALSO OUT THIS WEEK SINGLES
The Answering Machine: Silent Moles (High Voltage); Crowded House: Devil Stop Now (Parlophone);

The Horrors: She Is The New Thing (Loog); M-Queer: The Lion Will Die (Dereff);

ALBUMS
Enrique Iglesias: Inconsciente (Polygram); Trilokian: Emotion (Sire);

Records released 18.06.07



ALBUM OF THE WEEK

White Stripes
icky Thump

XL XLCD071
This sounds like all the greatest rock albums you remember, except that when you revisit these albums now the guitars are never as big as you recall. That won't happen here. Riffs flow leisurely by, like cracked icebergs, huge and solid. From the opening title track through new classics like *Rag & Bone* and *Prickly Thorn*, but *Sweetly Worm* this is star quality. It is the simplicity, the voice and the strength that makes it such a complex album.

Singles

Ryan Adams

Two/Holloway Head (Lost Highway 17355/4)
If you don't get Ryan Adams by now, chances are that this - the lead single from his ninth solo album - is not going to change your mind. Which is a loss really, as this seven-inch lead track is a breezy summer ballad sweetened by Sheryl Crow's delicate tones, while the rocking Holloway Head boasts an irresistible chorus. Still the king of alt. country.

Ash

Polaris (Infectious ASH06CDH)
Penned at Bono's holiday home in the south of France after a chance meeting between Tim Wheeler and the U2 frontman, Polaris is a heart-breaking ballad a return to form for the Northern Irish Britpoppers. The song's piano intro is the original recording from Bono's pad, underlined with strings. But noting prepares you for the soaring chorus. This one is bound to be a big hit and is getting strong radio support from all the major radio stations.

Natasha Bedingfield

Sootie (Phonogenic 886971192)
Following the quirky I Wanna Have Your Babies, Bedingfield delivers a very grown-up, anthemic, acoustic string-driven ballad that suggests there are a lot more strings to her bow than first imagined. A hook-laden perfect pop tune that continues to pick up airplay - already a firm favourite with Radio Two - and will no doubt awaken sales in her second album.

Andrew Bird

Heretics (Farp FAS01)
Eccentric singer-songwriter Andrew Bird is on the up. Following a sell-out night at London's Bush Hall, a David Letterman appearance and a couple of magazine covers, the world is finally waking up to his off-kilter charm. Heretics is an earnest offering, with touches of Van Morrison and Herman Dune - a tight pop song underpinned by subtle melancholia. He is currently getting broad-sheet attention and is due to play a one-off London show later this month.

The Chemical Brothers

Do It Again (Freestyle Dust CHEM025)
A strong lead track from the superstar DJs' forthcoming sixth album. Featuring London soul singer Ali Love on vocals, Do It Again doesn't quite have the classic feel of previous hits such as *Block Rockin' Beats*, *Setting Sun* or *Believe*. Nevertheless this is a confident, funny return to form.

Clipse

Warp Warp (RCA 8287652192)
The recent Clipse album *Hell Hath No Fury* arrived on an avalanche of hope and positive critical notices, but conspicuously failed to chart. With a new album - it proved one of the most adventurous, edgy rap albums in a long time. Much of this may be down to the subject matter - tales of crack peddling don't sit well with the radio and Warp Warp probably won't change that - but it is a brutal whip-crack of a tune nonetheless.

Enter Shikari

Jonny Sniper (Ambush Reality AMBR004CD)
If there is a song to boost the commercial reach of Enter Shikari's debut album it is *Jonny Sniper*. This is a song that, despite the band's tendency to punctuate their delivery with guttural screams, manages to retain a distinctly catchy, melodic element. Playlisted at Radio One and Xfm.

Hadouken!

Liquid Lives (Surface Noise SPUK066)
A spot-on take on any Friday night in Britain as bored youth assemble themselves against the stolid mundanity of their suburban lives. 'I wanna drink drink drink... smoke, fuck, fight' goes the lyric and this pretty much sums it up. Zane Lowe has made it his record of the week. This will probably be their first big hit and deservedly so - it is a monster.

The Horrors

She Is The New Thing (Loog 17356/2)
This single has been lifted from the Southern art-rockers' acclaimed debut album *Strange House* and it starts with a crack-bang-wall of gyrical feedback before an incessantly catchy bassline breaks.

With trademark psych organs, courtesy of the kooky Spider Webb, it is easy to see why the band has found a loyal following, selling out an extensive UK tour in April. This track is more downbeat than the band's previous singles, but should do well if picked up by the radio stations.

Muse

Map Of The Problematique (Helium 3/Warner, download)
Releasing a fifth single from an 11-month-old album may seem like overkill, but when you consider this comes out the Monday after *Muse's* two mega-shows at the O2 arena, it is a shrewd decision. Add that to the fact that *Map Of The Problematique* - a catchy, Depeche Mode-esque slice of electro-pop - is one of said album's strongest tracks and the band could well see another Top 10 hit on their hands.

Kate Nash

Foundations (Fiction 1735509)
This Paul Epworth-produced delight is Kate Nash's first single since signing to the Universal label Fiction earlier this year and it has struck a strong impression among the media. Already playlisted at Capital and Galaxy, Foundations is a simply structured, offset-pop song which owes much of its allure to Nash's sophisticated hoarsest lyrics which she delivers with that unmistakable London accent. It gets better with every listen.

Pharoahe Monch

Body Baby (Island MONCH003)
Capital and Radio One are leading the charge on the first single from Pharoahe Monch's new album; a highly memorable, funk-charged pop song which has the makings of a big hit. Boasting a production that stands out from the rest of the pack, *Body Baby* is all about a big groove and a hook that sticks. Backed up by a striking video that sees Monch touring downbeat music venues as an Elvis impersonator, this is going to continue to win new audiences.

To My Boy

Mood (Abeano AK1259)
Based to a mod take on the fun parts of Eighties electro-pop, combining simple programming and a strong hook. This might not

change the world, but it makes it a much better place to live in. Having just toured with *Shitdisco*, *To My Boy* can only hope that all the glow-stick-waving boys and girls go out in their droves and download this immediately.

