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In this week's issue: Radio tunes in to Virgin flotation; indies prepare for Merlin. Plus: the charts in full

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MUSICWEEK



Summer launch planned for global indie licensing platform in wake of board's appointment

Merlin magic on its way

Organisations

by Paul Williams & Robert Ashton
The independent sector is closing in on the launch of one of its biggest initiatives in years as Merlin's CEO takes up his post next week.

Charles Caldas, formerly head of Australia's biggest indie Shock Entertainment, flew into the UK at the end of last week ahead of starting in his new role at the digital rights licensing platform next Monday. He is expected to be initially based in Aim's offices in West London, prior to headquarters

being located for Merlin.

The licensing operation, which was originally unveiled at Midem, will effectively act as a virtual fifth major, handling repertoire that makes up around 30% of the world's music market. It will provide a one-stop new media licensing shop for anyone wishing to license independent product from around the world, removing the need for numerous individual deals to be brokered.

"This heralds a new chapter for independents around the world," says Caldas. "We are on a unique journey to license collectively the

individually unlicensable - and together we are bigger than the largest major."

Caldas is being supported by a newly-appointed interim board, which includes World Independent Network (Win) president and Aim chairman and CEO Alison Wenham, Tommy Boy Records chairman and CEO Tom Silverman, Impala and Beggars chairman Martin Mills and Pias co-president Michel Lambert. It has been put in place ahead of what is expected to be a June launch for Merlin.

"We need to offer collective management of our global rights in

order to leverage the global market share the independents represent, whereas individually the vast majority of independents would not be able to receive due reward for their efforts," says Wenham.

Caldas starts his new job a day ahead of next Tuesday's Aim board meeting, where members will have another chance to approve European group Impala's agreement to back a Warner takeover of EMI. It is hugely significant to the Merlin project, as a key negotiating point in Impala coming onside with Warner was the major agreement to provide funding for Merlin if the

takeover is successful. However, Impala president Patrick Zelnik suggests that, irrespective of whether Warner is successful in its move on EMI, it could still invest in Merlin because he believes the majors are beginning to recognise that the more music there is available, the better it is for the industry as a whole.

He adds, "Merlin is a huge step forward for us, because it gives us access to markets we would never have had. It has the same agenda as Aim and Impala - to strengthen the independent sector."
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Ghosts to visit German haunts

Ghosts (pictured), The Pigeon Detectives and Razorlight are among 75 UK acts heading to Germany from this Friday for eight days of activity that make up

British Music Week.

Launched to capitalise on UK music's strong presence in the German market, the BPI-initiated event provides a co-ordinated promotion for British music in the market, providing a platform for artists to showcase their talents to Germany's music industry and media. Last year's inaugural event

in Berlin saw performances from UK acts including The Feeling, Razorlight and Boy Kill Boy, who used the event to launch their respective albums in the market.

"Something very exciting is happening in British music," says BMW founder Steve Redmond. "New British artists are succeeding at home. Now their

challenge is to take that success abroad."

UK acts boasted a 19.1% share of total plays on German radio in 2006, up from 12.7% in 2005. To reflect the growth, this year's event will be extended to four key German cities with live dates taking place in Berlin, Cologne, Hamburg and Munich.

Eric Nicoli talks to Music Week

EMI's CEO discusses the major's link-up with Apple and how download culture has changed the industry p6-7

New music from SXSW 2007

Your guide to this week's free 10-track CD, highlighting the best acts from this year's South By South West festival p11-12

Ella: the first lady of song

A decade on from her death, MW celebrates the extraordinary life of the one and only Ella Fitzgerald p15-18

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Virgin Radio up for grabs, as chairman vows to turn SMG business around

Radio tunes in to Virgin flotation

Radio

by Ben Cardew

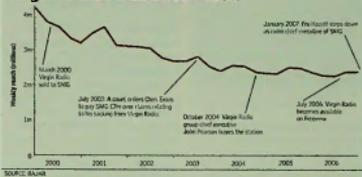
SMG's decision to float Virgin Radio just two months after Chrysalis initiated a strategic review of its radio business could lead to the creation of a national commercial radio company to rival GCap and Emap Radio, analysts are predicting.

SMG unveiled the flotation plan last week as the group reported disappointing yearly results, with a 35% fall in operating profit to £18.1m and revenue sliding 8% to £147.3m.

Turnover at Virgin Radio was down 3% at £21.7m, and operating profit fell 53% to £2.3m, after a year in which the broadcaster invested heavily in presenters, engineering developments, marketing, online and digital platforms.

SMG chairman Richard Findlay recognised that the company had underperformed, but pledged to turn the business around by focussing on the core television business and cutting debt. Consequently, SMG plans to float Virgin Radio in the coming months and Findlay later told analysts that

Virgin Radio's audience reach



SMG was unlikely to retain a stake in the broadcaster.

Virgin Radio chief executive Paul Jackson welcomes the move, which he says will allow the broadcaster to grow in a competitive market, a view backed by Bridgwell media analyst Patrick Yid, who says that Virgin could potentially merge with Chrysalis Radio if, as is widely predicted, Chrysalis Group sells its radio arm.

"It is quite an interesting step for the radio market: there are a lot of assets for sale - if you can float a company that has a reasonable amount of cash it could be a platform for consolidation. It

could do deals with Chrysalis or Emap, he says.

"I don't see any reason why Virgin and Chrysalis couldn't combine. The timing is right for a pure play radio operator to come in alongside GCap. It makes a lot of sense to put together the Heart and Virgin brands. They are quite complementary."

Paul Richards, an analyst at Numis securities, concurs. "If you look at the Chrysalis brands, something like Heart is for 30s women - Virgin is for 30s men, so the two businesses would work well together," he says.

Richards also names the Virgin

It is quite an interesting step for the radio market: there are a lot of assets for sale

Paul Jackson, Virgin Radio CEO

Group and Virgin Media as potential buyers for Virgin Radio - Virgin Group chairman Sir Richard Branson can effectively veto any other bidder through a change of control clause created when his company sold Virgin Radio in 1997.

City rumours suggest that TalkSport owner Ulster Television, which has previously attempted to merge with SMG, may also bid.

Yid explains that the IPO will put Virgin Radio in a strong position: SMG has said that it will not load the broadcaster with debt and, while yearly turnover was down at Virgin Radio, it claims to have outperformed the radio market as a whole.

"This makes Virgin Radio quite a competitive business. If they are not going to put much debt in, then it has a strong brand name and it is doing better than many of

its peers," Yid says. "Virgin might be able to do it [buy Chrysalis Radio] alone. The benefit of being separate means that you have your own paper and you can do your own business."

Virgin Radio's audience fell by 2.1% across 2006, a slip that the broadcaster blamed on schedule and presenter changes and continued AM erosion. However, Rajar figures for Q4 2006 showed quarter-on-quarter growth in both reach (+4.0%) and listening hours (+3.6%). In addition, in July the station launched on Freeview, reaching 16 homes.

Virgin Radio chief executive Paul Jackson says, "This is an exciting time for Virgin Radio. The station has outperformed the market and we welcome this opportunity to develop a stronger, more focused radio business."

"The IPO is the right move for both Virgin Radio and SMG, and helps provide us with a strong position and excellent future prospects in a competitive marketplace. We have a fantastic brand as well as a strong position to build on our current strengths as an independent listed business."

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Retailers increase pressure to end Jersey tax advantage

Music retailers are a step closer to legal action against the Government over the tax loophole that allows Channel Island retailers to sell cheap CDs into the UK, after branding the Treasury's response to their concerns "unsatisfactory".

The issue centres on Low Value Consignment Relief, the tax mechanism that permits online retailers to sell goods such as CDs under the value of £18 into the UK without paying VAT.

In January a group of

independent music retailers, headed by Delerium Mail Order owner Richard Allen, sent a letter to Chancellor Gordon Brown outlining the legal argument that the Government is breaching European law by allowing a tax relief that distorts competition in the UK market.