Albums

Annals

Be He Me (Virgin CDV03035)
A band with a fresh sound and approach to production is quite rare these days. Though *Annals'* songs are not massive mood-breakers, their production has so many flourishes and extraneous touches that listening to their album is a pleasure. That notwithstanding, their songs boast the same hooks and melodies of bands like R.E.M., The Flaming Lips and Mercury Rev. *Ida, Mya* and *River Run* are a couple of stand-outs on a consistently good album.

Bern's Brother

Beta Male Fairytales (Routledge CDREL14)
Obviously influenced by early Rn'B and Eighties balladry, this album opens with debut single *Rise*, which sounds like Eighties Elton John. The album flows along melodically, and is packed full of soaring choruses and interesting harmonic accompaniments. The single is B-listed on Radio Two.

Clinic

Farf (Domino WIGGD192)
An album of Clinic B-sides may not be the first item under everyone's Christmas tree, but the band of mysterious Liverpoolians do boast some fairly obsessive fans, for whom this will doubtless be *manna from heaven* - providing they don't already own much of the material here.

Gallows

Orchestra of Wolves (Black Eye/Bop/Warner Bros 02564695946)
After Warner snapped them up, Gallows have repackaged their debut album, adding a second CD with BBC sessions and three new tracks, one of which is a Black Flag cover, *Nervous Breakdown*.

Landed in some quarters as a punk band, they owe far more to the LA scene of the early Eighties. The

songs are short, structured and intelligent. If anyone is looking for a band that kicks against the prevailing flow, then the field is wide open for them.

Ghosts

The World Is Outside (Should 514207722)
With *Ghosts* hovering on the edge of a major breakthrough, the band's debut album makes no bones about targeting the same wave of popular feeling that once greeted *Embrace*, *Starsiator* and *Keane*. With influences ranging from The Bluetones to Cast, ABC and inevitable Coldplay, *The World Is Outside* combines slick production with well-crafted songs guaranteed to catch the ear of casual listeners and a gathering army of fans alike.

Calvin Harris

I Created Disco (Columbia 8869708242)
With a recent *Faithless* support spot, big-ups from bigshots Mark Ronson and Groove Armada, and a relentless live summer schedule planned, commercial success seems merely a formality for Harris. Those familiar with singles acceptable in The Eighties and The Girls will know what to expect from this debut album: commercial dance-pop splashed with cool, and more than a whiff of velvet Scot Milo within its grooves. A guaranteed hit, then.

The Smashing Pumpkins

Zeitgeist (Atlantic Bros 9362599778)
The sixth studio album from The Smashing Pumpkins (seventh if you include the free, digital-only release *Machine II*), *Zeitgeist* is a strong return from the band and feels like a natural progression from *Machine/The Machine/Of God*. Produced by Roy Thomas Baker, the album boasts an expectedly large sound and, as a song for, rarely misses a beat. That said, this is not a band about to win any new followers. *Zeitgeist* is an album for the fans and lacks the pop single that in the past has won them more airplay - although *Tarantula* comes close.

This week's reviews: *Arctic Monkeys*, *Arctic Monkeys*, *Ben Carter*, *Shawn Clarke*, *Owen Lawrence*, *Ed Miller*, *Kick Disco* and *Simon Ward*.

Airplay Chart



Week	Label	ARTIST TITLE	LAST WEEK	WEEKS ON CHART	PEAK POSITION	WEEKS AT PEAK	AIRPLAY POINTS	WEEKS AT #1
36	J&J	ROBIN THICKE <i>LOST WITHOUT U</i>					367	10
27	VR	ENRIQUE IGLESIAS <i>DO YOU KNOW (PING PONG SONG)</i>	425	70	21.53	90		
28	VR	STEREOPHONICS <i>BANK HOLIDAY MONDAY</i>					302	29
29	D	THE PIGEON DETECTIVES <i>I'M NOT SORRY</i>					292	27
30	VR	UNKLEJAM <i>WHAT AM I FIGHTING FOR?</i>					438	6
31	S&J	REGINA SPEKTOR <i>SAMSON</i>					24	-3
32	S	ARMAND VAN HELDEN <i>NYC BEAT</i>					125	0
33	PLAS	REVEREND AND THE MAKERS <i>HEAVYWEIGHT CHAMPION OF THE WORLD</i>					458	26
34	VR	THE FRAY <i>HOW TO SAVE A LIFE</i>					875	-5
35	S&J	TIMBALAND/FURTAO <i>TIMBERLAKE GIVE IT TO ME</i>					489	-5
36	D	MIKA <i>GRACE KELLY</i>					492	-5
37	TVT	THE HOLLOWAYS <i>GENERATOR</i>					130	-3
38	PLAS	NATASHA BEDINGFIELD <i>SOULMATE</i>					250	36
39	S&J	EDITORS <i>SMOKERS OUTSIDE THE HOSPITAL DOORS</i>					357	24
40	D	DUKE SPECIAL <i>LAST NIGHT I NEARLY DIED (BUT...)</i>					84	-8
41	VR	MANIC STREET PREACHERS <i>YOUR LOVE ALONE IS NOT ENOUGH</i>					876	-5
42	F	SNOW PATROL <i>SIGNAL FIRE</i>					832	-4
43	F	THE FRATELLI <i>OLE BLACK 'N' BLUE EYES</i>					300	12
44	D	SNOW PATROL <i>CHASING CARS</i>					722	8
45	D	CORENELL <i>KEEP ON JUMPIN</i>					194	-5
46	D	NE-YO <i>BECAUSE OF YOU</i>					666	6
47	PL	SCISSOR SISTERS <i>HEY'S MY MAN</i>					764	1
48	PL	THE WHITE STRIPES <i>ICKY THUMP</i>					185	-8
49	PL	CROWDED HOUSE <i>DONT STOP NOW</i>					39	105
50	VR	RAZORLIGHT <i>AMERICA</i>					506	5

PRE-RELEASE

ARTIST TITLE	Label	WEEKS ON CHART
1 CHERRY GHOST PEOPLE HELP THE PEOPLE <i>HEAVENLY</i>	VR	26.79
2 STEREOPHONICS <i>BANK HOLIDAY MONDAY</i>	VR	21.29
3 UNKLEJAM <i>WHAT AM I FIGHTING FOR?</i>	VR	20.12
4 NATASHA BEDINGFIELD <i>SOULMATE</i>	VR	15.92
5 EDITORS <i>SMOKERS OUTSIDE THE HOSPITAL DOORS</i>	VR	14.92
6 DUKE SPECIAL <i>LAST NIGHT I NEARLY DIED (BUT...)</i>	VR	14.47
7 THE FRATELLI <i>OLE BLACK 'N' BLUE EYES</i>	VR	14.29
8 CORENELL <i>KEEP ON JUMPIN</i>	VR	13.92
9 THE WHITE STRIPES <i>ICKY THUMP</i>	VR	13.03
10 CROWDED HOUSE <i>DONT STOP NOW</i>	VR	13.02
11 THE ENEMY <i>HAD ENOUGH</i>	VR	12.56
12 ANDREA CORB <i>SHAME ON YOU</i>	VR	12.03
13 FOUNTAINS OF WAYNE <i>SOMEONE TO LOVE</i>	VR	11.79
14 BEN'S BROTHERS <i>RISE</i>	VR	11.32
15 KELLY ROWLAND <i>FAT EVE LIKE THIS</i>	VR	10.95
16 SUZANNE VEGA <i>FRANK & AVIA</i>	VR	10.90
17 ASH POLARIS <i>WARRIOR BRIG</i>	VR	10.47
18 TAKE THAT <i>I'D WAIT FOR LIFE</i>	VR	9.73
19 HOOBERS <i>WORRIED ABOUT</i>	VR	8.96
20 JACK PANTO <i>TORN ON THE PLATFORM</i>	VR	8.54

ON THE RADIO THIS WEEK

ARTIST TITLE	Label	WEEKS ON CHART
1 RADIO IO	VR	21.29
2 CHERRY GHOST PEOPLE	VR	15.92
3 EDITORS	VR	14.92
4 DUKE SPECIAL	VR	14.47
5 THE FRATELLI	VR	14.29
6 CORENELL	VR	13.92
7 THE WHITE STRIPES	VR	13.03
8 CROWDED HOUSE	VR	13.02
9 THE ENEMY	VR	12.56
10 ANDREA CORB	VR	12.03
11 FOUNTAINS OF WAYNE	VR	11.79
12 BEN'S BROTHERS	VR	11.32
13 KELLY ROWLAND	VR	10.95
14 SUZANNE VEGA	VR	10.90
15 ASH POLARIS	VR	10.47
16 TAKE THAT	VR	9.73
17 HOOBERS	VR	8.96
18 JACK PANTO	VR	8.54

RADIO CROWERS

ARTIST TITLE	Label	WEEKS ON CHART
1 KYM CLASS <i>HERDIES CURIOUS CHOICE</i>	VR	1153
2 GATE NASH <i>FOUNDATIONS</i>	VR	345
3 SCISSOR SISTERS <i>KISS YOU OFF</i>	VR	654
4 ANDREA CORB <i>FEAT. JAY-Z UMBRELLA</i>	VR	1318
5 NATASHA BEDINGFIELD <i>SOULMATE</i>	VR	250
6 TAKE THAT <i>I'D WAIT FOR LIFE</i>	VR	328
7 ENRIQUE IGLESIAS <i>DO YOU KNOW (PING PONG SONG)</i>	VR	475
8 JUSTIN TIMBERLAKE <i>LIVESTONED</i>	VR	200
9 ROSS COPPERMAN <i>ALL SHE WROTE</i>	VR	695
10 NELLY FURTAO <i>SAV IT RIGHT</i>	VR	1550

RADIO TWO2

ARTIST TITLE	Label	WEEKS ON CHART
1 RADIO IO	VR	21.29
2 CHERRY GHOST PEOPLE	VR	15.92
3 EDITORS	VR	14.92
4 DUKE SPECIAL	VR	14.47
5 THE FRATELLI	VR	14.29
6 CORENELL	VR	13.92
7 THE WHITE STRIPES	VR	13.03
8 CROWDED HOUSE	VR	13.02
9 THE ENEMY	VR	12.56
10 ANDREA CORB	VR	12.03
11 FOUNTAINS OF WAYNE	VR	11.79
12 BEN'S BROTHERS	VR	11.32
13 KELLY ROWLAND	VR	10.95
14 SUZANNE VEGA	VR	10.90
15 ASH POLARIS	VR	10.47
16 TAKE THAT	VR	9.73
17 HOOBERS	VR	8.96
18 JACK PANTO	VR	8.54

RADIO TWO

ARTIST TITLE	Label	WEEKS ON CHART
1 CHERRY GHOST PEOPLE HELP THE PEOPLE <i>HEAVENLY</i>	VR	26.79
2 GHOSTS THE WORLD IS OUTSIDE	VR	ATLANTIC
3 TINY DANCERS <i>HANNAH WE KNOW</i>	VR	1960
4 REGINA SPEKTOR <i>SAMSON</i>	VR	24
5 SIMPLY RED <i>STAY</i>	VR	106
6 SCISSOR SISTERS <i>KISS YOU OFF</i>	VR	10
7 MARION S <i>MAKES ME WONDER</i>	VR	10
8 NATASHA BEDINGFIELD <i>SOULMATE</i>	VR	21
9 SUZANNE VEGA <i>FRANK & AVIA</i>	VR	10
10 DUKE SPECIAL <i>LAST NIGHT I NEARLY DIED (BUT I WAKE UP JUST...)</i>	VR	10
11 CROWDED HOUSE <i>DONT STOP NOW</i>	VR	10
12 FOUNTAINS OF WAYNE <i>SOMEONE TO LOVE</i>	VR	10
13 ROBIN THICKE <i>LOST WITHOUT U</i>	VR	10
14 ANDREA CORB <i>SHAME ON YOU</i>	VR	10
15 KAISER CHIEFS <i>EVERYTHING IS AVERAGE</i>	VR	10
16 ENRIQUE IGLESIAS <i>DO YOU KNOW (PING PONG SONG)</i>	VR	10
17 ASH POLARIS	VR	10
18 NIMON <i>WARRIOR BRIG</i>	VR	10
19 SIMON WEBBER <i>GRACE</i>	VR	10
20 GABRIEL GATES <i>ANGEL ON MY SHOULDER</i>	VR	10