In it, they threatened to launch a quest for judicial review if the Government did not act within two months, a deadline subsequently extended to April 6. The Treasury has now replied, but

Allen says that the response is unacceptable.

"The reply we have had is unsatisfactory. It doesn't deal with the crux of the issue, which is the influx of VAT-free goods coming into the UK. The UK Government has so far done absolutely nothing while the Jersey Government's policy of limiting the number of operators in the Channel Islands has no effect of limiting the amount of goods sold," he says.

"The letter is very confusing. It

is very unfocused and doesn't make any clear points and seems to be trying to save face rather than actually tackle the problem."

Allen adds that the retail group will now meet with its legal advisors to discuss legal matters raised by the letter, believed to include an argument over the validity and application of certain European Union laws, within the month and will decide what action to take from there.

However, he says that he expects his advisors to recommend

continuing with legal action.

Allen also attacks labels and distributors, who he says favour online retailers. "The market seems to be driven by fear at the moment, the fear that nobody wants to buy music," he says. "We know of one distributor that lied to shops about the availability of a new release and gave priority to online retailers."

As a treasury spokesperson says that the Treasury stood by the contents of its letter but declines to comment further.

THE PLAYLIST

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

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BEVERLY KNIGHT
Music City Soul (Parlophone)
A string return from Knight, who could deliver her biggest success to date. Last back summer sold (Album, May 7)



JUSTICE D.N.C.E.
(Recuse)
With their new album, Justice are poised to become the first electronic act to truly break act to truly break summer sold. DANCE is an innovative highlight. (single, May 21)



BURAKA SOM SISTEMA
(VirginAtlantic)
Published by Fabric and now attracting labels in the know. Leading lights on Lisbon's Brazilian/Portuguese club scene. (from EP, soon)



PARAMORE
Misery Business (FBR/Atlantic)
Paramore's 2006 debut has moved more than 20,000 copies in the UK. The follow-up has legs to hit gold and beyond. (single, June 4)



RIHANNA
Umbrella (Mercury)
Stripped back and completely addictive, this song verges on pop genius. "You can stand under mah um barrell/ etto eho eh eh" (single, June 4)



LOST ALONE
Our Bodies Will Never Be Found (Score)ie)
Fresh from completely support slots for MCR and Enter Shikari, the new single from Lost Alone affirms their potential. (single, May 7)



WILD BEASTS
Through Dark Night (Domino)
A charming video for the fascinating and original Wild Beasts is just the ticket for their new single. (single, April 23)



NATE JAMES
Kingdom Falls (After Rank)
Already earning support from DJs at A&M, Radio One and Galaxy, James is positioned to take his career to the next level in the UK. (single, June 4)



JACOB GOLDEN
Out Come The Wolves (ECHO)
A David Kosten-produced highlight from Jacob Golden's rather forthcoming debut, Revenge Songs. In the UK. (single, June 4)



PETER AND PAUL
THE PIRATES Come On Feet (Stones)
A bright, jangly indie pop song with real character. A limited-edition release. (seven-inch single, June 4)

RUFUS WAINWRIGHT
CAST LIST
 Product manager
 Liz Goodwin,
 Polydor. A&R, Seb
 Chave, Polydor.
 Press, Barbara

Charlene, MBC PR.
 National road, Neil
 Hughes & Nick Bray,
 Polydor. Regional
 radio, Nicki Ross &
 Tony Myers, Polydor.
 TV, Tony Fletcher,
 Polydor. Online PR,

Chloe Browne &
 Ben Allen,
 Hyperlaunch, Club &
 Lifestyle promotion.
 Repertoire.



Phoenix: many retailers have switched

New system to woo indies to OCC panel

The Official Charts Company (OCC) is aiming to extend its chart reporting panel to include more independent retailers by taking advantage of an improved data collection system from Ranger Computers.

Ranger's Phoenix system, officially launched in September, allows retailers to report sales directly to the OCC without the use of third part Electronic Point Of Sale or IT systems and is a key part of a new chart compilation contract between the OCC and Millward Brown.

Already, more than 100 retailers in the UK have switched to the new system, which is available free to all independent chart reporting stores, and the OCC wants to considerably extend this.

OCC chart director Omar Maskatya says, "Having replaced many of our existing Epos panel we now wish to roll out further to the independent sector and hopefully increase the number of independent stores reporting to the charts. We firmly believe that specialist indies are crucial to the panel and if Phoenix can help us recruit some of those stores it will have a very beneficial effect on our charts, in particular the genre charts."

"We have been replacing Epos stores with Phoenix this year and the response has been very positive from the stores, particularly as it is a no-cost chart reporting solution and because Phoenix is able to provide participating retailers with real-time sales information for their stores."

Millward Brown charts director Bob Barnes suggests that shops equipped with Phoenix report 30% more sales than those using the old technology, thanks to efficiency of the new system.

Ranger Computers managing director David Viewing explains that Phoenix will also be beneficial for retailers, who will be able to view sales progress in their shops in real time, with the minimum of fuss.

"Phoenix is a brand new system with much better reliability and instant reporting," he says. "You can log on with any web browser, wherever you are, and you can see your shop in real time."

Rights

by Robert Ashton
 The music industry is turning the music regulator for several years to introduce a code of practice to protect its members and allow them to hold onto rights, has now persuaded a larger coalition of industry organisations to back its call. These include the BPI, A&M, Musicians Union, Music Producers Guild and British Music Rights.

Ocfam guidance already governs the commissioning of independent TV productions by broadcasters, but this does not extend to relations between the individual freelance composers and songwriters. Typically, this means that creators who supply music to broadcasters, or the independent production companies that supply programmes to them, are coerced

Currently if [authors] work for various broadcasters they will take rights away

David Ferguson, Bacs chairman

into parting with the rights to those music recordings. Often these composers are also persuaded to write scores for much lower fees on the promise of future royalties that do not always materialise and more regular work.

Bacs chairman David Ferguson, who helped negotiate voluntary guidelines used by the BBC for the commissioning of music in its programmes, says that he first began campaigning for Ocfam to introduce an industry-wide code in 2005, but has continually hit a "brick wall".

However, now he has persuaded a larger coalition to support the campaign - and with a sea change both in the political landscape and also broadcasting - Ferguson is confident Ocfam will be more receptive to his latest

entreaty. He has secured a meeting with Ocfam within the next month. "Music publishing rights generated by the author of music should be within his control, but currently if they work for various broadcasters they will take rights away," says Ferguson. "The difference now is we have succeeded in convincing everyone in the music sector because they can see the logic behind protecting rights. What the industry has learned is that all of us depend on rights."

Ferguson and the BMR-led delegation are aiming to persuade Ocfam to extend many of the principles enshrined in the BBC code to other broadcasters such as ITV and Sky.

British Music Rights chief executive Emma Pike adds, "What music writers are asking for is not different to what exists in relationships between broadcasters and other areas of broadcast production. Music writers are just asking for a level playing field by extending codes of conduct that exist for small independent production companies, to also

Music writers are just asking for a level playing field... to also apply to small creators

Emma Pike, BMR CEO

apply to other small creators - individual composers, songwriters and performers."

One key paragraph in the BBC code states: "The offer of a commission from the BBC is not dependent on publishing rights being assigned to BBC Music Publishing. It is recognised that publishing is in the gift of the composer and that the composer is under no obligation to assign publishing to BBC Music Publishing or any other publisher."

Ferguson believes the changing political climate could influence how receptive Ocfam is to the campaign. "We have a groundswell of support in the DCMS and with (Creative Industries Minister) Shaun Woodward in his creative economy programme," he adds.

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RUFUS WAINWRIGHT SNAP SHOT

Polydor has teamed up with Borders and Urban Outfitters to drive awareness of the forthcoming Rufus Wainwright album, *Release The Stars*. Polydor will distribute three-inch sampler CDs containing four, one-minute snippets of tracks from the album throughout the chain's UK stores for two weeks ahead of its May 18 release, tying in with lunchtime album playbacks. Ahead of the album, lead single *Going To Town* will be issued digitally on April 30, but it will not be given a physical release.