Nielsen Music Control Compiled from data gathered from 90,000 radio stations on Sunday 27 May 2007 until 24:00 on Sat 2 Jun 2007. Stations ranked by audience figures on latest full-year Report date.



airplay this week, rising to #23 with 414 plays from 54 stations generating an audience of 24,366. Same 16 plays on Radio 10 account for 59.1% of that audience.

26. Robin Thicke Rising R&B star Robin Thicke admits that *Lost Without U* finds him wallowing in self-pity, but it is a formula which paved the way for him in the UK. Without U finds him wallowing in self-pity, but it is a formula which paved the way for him in the UK. Without U finds him wallowing in self-pity, but it is a formula which paved the way for him in the UK. Without U finds him wallowing in self-pity, but it is a formula which paved the way for him in the UK.

EMAP BIG CITY

WEEK	ARTIST TITLE	Label
1	MIKA <i>LOVE TODAY</i>	CASSELL ANTHELAD
2	MARION S <i>MAKES ME WONDER</i>	MANICORRE
3	THE FRAY <i>HOW TO SAVE A LIFE</i>	VR
4	MUTYA BONA <i>REAL GIRL</i>	BOURN & BROWNE
5	PINK <i>LEAVE ME ALONE (OH LONELY)</i>	HEAVY
6	BONNY LYNN <i>SIMONE</i>	MANICORRE
7	NELLY FURTAO <i>SAV IT RIGHT</i>	DEF JEM
8	HOLLOWOODS <i>HERE (IN YOUR ARMS)</i>	DEF JEM
9	OWEN STEFANI <i>FEAT. AKON</i> <i>THE SWEET ESCAPE</i>	DEF JEM
10	SOPHIE ELLIS-BEXTOR <i>AND MY IMAGINATION</i>	TRICORNATION

XFM

WEEK	ARTIST TITLE	Label
1	JAMIE T <i>SHEILA</i>	VERIGN
2	LINKIN PARK <i>WHAT I'VE DONE</i>	WARRIOR BRIG
3	MANIC STREET PREACHERS <i>YOUR LOVE ALONE IS NOT ENOUGH</i>	DECCA
4	MAXIMO PARK <i>BOOKS FROM BOXES</i>	WARRIOR BRIG
5	KAISER CHIEFS <i>EVERYTHING IS AVERAGE</i>	NOVADORA'S INCORPORATED
6	SNOW PATROL <i>SIGNAL FIRE</i>	FICTION
7	EDITORS <i>SMOKERS OUTSIDE THE HOSPITAL DOORS</i>	NOVADORA'S INCORPORATED
8	MUSE <i>INVINCIBLE</i>	WARRIOR BRIG
9	MAXIMO PARK <i>BOOKS FROM BOXES</i>	WARRIOR BRIG
10	STEREOPHONICS <i>BANK HOLIDAY MONDAY</i>	VR

KEY MUSIC WEBSITE

Visit www.musicweek.co.uk for more information on the chart, including details of the artists featured and their new releases. You can also find out more about the artists featured in this chart on our website.

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

New releases

REVIEWS CATALOGUE

Joe Jackson
Very Best Of (UMTV 9842273)



The first full-profile, high-profile compilation of Joe Jackson

recording since stepping out ratched under his name in 1970 in ties with Jackson's new tour and concludes the eclectic star's upcoming Rykodisc album, which promises to be more mainstream than some of the material he has released recently. Jackson's more lively new wave/post-punk recordings such as Sunday Papers, I'm The Man and Ben Arzney are what first won him attention and are all included here, but the more thoughtful, melodic and altogether deeper sides of Jackson, often playing the role of lover, cemented his commercial appeal. Songs like Is She Really Going Out With Him?, It's Different For Girls and Breaking Us In Two show a more sensitive, vulnerable and lovable Jackson, but he was always ready to stand tall and experimented with many musical styles including the swing style of Jumpin' Live and the relentless disco insistence of Steppin' Out.

Dusty Springfield
The Complete BBC Sessions (Mercury 9384562)



Aside from the fact it has a slightly misleading title

it contains only radio sessions and is complete only in the sense that it has all the surviving archive recordings, many having been lost - this is a very enjoyable and worthwhile release, bringing together 28 Springfield performances in an hour-long set spanning 1962-1970. Bearing in mind the recordings were made on a shoestring budget with little money for making them to studio quality and even less time, they are remarkably well done and very fresh. Springfield's vocals are generally spot-on, and the looser, less dense arrangements afforded to songs like Son Of A Preacherman and In The Middle Of Nowhere allow her voice freedom to indulge in slight variations from the familiar studio versions. To add even more period charm to the album, several of the songs include concise and pithy intros from DJ Brian Matthew.