"It was an opportunity for us to put his music at the forefront of people's minds ahead of release," says Polydor product manager Liz Goodwin. Wainwright has sold just shy of 160,000 copies in the UK of his previous two albums, *Want One*

and *Want Two*, but in *Release The Stars* Polydor believes it has the album to take his career to the next level. "It has been a real artist development story to this point," says Goodwin. "We have been working hard over the past few years to build his fanbase and this time he has delivered the record to take it forward."

In addition to the aforementioned in-store promotion, Polydor has developed a downloadable desktop application that will tie in with six third-party media websites, including NME and Popwork, and alert the user to news about the artist and exclusives as they are announced. For the week prior to album release the six sites will preview two tracks from the album each day.



Aspinall decides to part company with Apple Corps after nearly 40 years at the helm

'Fifth Beatle' Neil is leaving home

People

by Paul Williams

Neil Aspinall has been hailed as the true fifth Beatle and "an impossible act to follow" after quitting as head of Apple Corps after nearly four decades.

Aspinall, a school chum of Paul McCartney and George Harrison and first employed by The Beatles as their driver back in 1961, ended his long association with the Fab Four last week, as it was announced Sony BMG executive Jeff Jones had been drafted in as Apple's new CEO.

The news of his departure comes two months after *Music Week* had disclosed that the settlement of a long-running legal dispute between Apple Corps and Steve Jobs' Apple Inc over the use of the Apple name may have been precipitated by Aspinall's retirement plans. However, the announcement of his exit last week was accompanied by newspaper reports suggesting he had quit over business differences with the company's board.

Whatever prompted him leaving – and Aspinall himself is

You did feel you were dealing with a guy who had been there through the most important musical musical career of the 20th Century

Tony Wadsworth, EMI

retaining his usual silence – what is not in dispute is that The Beatles have lost one of their most loyal and trusted people. A press release announcing Jones' appointment and Aspinall's departure saluted the "indispensable role" he played for the group, while The Beatles former press officer Tony Barrow has no hesitation in billing him as "the fifth Beatle".

"I've known a lot of people put forward as the fifth Beatle over the years, but the only one who has warranted it is Neil Aspinall because I believe he was from the word go," says Barrow who describes him as "an impossible act to follow".

"He started off with them when he was learning accountancy and they said 'You can add up, you can



Aspinall: impossible act to follow

collect the money for us' and 'You have a vehicle so you can drive us'."

EMI UK & Ireland chairman and CEO Tony Wadsworth, whose working relationship with Aspinall stretches over two decades, describes him as "fiercely loyal and hugely protective of The Beatles".

"He was a great guy to deal with because you did feel you were dealing with a guy who had been there through the most important musical career of the 20th Century," he adds.

Aspinall, who was appointed head of Apple Corps at the company's inception in 1968, has since the group broke up in 1970 been instrumental in ensuring The Beatles remain a money-spinning phenomenon, helping to oversee the catalogue's transfer to CD, the Anthology project and the 1

album retrospective. "His contribution was immense," says former EMI executive Rupert Perry. "I don't think any relationship has lasted as long as Neil Aspinall's relationship with John, Paul, George and Ringo. He's unique in that respect."

An extensive part of his role as head of The Beatles' empire has been in dealing with a number of legal disputes over the past three-and-a-half decades, most notably with the group's record company EMI and computer giant Apple Inc. Legal proceedings were brought by Apple Corps against EMI for "more than £30m in alleged unpaid royalties" at the end of 2005, although parties confirmed last week a settlement had been reached, while the Beatles' company concluded a long-running battle with Apple Inc in February over the use of the Apple name (in 2003 the Beatles sued Apple iTunes claiming the computer company was in breach of an 1981 agreement to stay out of the music business). In this latest settlement it was agreed the Beat owner would own all the trademarks relating to Apple but license certain ones back to Apple Corps.

More significantly, the most recent agreement says the way for The Beatles' catalogue to finally be made available as downloads on iTunes Music Store and other digital sites. This will clearly be a high priority for the new Apple Corps CEO who, while not commenting directly on the long-anticipated download debut of the Fab Four, appears to cryptically make reference to it in a statement issued to accompany his appointment.

Describing his new job as "a damn come true", Jones adds, "The multiple opportunities to reach music lovers, both new and old, with The Beatles' spectacular body of work makes this position incredibly challenging and exciting."

Jones has 30 years' experience in the industry, most recently as creative vice president of Legacy Recordings/Sony BMG Catalogue Worldwide. Pre-Sony BMG merger, he was with Sony Music from 1995, working on catalogue campaigns for acts including AC/DC, Bob Dylan and Miles Davis, with the latter campaign winning multiple Grammy awards. paulw@musicweek.com

ITC leaps across the pond for New York conference

With a conference referencing Butch Cassidy and The Sundance Kid and best writer Allen Ginsberg, In The City is readying its first foray to the Big Apple.

The inaugural In The City of New York, which takes place from June 18 to 19, has already landed top drawer cast of speakers, industry letters founder Bob Lafetz and Capitol Music Group chairman and CEO Jason Flom who will contribute to a programme of panels, seminars and interviews.

Similar to the UK version of ITC, the seminars will form the daytime programme of events and take place at the W Hotel of Union Square in Manhattan.

By night there will be a live music element with ITCofNY, which sees founders Tony Wilson and Bob Lively partnered by AEG Live, hosting six of the UK's hottest new bands at the Nokia Theatre off Times Square. Other



Cassidy: inspiration for ITCofNY

club nights and events around the Lower East Side are also promised.

Wilson is famous for dreaming up themes which tap directly into the zeitgeist, for his annual Manchester event. And this year he has surpassed himself with a thesis for the debut conference in New York, which he and Lively are planning to stage each year (the ITC franchise will also be unveiled in Australia next year). The ITCofNY theme is: "It's a Small Price to Pay for Beauty," a line delivered by Paul Newman in Butch Cassidy after a guard tells the outlaw that an old man had been executed in high security bars and grills because "people kept robbing it".

That theme is being used as a

metaphor for DRM, which will be the subject of a panel called The End Is Nigh Or Is It?

Wilson, who is creating a feeling of exclusivity by only making 500 delegate tickets available, believes his theme can be applied to any aspect of the music industry. He explains, "Munexpo is very good and SXSW, but no one quite does what we do."

The seminar Bring Me Your Poor And Huddled Masses, a bastardisation of the Statue of Liberty's famous poem by Emma Lazarus, which greeted millions of immigrants entering America, will examine why many US acts – from Jimi Hendrix to The Killers – get their first exposure in the UK before finding success in the States.

Other topics up for debate in New York include the radio format brand association and festivals and in the seminar called I Have Seen The Best Minds Of My Generation, in which Wilson and his team are inviting a symposium of "very clever people" including Silverman, to debate the future of the industry. The title is part of the first line from Ginsberg's famous poem Howl.



"The size of the prize fa

In the wake of EMI and Apple's groundbreaking announcement regarding plans to supply an entire catalogue of DRM-free downloads, EMI CEO Eric Nicoli talks to *Music Week* about the implications of unprotected digital tracks, the effect download culture is having on the album and news of an impending EC investigation of iTunes' relationship with the majors

Exclusive

by Martin Talbot

EMI created a global stir a fortnight ago, when it became the first major to agree to sell its entire download catalogue without DRM copy protection via a deal with iTunes. The move creates a new way of digital pricing strategy, whereby iTunes will continue to sell copy-protected EMI tracks at 128kbs encoding at the standard price of 79p (\$0.99/€0.99), but will also offer tracks at a higher quality without copy protection for 99p (\$1.29/€1.29). Parlophone's *The Good, The Bad And The Queen* subsequently became the company's first act to issue material on the new platform, with the release of their single *Green Fields*.

The agreement is initially limited to EMI and iTunes, but both sides are keen to extend the initiative further. Apple CEO Steve Jobs has said that he expects 50% of iTunes' repertoire to be unprotected by the end of 2007, while EMI Group CEO Eric Nicoli suggests the decision to go DRM-free has been met with an overwhelmingly positive response from consumers, artists, retailers and staff.

However, questions remain over the merits of scrapping DRM: all of the three other majors have consistently voiced their commitment to copy protection and Warner Music CEO Edgar Bronfman is on the record as saying the idea that music does not deserve the same protection as other intellectual property is "completely without logic or merit".

In addition, EMI's announcement on April 2 was overshadowed by the news the same day that the European Commission is to examine restrictive practices within the majors' relationship with iTunes. However, Nicoli appears thrilled with the initial response to the Apple deal. "In my 35 years of working to serve consumers, I

have never had so many consumer letters - and extremely positive consumer letters. I've actually been quite surprised," he says.

In an exclusive interview with *Music Week*, Nicoli discusses the planning and philosophy behind the deal, how he thinks EMI will benefit, the state of the digital market in general and iTunes' continuing domination of download sales.

MW: Are you not a little frustrated that the European Commission announcement took some of the wind from your sails, in terms of PR?

Eric Nicoli: Not really. I knew that some writers would seek to pour cold water on what we've done.

What is behind the probe, do you think?

I think there is an inclination on behalf of regulators, a tendency for regulators to be seen to be diligent. The consumer association in the UK lodged a complaint and the EC have followed it up. Of course, the consumers association won't be taking into account the many contributory factors that are involved in pricing country by country.

Why do you think there is so much interest in the music business by authorities such as the EC?

We are an exceptionally high profile industry. We appear to be more interesting than most industries to consumers and regulators and, indeed, to commentators, and the fact is that even the perception of value was not great 10 years ago, the fact that prices have come down in physical and digital repertoire means we give pretty good value. So I think we can argue very powerfully that the value of music is really exceptional now in comparison to any other consumer product, certainly any entertainment product.

On to the Apple deal, how long have you been planning this move? Philosophically, we have been minded to go DRM-free for a few months, certainly all of this calen-

dar year. And I think Steve Jobs' open letter that caused a mini storm a few weeks ago was probably provoked by it becoming known that we were actively considering moving.

First of all, we had not negotiated terms with Apple or anyone else and also I felt that we should allow the dust to settle somewhat on the debate. But, on the basis that we put the consumer at the centre of our strategy, we felt philosophically that now was the time to do this.

It was time to trust consumers, while recognising that some will disappoint us. Barney [Wragg, who joined EMI as head of digital in August 2006] has been a promoter of DRM-free pretty much since he arrived in the company. Of course, I'm aware that not everyone in the industry feels that it is the right way to go, but I've taken the view that the size of the potential prize far outweighs the potential risk. I also think that by giving consumers a choice, there is very little to criticise in this initiative. Had we just abandoned DRM completely and just replaced a DRM track with a DRM-free track there would be more holes to pick in it. But if consumers don't want the high quality DRM-free track and don't want to pay the fairly modest premium for that quality improvement, they don't have to. It is freedom of choice.

And the aim is to sell more music... That's the main purpose.

But what proportion of increase would you expect?

I am not going to quantify it - but a significant uplift based on the belief that the proposition is a real one by great proposition. But also on the basis of our testing, I would rather let the product do the talking and then in three or six months' time we can discuss what it is and be a bit more definitive.

And you will be able to assess the success of the high-quality DRM-free strategy then?

We will have definitive data, but whether that is completely reliable



We are format agnostic and retailer agnostic - we just want people who do a great job - and Apple have done a sensational job

as a predictor of what happens in the next one, two, five years is hard to know. But it will be good to have definitive data. I'm sure that our competitors, whatever they have said about it, will be interested in it. The constituency I am concerned about most has been very positive and our competitors have been very quiet. The Indies have been very positive.

And will you use that data to help organise your strategy going forward?

If there is no demand for it [DRM-free], there is not much point providing it. To date, there has been a very considerable demand for a DRM track for 99c (79p), as Steve [Jobs] said last Monday. Why would you take that away when people have signalled that they like it? What we are offering is what we

think is a better proposition and ultimately the consumer will judge. And we think offering close to original recording quality and the ability to play it on any device is a very attractive proposition and for some it will be. Others may not care that much and may simply go with the standard. We will see.

Some of your competitors have indicated to us that their concern with your deal is that it potentially wrecks any chances they had of securing a price increase on behalf of the entire industry...

But we have not increased the price of downloads. We have made a new product available, that is a different and better product, and it is available as well as the original one. The fact that you can get a higher-quality album at the old album price is a discount to the new

“The benefit outweighs the risk”



Leading the field: EMI's inaugural DRM-free act The Good, The Bad And The Queen at EMI's London HQ

whole album at what amounts to a discount with the “complete your album” proposition, which is nothing to do with us, it's Apple's initiative.

So you believe in the economics of the album?

Interestingly, in the US, album downloads are growing faster than single track downloads, year-on-year. From memory, it's 10% or 15% faster. Our research and the audit data suggest that albums are still very popular with fans. And Steve Jobs was saying last Monday that almost half of all downloads, which are available as tracks or albums, are sold in full album form. The album is still an important proposition for some consumers.

However, singles downloads are growing slower in the US; apparently downloads grew by 54% in 2006,

compared to 65% in 2005.

Remember that, as the base grows, the % increase has to come down, just by arithmetic. Arguably 50% of 160, is better than 60% of 100. In fact, it's a lot better. So the increment of growth is greater in the current year than it was in the previous year, but the arithmetic looks a bit odd and people start worrying about the rate of decline. But that is bound to happen. If it stays at 50%, digital is going to be huge.

As we all hope and pray...

I don't know how many times I have said it publicly, but digital is in its infancy. It is less than four years since iTunes launched in America and iTunes is by far the most developed digital proposition. Mobile has hardly started. There is a big ringtone and ringtone business and downloads to mobile have

hardly started.

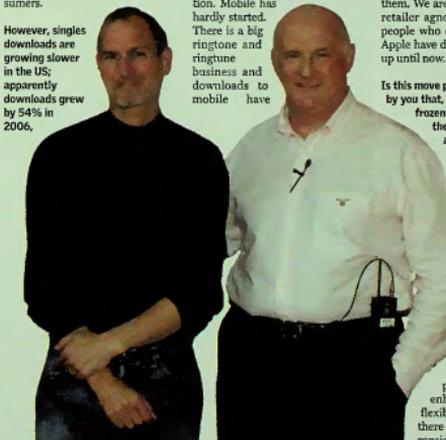
So, you have partnered with iTunes - but do you think the music business is best served by a retailer which accounts for north of 80% of the market?

We would welcome as many successful retailers as possible. That's not about what Apple's market share is now, but just the belief that the more successful retail propositions there are, the more consumers we will reach. I think it is inconceivable that others won't emerge as credible competitors in the years ahead. We've had calls from every digital retailer in the world in the past 36 hours and they are very excited about this proposition and we will be working with them. We are format agnostic and retailer agnostic - we just want people who do a great job - and Apple have done a sensational job up until now.

Is this move partly a recognition by you that, after four years of frozen prices on iTunes, that the market could bear an increase?

We haven't increased the price. We simply developed a new product and took a view on what would be an appropriate wholesale price premium. Because we don't set the retail price, we took a view on what would be a wholesale price premium for enhanced quality and flexibility of use. For us, there was no other pricing consideration.

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Into the unknown: (l-r) Steve Jobs and Eric Nicoli at the EMI/Apple press conference

product price.

That is particularly interesting. How important was that - steering people to buy a full album, which will be available in full quality at the original low-quality price - in helping to realign the economics of selling music?

There are a couple of things to say about why we would encourage people to buy albums. One is out of respect to the artist, who puts together a body of work; recognising that many fans do want the whole collection of works, we are making the value of an album better than the value of individual tracks. The second thing, of course, is that if people are going to buy a whole album's worth, it is better than if they buy two or three tracks, in straight economic terms.