Albums

FRONTLINE RECORDS

- DANCE**
- CESTRIN TRANSA HONORARE (Asa Tal) CD (WV 94)
 - DISTORTION REAL (Asa Tal) CD (WV 95)
 - ELECTRONIC (Asa Tal) CD (WV 96)
 - FIELDLAMP, ANIMA (WV) (Asa Tal) CD (WV 97)
 - HONRY THTS (Asa Tal) CD (WV 98)
 - JURORS (Asa Tal) CD (WV 99)
 - METAMORPHY (Asa Tal) CD (WV 100)
 - MOODY (Asa Tal) CD (WV 101)
 - NEON NIGHTS (Asa Tal) CD (WV 102)
 - WIGHT OF THE BEAR (Asa Tal) CD (WV 103)
 - PHOTOPHY (Asa Tal) CD (WV 104)
 - SHARIS & CARRETS (Asa Tal) CD (WV 105)
 - SINGULAR (Asa Tal) CD (WV 106)
 - SPERMATION (Asa Tal) CD (WV 107)
 - VARIOUS COCOON COMPILATION (Asa Tal) CD (WV 108)
 - VARIOUS HOTEL LONES (Asa Tal) CD (WV 109)
 - VARIOUS SPECHER (Asa Tal) CD (WV 110)
- JAZZ**
- TIPPET, KEITH (FRONTLINE LIVE, ALI & MANS) (Asa Tal) CD (WV 111)
- OTHER**
- BEAD EXAMPLER (Asa Tal) CD (WV 112)
 - HIGGS, ANIMAT (Asa Tal) CD (WV 113)
 - NEO (Asa Tal) CD (WV 114)

- POP**
- ALL I WANT (Asa Tal) CD (WV 115)
 - BLACK NIGHT (Asa Tal) CD (WV 116)
 - BROOKING (Asa Tal) CD (WV 117)
 - BROTHERS (Asa Tal) CD (WV 118)
 - DEBARTMENT (Asa Tal) CD (WV 119)
 - DEBARTMENT (Asa Tal) CD (WV 120)
 - HELLING (Asa Tal) CD (WV 121)
 - INDIAN (Asa Tal) CD (WV 122)
 - IT'S THE WAY (Asa Tal) CD (WV 123)
 - JAMBO (Asa Tal) CD (WV 124)
 - LOVE (Asa Tal) CD (WV 125)
 - MARSH (Asa Tal) CD (WV 126)
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- ROCK**
- ABANDONED (Asa Tal) CD (WV 151)
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 - ABANDONED (Asa Tal) CD (WV 200)

VARIOUS NINE PRESENTS THE ESSENTIAL BANDS - FESTIVAL LETTERS (UMTV CD 9842274)

- ROOTS**
- ANDERSON (Asa Tal) CD (WV 201)
 - ANDERSON (Asa Tal) CD (WV 202)
 - ANDERSON (Asa Tal) CD (WV 203)
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VARIOUS NINE PRESENTS THE ESSENTIAL BANDS - FESTIVAL LETTERS (UMTV CD 9842274)

- SOUNDTRACK**
- ANDERSON (Asa Tal) CD (WV 211)
 - ANDERSON (Asa Tal) CD (WV 212)
 - ANDERSON (Asa Tal) CD (WV 213)
 - ANDERSON (Asa Tal) CD (WV 214)
 - ANDERSON (Asa Tal) CD (WV 215)

VARIOUS NINE PRESENTS THE ESSENTIAL BANDS - FESTIVAL LETTERS (UMTV CD 9842274)

- URBAN**
- ANDERSON (Asa Tal) CD (WV 216)
 - ANDERSON (Asa Tal) CD (WV 217)
 - ANDERSON (Asa Tal) CD (WV 218)
 - ANDERSON (Asa Tal) CD (WV 219)
 - ANDERSON (Asa Tal) CD (WV 220)

CATALOGUE & REISSUES

- ACROBATICS** (Asa Tal) CD (WV 221)
- ADRIAN** (Asa Tal) CD (WV 222)
- ADRIAN & THE BROTHERS** (Asa Tal) CD (WV 223)
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Singles Chart

As used by Radio One

Chart compiled from actual sales data by the following across a range of more than 4,000 UK stores. © The Official UK Charts Company 2007. Produced with BPI Ltd's assistance.



Calvin Harris
One of the big successes of Radio One's Big Weekend over the Bank Holiday period, Calvin Harris scores his second straight Top 10 hit, debuting at 11.

The 23-year-old Scot reached number nine with 9,737 download sales of *The Girls*. The number one hit in March with his debut acceptable in *The Box*, which has thus far sold more than 80,000 copies. The Girls should climb even higher following physical release today (Monday), creating an ideal springboard for his debut album, which is in a finalised disc, which is out in a fortnight.



The Zimmers
The subjects of the Great Granity Chart Invasion on BBC2 on Bank Holiday Monday, The Zimmers make their chart debut this week.

at number 26 on sales of 4,303 copies of their *Who Cover My Generation*. With an average age of 28, and a lead singer aged 90, they comfortably replace Shirley Bassey as the oldest debuters. They confirm their title last month, when her latest single *The Living Tree* charted four months after her 70th birthday.

HIT 40 UK

Rank	Artist	Title	Label
1	Rihanna feat. Jay-Z	Umbrella	Jay-Z
2	Miya Hara	Real Girl	4th & Broadway
3	Beyoncé & Shakira	Beautiful Liar	Columbia
4	Heldoor	Here In Your Arms	8th Street
5	Maroon 5	Makes Me Wonder	AMM/Cherry
6	Gym Class Heroes	Cupio's Chokehold	Discography/Interscope
7	Timbaland & Furtado	Timbalake Give It To Me	Interscope
8	The Twang	Either Way	Interscope
9	Calvin Harris	The Girls	Columbia
10	AKON	Don't Matter	Atlantic
11	Snow Patrol	Signal Fire	Capitol
12	Heldoor	Furtado Say It Right	Capitol
13	BooTey Lu	Shine	Interscope
14	Kaiser Chiefs	Ruby	8th Street/Cherry
15	Gwen Stefani	When Love Takes Over	Interscope
16	Miwa	Because of You	Def Jam
17	Miwa	Love Today	Capitol/Sony
18	Reverend & the Makers	Heavyweight Champion of the World	Walt of Sound
19	Justin Timberlake	What Goes Around Comes Around	Jive
20	Take That	Shine	Polygram
21	Pink	Leave Me Alone (I'm Lonely)	LaFace
22	The Frat Pack	To Save a Life	Capitol
23	Manic Street Preachers	When Love Alone Is Not Enough	Columbia
24	Mark Ronson feat. Daniel Merriweather	Stop Me	Columbia
25	Miwa	Kacey Kelly	Columbia/Sony
26	Avril Lavigne	Girlfriend	RCA
27	Kaiser Chiefs	Everything Is Average Nowadays	8th Street/Cherry
28	Akon	Win One Back to Black	Atlantic
29	Miwa	This Is Why I'm Hot	Def Jam
30	Linn	Limbs Park What I've Done	Warner Bros
31	The Pigeon Detectives	I'm Not Sorry	Island/Decca
32	Snow Patrol	Chasing Cars	Capitol
33	Enrique Iglesias	You Know (The Ping Pong Song)	Capitol
34	Americ	Talk Control	Capitol
35	Kelly Rowland	T.I. & P.D. I'm a Flirt	Jive
36	Scissor Sisters	I Don't Feel Like Dancin'	Parlophone
37	Marilyn Manson	Heart-Shaped Glasses	Interscope
38	Take That	Patience	Polygram
39	Fergie feat. Ludacris	Glamorous	AMM
40	Armand Van Helden	Hey Beat	Sire/Interscope