But the thing to say about unbundling is that if everyone who

used to buy an album only buys two or three tracks, that is bad news from a volume point of view. But you have to add back in all the people who are not in the market for a full album, but who are in the market for a few tracks. So the universe of buyers expands, potentially dramatically. You have all of those people who are not in the market for a full album, now able to buy some of the album.

And Apple also announced their “complete your album” initiative, which is totally unrelated to this [deal] by the way, but it is recognition that people do actually like to own the whole album. Maybe they felt they couldn't afford it or didn't want to spend the money that was available to them and bought two or three tracks from maybe two or three albums. But now you can make up the

Arctic Monkeys' new album
Favourite Worst Nightmare
is released on April 23

NEWS

Music Week gauges the impact of what could be one of the biggest albums of the year

Retailers bank on Domino effect, as Arctic Monkeys' second album drops

Talent

by Stuart Clarke

One week away from one of the biggest album releases of the year, Domino's Laurence Bell is musing on the significance of his charges, the Arctic Monkeys. Sideslipping talk of sales aspirations or commercial success, the fiercely-ambitious label founder says his greatest hope is that the band's second album *Favourite Worst Nightmare* will affirm their creative talents outside of the media circus that's taken their debut.

"The story was overwhelmingly big and it cast a shadow on how incredible the artist was," he says. "Obviously we are keen to build on the success, but this time around it's our responsibility to make sure everybody realises that this is one of the most significant rock groups of our time, and the record is there to back it up."

Fifteen months since it first hit the shelves, *Whatever People Say I Am, That's What I'm Not* can lay claim to sales of more than 1.1m copies in the UK. The album shifted 363,735 copies in its first week of release and in doing so set two landmarks: achieving the highest first-week sales for a debut album and selling more copies in a January week than any other album in history.

Commercially, the retail sector is pinning much hope on the new album which, in the tradition of the band's debut, is expected to go some way towards sweeping away the first-quarter industry blues. In line with the physical market in the first three months of the year hitting its lowest point since 2002, the arrival of a new Arctic Monkeys album has taken on an even greater significance for retailers and the industry as a whole.

Wildlife Entertainment's Ian McAndrew, co-manager of the band, says the band's intention was to release the album on the anniversary of the first. "We didn't quite make it on time but we're close. What is great about this is that we are back with a new record so soon after the first. It feels like a continuation rather than the band starting again," he adds.

By all accounts, though, stores are confident the album will perform. "It's clearly going to be one of the biggest-selling releases of the year," says HMV music manager Mel Armstrong. "[It] should act as a catalyst to help re-energise the market."

Despite a handful of tracks from the album appearing online

Retailers give their reaction to Arctic's new album

The band's evolution has been steeped in a DIY, independent ethic, but at retail it was the supermarkets and specialist chains such as HMV and Virgin that accounted for the vast majority of sales for Arctic Monkeys' first album.

Indeed, of the 1.1m UK sales of *Whatever People Think I Am, That's What I'm Not*, just 2.9% (33,000 copies) were sold through independent stores compared to some 79.8% (915,000 copies) across supermarkets and specialists.

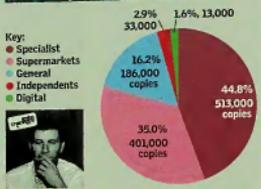
The supermarket sales of the band's debut can be attributed in part to the mass tabloid and general media interest that surrounded their debut – thus bringing it to the attention of the casual shopper – but one industry executive, who declines to

be named, expresses a note of caution over any plans to slash the price of the new album. "The market is screwing itself at the moment. The worst thing that could happen would be for the supermarkets to do something stupid and discount the album," he says.

Rough Trade's Nigel House is one independent still looking forward to the release. "I think Arctic Monkeys are one of those bands that manage to sell in both [types of stores]. It's going to do well for us. We're looking forward to it," he says.

HMV music manager Mel Armstrong says the band have delivered a new album on the back of plenty of momentum. "The Mercury Music Prize seemed to re-awaken the media's fascination with them. Since then, their

Arctic Monkeys debut: sales breakdown



SOURCE: BCC

album has also gone on to collect a Brit and an NME Award – the first time that's ever happened, so the Arctic's now have fantastic momentum going into their new album," she says.

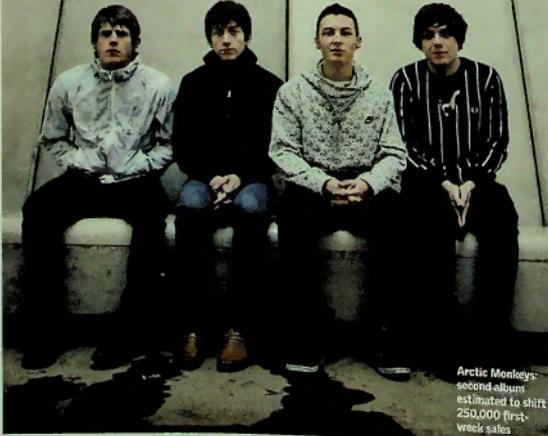
Ben Percy, assistant manager at Fopp in the band's home city of Sheffield, says the store

has been fielding enquiries about the album for weeks.

"We're anticipating a strong result here," he adds. "There have been people asking about it for the past six weeks now. It's always difficult with the second album but the reviews have been positive and I think this might surprise people."

It's clearly going to be one of the biggest-selling releases of the year

Mel Armstrong, HMV music manager



Arctic Monkeys: second album estimated to shift 250,000 first-week sales

last week, Bell says he does not anticipate the leaks will have a negative effect on the new album. "It's only when average records leak that real harm is done, and this is a phenomenal record so I feel pretty confident that we'll be all right," he says.

Seven days ahead of its release next Monday, *Favourite Worst Nightmare* can boast a confident initial ship of 400,000 copies in the UK, a 14.3% increase on their debut which shipped 350,000 copies – a figure which had sky rocketed to 700,000 copies by the end of its first week of release.

Vital managing director Peter Thompson, whose company handles distribution for Domino, offers a cautious prediction of 250,000 for first-week sales of the follow-up. Talking about the ship, he notes, "It's a very sensible response from retail. We all know the market is down, and I think the response from retail is a practical one."

The band began their UK album campaign with two sold-out nights at London's Astoria last week and will head to the US at the end of the month to begin the campaign there with a performance at the famed Coachella festival. A 14-date tour of North America, where the album is released next Tuesday, will follow.

To date the band's debut has SoundScan'd a little more than 300,000 copies in the US and Bell is confident that the foundations for a long career Stateside have been laid. "I bigger the potential for the band to be bigger in there. They are a great modern rock band and you can go back to Radiohead, The Smiths, The Clash, Led Zeppelin, there has always been a great appetite for terrific English rock bands in America, and that's what they can be. But this isn't a band that is going to chase after anything in a big way; the main concern is that it is enjoyable," he says. The band will return to the US for further live dates in September.

Bell says the challenge for the label is to keep up with the creative needs of a band who have already achieved so much. "What they have accomplished already is so unprecedented, the main goal is to keep it being as exciting as it has been and keep it rewarding creatively and artistically for them," he says. "They're 20 to 21 years old and have got music coming out of every pore, so it's important to keep that feeling, that energy. On a creative level, they are just in another league right now and it's just quite staggering to watch it unfold. It's a real pleasure to be part of it."

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Financial support from Live Nation speeds up expansion

Buoyant AMG to buy two more UK venues

Live

by Adam Buzine

Academy Music Group already in the process of buying an additional two UK venues, less than a month after Live Nation and Gaiety Investments bought a 56% stake in the business.

The acquisitions, together with a £2m refurbishment of the Oxford Zodiac and the recent purchase of the Brighton Hippodrome, will form part of an "accelerating" strategy for AMG which, with newly-forged financial support from Live Nation behind it, will look to expand as rapidly as possible.

"It will allow us to grow the Academy brand even further," says AMG CEO John Northcote. "RJ, the previous investor, invested when I did the management buy-out in 2004 and their investment

criteria was for three years. That deal came along at a perfect time, but they are at the smaller end of the investment market.