TOP 30 PHYSICAL SINGLES

Rank	Artist	Title	Label
1	Rihanna feat. Jay-Z	Umbrella	Jay-Z
2	Miya Hara	Real Girl	4th & Broadway
3	Beyoncé & Shakira	Beautiful Liar	Columbia
4	The Twang	Either Way	Interscope
5	Maroon 5	Makes Me Wonder	AMM/Cherry
6	Gym Class Heroes	Cupio's Chokehold	Discography/Interscope
7	Reverend & the Makers	Heavyweight Champion of the World	Walt of Sound
8	Akon	Don't Matter	Atlantic
9	Kim Szazi	Break Up	Suburban
10	Avril Lavigne	Girlfriend	RCA
11	Zimmers	My Generation	Mercury
12	Trinity Dancers	Hannah We Know	Parlophone
13	LCD Soundsystem	All My Friends	Capitol
14	BooTey Lu	Shine	Interscope
15	Timbaland & Furtado	Timbalake Give It To Me	Interscope
16	Maroon 5	Makes Me Wonder	AMM/Cherry
17	Miwa	This Is Why I'm Hot	Def Jam
18	Miwa	Because of You	Capitol
19	Snow Patrol	Signal Fire	Capitol
20	AKON	Win One Back to Black	Atlantic
21	Scissor Sisters	Flying the Flag for You	Warner Bros
22	Kaiser Chiefs	Ruby	Jive
23	Reverend & the Makers	I'm Not Sorry	Island
24	Armand Van Helden	Hey Beat	Sire
25	Maroon 5	Chasing Cars	Capitol
26	OMARION	Entourage	Columbia/Sony
27	Lloyd Feat. Lil Wayne	You	The Inc
28	Traveling Wilburys	Handle With Care	Interscope
29	Bizzee	Sirens	XL Recordings

Rank	Artist	Title	Label
39	Kaiser Chiefs	Everything Is Average Nowadays	8th Street/Cherry
40	Justin Timberlake	What Goes Around Comes Around	Jive
41	LCD Soundsystem	All My Friends	Capitol
42	Alex Gaudino feat. Crystal Waters	Destination Calabria	Capitol
43	Scissor Sisters	Kiss You Off	Warner Bros
44	Scissor Sisters	Flying the Flag for You	Warner Bros
45	Lloyd feat. Lil Wayne	You	The Inc
46	Christina Aguilera	Candyman	RCA
47	Fall Out Boy	Thanks for the Mxms	Mercury
48	Take That	Shine	Polygram
49	Bob Dylan/Cute 10/Bollman	Sound of Freedom	Mercury
50	Akon	Win One Back to Black	Atlantic
51	The Cribs	Men's Needs	Wichita
52	The Fray	Over My Head (Cable Car)	Capitol
53	The Enemy	Away from Here	Wichita
54	Snow Patrol	Chasing Cars	Capitol
55	Biffy Clyro	Living Is a Problem Because Everything D	Wichita
56	Michael Buble	Everything	Capitol
57	Sophie Ellis-Bextor	Me and My Imagination	Parlophone
58	OMARION	Entourage	Columbia/Sony
59	MCFly	Baby's Coming Back/Transylvania	Island
60	Gossip	Standing in the Way of Control	Capitol
61	Groove Armada	Feat. Stush Get Down	Columbia
62	Calvin Harris	Acceptable in the 80s	Columbia
63	P Diddy	Last Night	Def Jam
64	Pendulum	Blood Sugar	Capitol
65	Jeff Buckley	Hallelujah	Columbia/Sony
66	Jojo	Anything	Columbia/Sony
67	Akon	Win One Back to Black	Atlantic
68	Arctic Monkeys	Brianstorm	Capitol
69	Funeral for a Friend	In Oblivion (Reunion)	Atlantic
70	Natasha Bedingfield	I Wanna Have Your Babies	Mercury
71	Pink	Leave Me Alone (I'm Lonely)	LaFace
72	Jay-Z/Linkin Park	Numb/Encore	WEA
73	Take That	Patience	Polygram
74	Josh Groban	You Raise Me Up	Warner Bros
75	The Roots	The Ways Generator	TVT

■ Sales increase ■ Highest New Entry ■ Platinum (600,000) ■ Silver (200,000)
■ Sales increase +50% ■ Gold (100,000) ■ New entry based on download only

LAST WEEK 10
 LEAK IN ABOVE POSITION 20
 WEEKS IN CHART 10
 PEAK POSITION 10
 WEEKS IN CHART 10
 LEAK IN ABOVE POSITION 20
 WEEKS IN CHART 10

NEW ENTRY 12
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All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

Albums

The Pigeon Detectives make the biggest splash, entering at number three with their debut album, while R Kelly makes a new appearance at number 10

TOP 20 MUSIC DVD

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE
ORIGINAL CAST RECORING JOSEPH & THE AMAZING TECHNICOLOR	PINK LIVE FROM WEMBLEY ARENA	ELVIS PRESLEY LEGENDS IN CONCERT	PAUL RODGERS LIVE IN GLASGOW	BOB DYLAN DON'T LOOK BACK	JEFF BUCKLEY LIVE IN CHICAGO	LIVE CAST RECORING LES MISERABLES IN CONCERT	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	PET SHOP BOYS CLASSIC - IN CONCERT	ERIC CLAPTON & FRIENDS LIVE 1986	UBI LIXE AT METRODOME 2002	KATIE MELUA CONCERT UNDER THE SEA	DL DUVO LIVE AT THE GREEK THEATRE	VARIOUS THE BEST OF THE OLD GRAY WHISTLE TEST	ELVIS PRESLEY ELVIS LIVES!	PINK FLOYD PULSE - 2003/04	VARIOUS ARTISTS NOW THAT'S WHAT I CALL A MUSIC QUIZ 2	JAMES BLUNT CHASING TIME - THE BEDLAM SESSIONS	BOB JOVI THE CRUSH TOUR	MCFLY THE WONDERLAND TOUR 2005

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TOP 20 COMPILATIONS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE
VARIOUS MASSIVE R&B - SPRING COLLECTION 2007	VARIOUS NOW THAT'S WHAT I CALL MUSIC 66	VARIOUS R&B LOVE CLASSICS	VARIOUS JUST GREAT SOUNDS	VARIOUS RETURN TO GREAT - EUROGRAM	VARIOUS THE BEST DISCO IN TOWN	VARIOUS MAXIMUM BASS 2007	VARIOUS TOP GEAR ANTHEMS	VARIOUS 90S ANTHEMS	VARIOUS CLASSIC FM AT THE MOVIES - THE SEQUEL	OST HIGH SCHOOL MUSICAL	VARIOUS POP HITS - CLASS OF 2007	VARIOUS FLOORFILLERS ANTHEMS	VARIOUS DANCEMIX - SUMMER ANTHEMS	VARIOUS PLAY IT LOUD	VARIOUS CALIFORNIA DREAMING	VARIOUS FLOORFILLERS - CLASSICS	VARIOUS FUNNY HORSE SESSIONS OF	ORIGINAL TV SOUNDTRACK HANNAH MONSIGNA	VARIOUS SWEET SOUL MUSIC - THE BEST OF

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THE YEAR SO FAR: TOP 20 SINGLES

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE
MIKA GRAZE KELLY	PROCLAIMERS & POTTER PUPKIN (I'M GUNNA BE) 500 MILES	KAISSER CHIEFS BOY	DWEN STEFANI FEAT AKON THE SWEET ESCAPE	THE FRAY HOW TO SAVE A LIFE	BEYONCÉ & SHAKIRA BEAUTIFUL LIAR	JUST JACQUE GARZIE FRIEND	AVRIL LAVIGNE STAYZ IN THEIR EYES	TAKE THAT SHINE	TIMBALAND/FURTOADO/TIMBERLAKE GIVE IT TO ME	JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND	AKON FEAT SNOOP DOGG I WANNA LOVE YOU	FALL OUT BOY THIS AIN'T A SCREED IT'S AN ARMS RACE	TAKE THAT PATIENCE	RHIANNA FEAT JAY-Z UMBRELLA	JOJO TOO LITTLE TOO LARGE	NELLY FURTADO SAY IT RIGHT	MASON CREEPER	FENICIE FEAT LUDAKRIS GLAMOROUS	THE VIEW SAME JEANS

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09.06.07
Top 75



3. The Pigeon Detectives
While their fourth and highest single 'I'm Not Sorry' dips 12-16, Leeds band The Pigeon Detectives make a big impression on the albums chart, where their first release, *Wait For Me*, is the week's highest new entry, soaring to a number three debut on sales of 24,177. 'I'm Not Sorry' has attracted more than 10m plays on the band's Myspace site and is the album, alongside The Pigeon Detectives' three previous singles, The heavyweight vinyl edition of the album sold 181 copies last week and is number two on the vinyl chart, behind Bob Dylan.



10. R Kelly
I'm A Flirt is R Kelly's 33rd chart single, and the first entry from his new album *Double Up*, which debuts at number 10 on sales of 10,593. Kelly's 12th chart album since his 1992 debut *Born Into The 90s*, it is only his third to make the Top 10. Even so, he has sold more than 5m albums in the UK, with *The R Kelly* Box. Greatest Hits Volume 1 topping the list on sales of 85,000. *Double Up* includes collaborations with Kanye West, Lil' Jon and Kid Rock among others.

The Official UK

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE	ARTIST TITLE
MARON 5 IT WON'T BE SOON BEFORE LONG	LINKIN PARK MINUTES TO MIDNIGHT	THE PIGEON DETECTIVES WAIT FOR ME	AMY WINEHOUSE BACK TO BLACK	MIKA LIFE IN CARTOON MOTION	MICHAEL BUBLE CALL ME IRRESPONSIBLE	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE	KAISER CHIEFS YOURS TRULY ANGRY MOB	CASCADA EVERY TIME WE TOUCH	R KELLY DOUBLE UP	OZZY OSBOURNE BLACK RAIN	JOSH GROBAN AWAKE	NELLY FURTADO LOOSE	THE FRAY HOW TO SAVE A LIFE	AVRIL LAVIGNE THE BEST DAMN THING	JEFF BUCKLEY SO REAL - SONGS FROM	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS	TRAVIS THE BOY WITH NO NAME	MARK RONSON VERSION	RUFUS WAINWRIGHT RELEASE THE STARS

ARTISTS: 1-2 R. KELLY; 3-4 THE PIGEON DETECTIVES; 5-6 M. MARON; 7-8 A. WINEHOUSE; 9-10 J. GROBAN; 11-12 N. FURTADO; 13-14 THE FRAY; 15-16 A. LAVIGNE; 17-18 J. TIMBERLAKE; 19-20 T. TRAVIS; 21-22 M. MARON; 23-24 THE PIGEON DETECTIVES; 25-26 R. KELLY; 27-28 J. TIMBERLAKE; 29-30 THE PIGEON DETECTIVES; 31-32 THE FRAY; 33-34 THE PIGEON DETECTIVES; 35-36 THE PIGEON DETECTIVES; 37-38 THE PIGEON DETECTIVES.