"This deal allows us to increase at a faster rate, open more venues at a faster rate and also put further capital expenditure into our current venues."

As part of this, the Oxford Zodiac, which will be renamed the Carling Academy Oxford, will relaunch in September with an increased capacity of 1,150.

"We will be accelerating the Academy brand," Northcote adds. "Obviously Oxford is being refurbished this summer and that will re-open in September. We've just announced Brighton, which is a grade two-listed building, and we've got two more in the pipeline that we're in the process of acquiring."

However, Northcote is remaining tight-lipped about exactly

which other two venues AMG is planning to buy, although its recent strategy has been to acquire venues in university towns.

"We have a selection policy with regards to cities and we like university towns," Northcote says. "Students are good customers for us, and we like towns that have some sort of music heritage."

Live Nation and Gaiety Investments completed their takeover of AMG when Live Nation agreed to dispose of the Hammersmith Apollo and the Kentish Town Forum – both of which were bought by Barfly owner Mana Group – as demanded by the Competition Commission.

Live Nation and Gaiety Investments took a 56% stake in AMG through their joint acquisition vehicle Hamsard, in a deal which valued AMG at £58.1m.

Northcote says it was Denis Desmond – a shareholder in Live Nation, Gaiety and AMG – who was the catalyst for the deal. "He convinced the guys at Live Nation that AMG was a worthy vehicle and we entered negotiations in this time last year resulting in a basic heads of terms, which was thrashed out in about May 2006," says Northcote.

"Then the deal got referred to the OFT, and then to the Competition Commission, who announced their findings in January 2007 and the timescale between then and now was for Live Nation to dispose of two significant assets."

Northcote adds that his "150% committed" to the future of AMG. "I think Academy Music Group is a very fine company and a company that I've spent eight years building up," he says.

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The Oxford Zodiac enjoyed a £2m refurbishment by AMG

New venue set to open in Brixton

Fridge founder Andrew Czezwowski is returning to his roots in live music by opening a new venue in Brixton.

Czezwowski plans to open a 500-capacity venue in South London, believing it would be of huge benefit to emerging acts. It is designed to fill a gap in the market for Brixton, which has a number of small venues, but little in between them and the 5,000-capacity Brixton Academy.

For Czezwowski, it would mark the third phase of what has been a hugely influential career in venue operations. He ran The Roxy in its punk heyday and then in the early

Eighties borrowed money from class singer Joe Strummer to establish The Fridge in Brixton, which originally was used for gigs by the likes of the Pet Shop Boys and Bronski Beat, before going on to play a key role in the development of house and rave music.

But Czezwowski is now returning to the guitar-based live music scene and plans to open a new venue either later this year or early in 2008. However, no location or name has yet been confirmed.

"Through The Fridge we invented the rave scene in this country, but now the excitement

is about bands playing live, so I'm going back to how I started out in the business," he says.

He believes a venue with around a 500 capacity in Brixton would be a keen draw for music fans who currently head largely north of the Thames to see bands in venues of this size.

He says, "Brixton was incredibly popular before the turn of the Millennium, but it doesn't seem like it's a place people want to come to so much."

However, a group of venues from the Brixton area have formed a coalition called The Brixton Collective in order to better promote the area to gig-goers.

ACTS CONFIRMED FOR LATITUDE
Arcade Fire
Clap Your Hands Say Wow
Jarvis Cocker
CSS
Explosions In The Sky

Kavina Francis
The Good, The Bad And The Queen
Guson Project
Albert Hammond Jr.
The Magic Numbers
Midlake
The National

The Riptides
Damien Rice
Rodrigo Y Gaitanejo
Tinseltown
Walls Bird
Patrick Wolf



Arcade Fire: one of the headliners playing this year's Latitude Festival in July

Festival creator finds the winning formula for latest live project

Latitude enjoys a low key approach

Profile

by Ash Donagh

As the man charged with overseeing the likes of Glastonbury, Reading and Leeds, Melvin Benn is responsible for some of the biggest and most successful music festivals on the planet.

But his most recent festival project, Latitude, offers something of a glaring contrast. Now in its second year, it is a somewhat modest affair compared to the giant spectacles such as Glastonbury elsewhere in his portfolio, with a capacity ceiling set at just 20,000, but its set-up nonetheless appears to hold a special place in his heart.

In fact, with the event's unique mixture of music, poetry, comedy, film and dance at Henham Park Estate in Southwold, Suffolk in what could be described as a quirky cross between the Hay-On-Wye book festival and a more intimate Glastonbury, the Mean Fiddler managing director of festivals would go as far as describing its formula as near to perfect.

"When you create a new festival, and I've created a lot of festivals, you get the first year over and analyse what worked and what didn't work. Generally, if you get 90 or 40% of the festival right, you're in good shape," says Benn, whose line-up for the second Latitude, taking place from July 12 to 15, is newly expanded this week with the announcement of a solo appearance by The Strokes' Albert Hammond Jr and four other additions.

"With Latitude I felt I got 80 or 90% of it right. It really felt that good. This year I guess I just want to build on that – and I think I have built on that musically with the headline."

In contrast to Glastonbury, whose capacity has expanded to 177,000 this year, Latitude's own ticket sales totalled around 12,000 for its first year. However, this number is expected to rise for July's event thanks to headline acts

Arcade Fire, Damien Rice and The Good, The Bad And The Queen, alongside a screening of Alfred Hitchcock's *The Lodger*, accompanied by a live orchestra, as part of a tie-up with Bafta. But, while he hopes the festival will expand, Benn has no intention of exceeding the site's capacity of 20,000 as the festival matures, in order to maintain its "intimate" atmosphere.

"I don't want to go beyond that. When I get to that amount of ticket sales, which I'm reasonably sure I'll do, I won't sell any more," he says.

Latitude, whose line-up is newly boosted this week by additions including Rodrigo Y Gabriela, Walls Bird, Kavina Francis and Get Well Soon, also differs from other festivals in its low-key approach to sponsorship.

"It's a challenge not having the

With Latitude I felt I got 80 or 90% of it right. It really felt that good

Melvin Benn, Mean Fiddler

same kind of sponsors as Reading and Leeds, but I didn't want Latitude to be overly sponsored. Of course we have some sponsors, like our media partner *Uncut*, and I'm sure we'll get other sponsors as we go along. But, like Glastonbury, I want Latitude to have sponsors that are important, not primary."

He is also quick to note that major Mean Fiddler stakeholder Benn's quest to steer away from major corporate sponsorship.

"Live Nation only owns 50% of us and I take my hat off to them," says Benn. "I'm a maverick at the end of the day and they've respected that and backed me all the way. They don't see it as their place to influence Latitude. They see it as their place to give me the support that I need and for that they ought to be given huge respect."

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To accompany this issue's South By South West CD, *Christopher Barrett* looks at how MTV will be covering the event during its Spanking New Music Week and discovers that digital delivery is a key element of the broadcaster's commitment to new music

MTV's Spanking New digital initiative

With 123 UK acts vying for attention under the Texan sun last month at SXSW, the rude health of new British music has rarely been so vigorously apparent.

Now in its 20th year, SXSW not only boasted a record number of delegates, with 11,000 braving the noisy streets of Austin, but its biggest contingent of UK artists to date. And, while the general feeling may have been that SXSW has evolved from an unsigred showcase extravaganza into a launch pad for signed artists looking for international deals, the quality of music on offer was undeniably impressive.

As the number of artists performing reached a staggering 1,600 this year, so the amount of media representatives has risen sharply. Out in force again was MTV2, whose crew was tasked with capturing the event's unique atmosphere via a series of artist interviews and acoustic performances in unusual locations.

"SXSW is a brilliant opportunity to talk to the best new bands around while new music is top of mind," says MTV acting director of talent & music Chris Price.

Ranging from Jack Penate performing beside a river to Jamie T playing in his hotel room surrounded by old socks, MTV2 will be using its unique footage, which also includes interviews with artists such as Gallows, Lily Allen and Gossip's Beth Ditt, during the network's Spanking New Music Week.