THE OFFICIAL UK ALBUMS CHART

Specialist

Albums Chart

Chart compiled from actual sales for Sunday to Saturday across a sample of more than 4,000 UK shops...

Main chart table with columns for Rank, Artist, Title, and other details. Includes entries for Richard Thompson Sweet Warrior, Kings of Leon, Beyoncé, Mumma-Ra, Klaxons, Infernal from Paris to Berlin, Take That, Groove Armada, McFly, Gwen Stefani, Amy Winehouse, Dolly Parton, Timbaland, Lily Allen, The View, Paolo Nutini, Regina Spektor, Modest Mouse, The Killers, Hans Zimmer, Ross Copperman, Joe Jackson, Gym Class Heroes, James Morrison, Katherine Jenkins, Amerie, Maximo Park, Beverley Knight, Supertramp, David Bowie, Razorlight, Ray Quinn, Gossyp, My Chemical Romance, The Maccabees, Bloc Party, Pussycat Dolls.



Richard Thompson's 11th album, Sweet Warrior, is a collection of songs he wrote and recorded over the past decade...



Kings of Leon's fourth album, Because of the Times, is a collection of songs that were written during the band's hiatus...



Beyoncé's third solo album, I Am...Sasha Fierce, is a collection of songs that were written during her hiatus...



Mumma-Ra's third album, These Things Move in Threes, is a collection of songs that were written during the band's hiatus...



Klaxons' second album, Myths of the Near Future, is a collection of songs that were written during the band's hiatus...



Infernal's debut album, Infernal from Paris to Berlin, is a collection of songs that were written during the band's hiatus...



Take That's 11th album, Take That Never Forget - The Ultimate Collection, is a collection of songs that were written during the band's hiatus...



Groove Armada's 11th album, Soundboy Rock, is a collection of songs that were written during the band's hiatus...



McFly's 11th album, Motion in the Ocean, is a collection of songs that were written during the band's hiatus...



Gwen Stefani's 11th album, The Sweet Escape, is a collection of songs that were written during the band's hiatus...



Amy Winehouse's 11th album, Frank, is a collection of songs that were written during the band's hiatus...



Dolly Parton's 11th album, Dolly Parton the Very Best of, is a collection of songs that were written during the band's hiatus...



Timbaland's 11th album, Shock Value, is a collection of songs that were written during the band's hiatus...



Lily Allen's 11th album, Lily Allen Alright Still, is a collection of songs that were written during the band's hiatus...



The View's 11th album, The View Hates Off to the Buskers, is a collection of songs that were written during the band's hiatus...



Paolo Nutini's 11th album, Paolo Nutini These Streets, is a collection of songs that were written during the band's hiatus...



Regina Spektor's 11th album, Regina Spektor Begin to Hope, is a collection of songs that were written during the band's hiatus...



Modest Mouse's 11th album, Modest Mouse We Were Dead Before the Ship Even Sank, is a collection of songs that were written during the band's hiatus...

Chart navigation and information sidebar including 'Sells increase', 'Sells increase +50%', 'Highest New Entry', 'Platinum', 'Silver', and 'Gold' categories.

TOP 10 INDIE SINGLES

Table of top 10 indie singles including: 1. Reverend & The Makers Heavyweight Champion of the World, 2. Armand Van Helden NYC Beat, 3. The Pigeon Detectives I'm Not Sorry, 4. Bizzle Bassal Sirens, 5. Arctic Monkeys Brunstrom, 6. Arctic Monkeys Leave Before the Lights Come On, 7. Tim Deluxe ft Simon Franks Let the Beasts Sool, 8. Da Villa Always on My Mind, 9. Bongie Do Role Office Boy, 10. Mighty Mt Katz Magic Carpet Ride '07.

TOP 10 INDIE ALBUMS

Table of top 10 indie albums including: 1. The Pigeon Detectives Wait for Me, 2. Arctic Monkeys Favourite Worst Nightmare, 3. Richard Thompson Sweet Warrior, 4. Gossyp Standing in the Way of Control, 5. Blakey Volta, 6. Maximo Park Our Early Pleasures, 7. Tiesto Elements of Life, 8. Bob Sinclar Sound of Freedom - My Ultimate Summer, 9. Enter Shikari Take to the Skies, 10. The National Boxer.

TOP 10 ROCK ALBUMS

Table of top 10 rock albums including: 1. Linkin Park Minutes to Midnight, 2. Ozzy Osbourne Black Rain, 3. Funeral for a Friend Take Don't Tell Themselves, 4. Linkin Park Meteora, 5. L'Orchestre Lyrique Transmutation, 6. Megadeth United Abominations, 7. Linkin Park Hybrid Theory, 8. Bob Sinclar Romance The Black Parade, 9. Enter Shikari Take to the Skies, 10. Battles Mirrored.

TOP 10 JAZZ ALBUMS

Table of top 10 jazz albums including: 1. Michael Buble Call Me Irresponsible, 2. Amy Winehouse Frank, 3. Michael Buble It's Time, 4. Joan Armatrading Into the Blues, 5. Ella Fitzgerald Forever Ella, 6. Michael Buble Michael Buble, 7. Michael Buble Totally Buble, 8. Gary Moore Close as You Get, 9. Michael Brecker Pilgrimage, 10. Clare Teal Paradox Carousell.

TOP 10 CLASSICAL ALBUMS

Table of top 10 classical albums including: 1. Katherine Jenkins Serenade, 2. Katherine Jenkins Second Nature, 3. Katherine Jenkins Living a Dream, 4. Katherine Jenkins Premierie, 5. Carreras/Domingo/Pavarotti With Mehta The Essential Collection, 6. From Male Voice Choir Voices of the Valley, 7. Six Songs from The Ladybrin, 8. Luciano Pavarotti Nessel Dorna, 9. Haydn Westera Teares, 10. Garbar Tour Cortes Cortes.

For full specialist chart listings, visit www.musicweek.com



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