Now in its fifth year, MTV will start broadcasting Spanking New Music Week from Friday April 20 and alongside the SXSW material will feature a number of live performances filmed in the UK, France and Spain. But central to SNMW will be three nights of live music filmed at Bristol's Anson Rooms in late March with individual nights being recorded for MTV Base, MTV Hits and MTV2.

According to Price, SNMW is part of the broadcaster's broader commitment to new music. "If you tune in to MTV2 any time you will see some Spanking New Music at the top of every hour," he says.

For the first time, the three gigs saw previous SNMW stars return to the event having successfully established themselves. "One thing we did differently this year is that we broadened what Spanking New can actually mean," explains Price. "So on the MTV Hits night we welcomed Natasha Bedingfield back. She performed on Spanking



Live digital delivery: SNMW performances from The Twang (pictured above), Kano, Unklejam and Billy Cyro, were streamed live on MTV Overdrive

By working closely with the labels, we were able to offer our audience something special
Chris Price, MTV

New Music Week two years ago as a Spanking New artist and to have her come back this year with new material really enabled us to tell the story of what Spanking New is there to do."

Another new development saw the Bristol concerts, which featured The Twang, Kano, Unklejam and Billy Cyro among others, being streamed live on MTV Overdrive prior to being made available via video on demand (VOD) together with bonus backstage material.

"With its fifth birthday we really wanted it to go with a bang," avers Price. "So expanding our commitment in digital areas was something we were really keen to do." According to Price it meant working very closely with labels and that collaborative approach has also allowed MTV Base and MTV2 to offer a free download of one live track to the first 2,500 people that apply via the SNMW dedicated website.

"Some record labels were quite nervous, others were more open to it but, by working closely with the labels, we were able to offer our audience something quite special," he enthuses.

MTV event builds artists' loyalties

The goodwill that revolves around Spanking New Music Week is something that permeates throughout the year," says MTV acting director of talent & music Chris Price. After each SNMW event, MTV not only receives complimentary emails from managers and record company managing directors but also forges long and mutually beneficial relationships with blossoming new talent, says Price.

Natasha Bedingfield, who returned to headline the MTV Hits night at Bristol's Anson Rooms after first performing at the event as a relative unknown two years before, says of the event, "MTV has been with me every step of the way so far. I am grateful for the opportunity that Spanking New Music Week gave me back in 2006; it was my first performance for TV and was both a great experience and learning curve. Returning as headliner for this year's event felt right."

East London Mobo award-winning rapper Kano is no less enthusiastic about his MTV Base headlining slot. "MTV Spanking New Music Week in Bristol was my first show back in a long time and the first time performing new material," he says. "It was a pleasure performing and a great opportunity to see the reaction from the fans to my new music. It was also great to see last year's hard work starting to pay off."



I'm grateful for the opportunity that SNMW gave me in 2004
Natasha Bedingfield, SNMW headliner 2007

Delivering something special also meant a "very long, arduous and enjoyable" artist selection process with hundreds of prospective artists being whittled down to four per night by a team of music experts. "It is about catching artists as they are about to blow," says Price. "For instance, on the MTV2 night we wanted to showcase at least one unsigned artist and we actually ended up doing two with The Wombats and Hadouken. That caused a bit of a stir; we had a gag of record company managing directors and A&R men come down to see what all the fuss was about."

Providing young acts with their first break is mutually beneficial, says Price, who explains that giving early exposure to numerous acts including the Arctic Monkeys, Kaiser Chiefs and Klaxons has seen a fruitful relationship develop with the bands. "It is a really good opportunity for us to establish relationships with artists early on," he says. "For most of the acts it's the first time they have actually had any kind of TV exposure and they tend to remember the first time that anyone points a camera at them."



In The Belly Of A Stork
 5. Yo Majesty - Club Action
 6. KISSAWAY TRAIL - Smother + Evil
 7. Lissie - Bright Side

8. Malajube - Casse-Coeur
 9. Cut Off Your Hands - You And I
 10. Tiny Masters Of Today - Busy



Hear 10 of the best from SXSW

For the fourth year, *Music Week* has teamed up with MTV to bring you the highlights from South By South West, from the hotly-tipped Gallows to The Kissaway Trail and Lissie, plus much, much more



1. Patrick Watson - Drifters
 Patrick Watson - both the Canadian singer-songwriter and the name of the band that he fronts - were a firm highlight on the SXSW live schedule this year. Hailing from Quebec, the three-piece collectively boast a diverse musical background and it shines through in the music they create. While rooted in jazz rhythms and structures, their songs float through the sounds of cabaret, pop, indie rock and experimental noise, coming together to make something utterly unique. Drifters is lifted from the group's second album, *Close To Paradise*, which earned them a Juno nomination this year for new artist of the year. Another of their songs, *The Great Escape*, was featured in the third season of *Grey's Anatomy*.

2. White Rabbits - The Plot
 There is something quite brilliant about this New York outfit, who found themselves topping the list of many a punter's SXSW highlights. Lazy, guitar-driven riffs play host to a drawing vol from frontman Matthew Prescott Clark, who manages to evoke the coolest of melodies sound utterly effortless. Currently on tour with Richard Swift in the US.

3. Youth Group - Sorry
 With their forthcoming album *Casino*



Twilight Dogs, Australia's Youth Group have delivered the album that could convert years of live leg work into a mass audience. Produced by Wayne Connolly (*The Vines*, *You Am I*), and mixed by Rob Schnapp (Elliot Smith, *Guided By Voices*), the follow-up to last year's critically-acclaimed *Skeleton Jar* is an enchanting record that has the essence of a real classic. *Sorry* is the lead single. Youth Group are one of a slew of bands who have reaped the rewards of airtime in hit US drama, *The OC*, going on to enjoy a number one hit in Australia with a version of *Eighties Hit Forever* Youth recorded for a crucial scene on the TV series.

4. Gallows - In The Belly Of A Shark
 In the sea of indie-rock at SXSW, Gallows' energetic live performances managed to entrance the sea and tequila-soaked crowds who made it to one of their shows. The group have since signed a lucrative deal with Warner Bros that will see their independently-released album, *Orchestra Of Wolves*, re-released on the band's own imprint. In the US, it will be released on the Endplay label, home to Bad Religion, Tom Waits and Grandman among others. In the UK, the band's first commercial single, *Abandon Ship*, will be released this summer.

5. Yo Majesty - Club Action
 Hailing from Tampa, Florida, Yo Majesty deliver beat-driven, rap-based songs that have secured their support from tastemakers around the globe: from Vice to *Stereogram*, to the *LA Weekly*. Currently felding strong local interest, Yo Majesty have the potential to make it big.

6. Kissaway Trail - Smother + Evil = Hurt
 Earning praise from the AME, which called them one of the top five best bands at SXSW, Kissaway Trail sound like the bastard child of Arcade Fire and Sigur Rós, albeit with an enchanting up-tempo feel. Following their Camden Crawl appearance this week, the band will return to the UK in May to perform at The Great Escape festival in Brighton.

7. Lissie - Bright Side
 Emerging from the Nettwerk management stable, Lissie is an LA-based singer-songwriter who writes pop songs with the playful experimentation of Regina Spektor. Formerly signed to the Maverick label, she is now free of the deal and currently enjoying attention from UK labels.

8. Malajube - Casse-Coeur
 Hailing from Montreal, Quebec in Canada, Malajube are currently

enjoying well-deserved critical acclaim for their second album, *Trompe-l'œil*, which will be released by Wichita in the UK in May. Returning to the UK for dates at White Heat on April 23 and the Spitz on May 8, the band have already earned a dedicated following - 2007 could be their year.

9. Cut Off Your Hands - You And I
 Currently based in the UK, New Zealand's *Cut Off Your Hands* are a good band with the potential to be rather great. Signed to small independent Australian label *Speak N Spell*, their debut EP *Shaky Hands* is yet to be released in the UK, but is available at their shows and a fine showcase for their brand of upbeat, indie rock.

10. Tiny Masters Of Today - Busy
 Boasting an average age of just 12, New York's *Tiny Masters Of Today* were certainly the youngest artists performing on the SXSW stages this year. Their simple, riff-driven songs boast a youthful naivety that will charm you in one listen, and with friends like Karen O (Yeah Yeah Yeahs) and Kanya Dawson (Moldy Peaches) rumoured to be making guest appearances on their forthcoming debut album, their cut appeal is set to grow. The duo signed to Mute UK last week.

Blazing a trail after SXSW: Lissie (left), Kissaway Trail

SPONSOR'S COMMENT
 DAVID MOGENDORFF

Best of SXSW caught on film by MTV

This was the fourth year MTV2 tipped sticks to Austin to film with some of the best new artists on the planet.

SXSW is a crucial and always exciting event in our calendar; it completely reinvents you about new music and is the perfect setup for the year ahead. It's a brilliant place to film artists, with the schedules fostering a relaxed and comfortable atmosphere.

There has definitely been a change in the artist discovery side of SXSW - nowadays you pretty much know who the big buzz bands are going to be before you get out there - but there are always a few pleasant surprises. Everyone you meet is so genuinely excited about the music and constantly talking about what they're seeing.

We'll be broadcasting solo acoustic performances from our new best mate, Jack Penate, plus Jamie T hopped up in his hotel room, and Kid Harpoon busking on the streets of Austin alongside a strange man in a thong and a very cool dog in sunglasses - that's Austin for you...

We also caught up with Keith from *We Are Scientists*, had a chat with Lily Allen, went for a stroll with Grief Rlyns, got the scoop on the Deep South from Beth Ditto, and chewed the fat with The Young Knives, Mumma Ru, The Sunshine Underground, The Automatic, Razorlight and The Bravery.

And it wouldn't have been SXSW 07 without Gallows, who we caught up with directly after they played an awesome, heart-stopping set to a terrified and slavering industry crowd, proving how deserving of the hype they are.

We're looking forward to the other exciting sets that we had the pleasure of discovering out there, including *White Rabbits*, *Young Love*, *Adelle*, *Illinois*, *Foals*, *Patrick Watson*, *Ronde Do Role*, *Kid Sister*, *Lissie*, *Kissaway Trail* and *Yo Majesty*. Oh and so many more you can't begin to count 'em. See you there next year.
 David Mogendorff, talent and music manager, MTV2

SPANKING NEW MUSIC WEEK



A WEEK OF MUSIC EXCLUSIVES, LIVE PERFORMANCES AND MORE
FRIDAY 20 - SUNDAY 29 APRIL



**MTV LIVE: ARCTIC MONKEYS
THIS FRIDAY, 8PM**



**MTV LIVE: AVRIL LAVIGNE
THIS SATURDAY, 11AM**

**SPANKING NEW MUSIC LIVE SPECIAL
FRI 27 APRIL, 7PM**

MATT WILLIS AND EMMA GRIFFITHS PRESENT:

**NATASHA BEDINGFIELD, MUTYA BUENA, CALVIN HARRIS
AND THE HOOSIERS**



**SPANKING NEW MUSIC LIVE SPECIAL
FRI 27 APRIL, 8PM**

TREVOR NELSON PRESENTS:

KANO, UNKLEJAM, N-DUBZ AND JME

**TREVOR MEETS KANO
SUN 29 APRIL, 7PM**



**MTV LIVE: FALL OUT BOY
THIS SATURDAY, 10PM**

**GONZO SPANKING NEW MUSIC LIVE SPECIAL
FRI 27 APRIL, 7PM**

ZANE LOWE PRESENTS:

BIFFY CLYRO, THE TWANG, HADOUKEN! AND THE WOMBATS

**MTV LIVE: BIFFY CLYRO
FRI 27 APRIL, 8.30PM**

**MTV LIVE: LCD SOUNDSYSTEM
FRI 27 APRIL, 9PM**

**ZANE MEETS THE ARCTIC MONKEYS
SAT 28 APRIL, 9PM**



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Regarded by many as one of the finest ever jazz singers, Ella Fitzgerald would have been 90 this month. A decade on from her death, *Keith Shadwick* looks back at a remarkable career

Ella Fitzgerald: the first lady of song



"Ella Fitzgerald my dear Whopper," joked John Lennon, paraphrasing Sherlock Holmes, in one of his *A Spaniard In The Works* stories from 1965, and the whole world knew who he was referring to. Nothing in her subsequent professional or private life, up to her death in 1996, was to diminish the public's affection for her.

Fitzgerald started life on April 25 1917. Of mixed race, she was born out of wedlock in Newport News, Virginia, to a dirt-poor couple who stuck together only for Ella's first three years. With her father gone, Ella's mother took up with a second man who became her de-

facto stepfather. By then the family had moved to Yonkers, New York; the city Ella was to grow up in. A happy child, she was also ambitious, telling her neighbourhood friends that she would one day be famous and they would see her in the headlines. Of course, nobody took the pre-adolescent girl more seriously than the next star-eyed child. But then nobody had heard her sing yet.

In fact, Fitzgerald preferred to dream of a career as a professional dancer, but in 1932 her home life imploded with the death of her mother and abusive treatment by her stepfa-

Nobody took the pre-adolescent girl seriously. But then nobody had heard her sing yet

ther. Within a short while she was taken in by her mother's sister, who lived in Harlem. This was the beginning of a downward spiral that led to her sleeping rough in New York while she turned to any kind of work she could do for survival, including dancing professionally on Harlem's streets.

In autumn 1934, egged on by friends, she appeared at Harlem's famous Apollo Theatre on their amateur spot. All her life she claimed that until the moment she hit the stage she was going to do a dance routine. Ushered into the spotlight she froze, and when asked impatiently by the emcee what she was there to do, she

said she was a singer. Three minutes later she was overwhelmed by waves of applause as her impromptu performance of The Object Of My Affection had the crowd demanding an encore. At the end of the evening she won the contest. Two subsequent talent shows saw her leave with applause ringing in her ears, yet no further gainful employment or career advancement. But she had met Charles Linton.

Linton sang in the Chick Webb band and was looking for a girl to complement him. Discovering Ella, he persuaded drummer Webb to audition her. Even after hearing her sing, Webb was reluctant to take her on - she was not a conventional beauty by any means and in those days band singers had to be adornments. But he gave her a trial in spring 1935 while the band played at the legendary Savoy Ballroom and she seized the opportunity, winning the dancers over with her onstage energy and her pitch-perfect singing. By the age of 18, she was on her way.

Within months, Ella had become the focus for the Chick Webb band. With future R'n'B great Louis Jordan alongside Ella and Linton, Webb, signed to Decca, made a determined assault on the American charts. They eventually cracked the market in 1938 with A-Tisket, A-Tasket, a nursery rhyme adaptation chosen by Ella herself. It went straight to number one and became a million seller.

Ella now started winning annual popularity polls, in an astonishing turnaround from sleeping on the streets just three years before. But in the summer of 1939, leader Chick Webb succumbed to tuberculosis of the spine. Ella took over the leadership of the outfit and kept it going until 1942, when a combination of factors - including the small matter of World War Two - forced her to disband the group.

Ella's downscaling to being a solo act with a small backing group did not come without its problems, but when she re-emerged with a string of hits in 1944-45, prospering at Decca under the astute and talented Milt Gabler, she

Marketing a legend

Ella Fitzgerald's long recording career was covered by remarkably few record labels. She was signed to Decca from 1935 to 1955, then to Verve from 1956 to 1966. After a freelance period which saw her record for Capitol, Reprise, Atlantic and Columbia, she settled with Pablo in 1973 and stayed with that label up to her death in 1996.

Considering that Decca, Verve and Pablo all now come under the wing of Universal, it is fitting that the company is planning a celebration of what would have been her 90th birthday on April 25.

Universal Classics & Jazz product manager Buffie du Pon was pleased to confirm the release of not one but three special discs to commemorate the occasion. The flagship release is *Forever Ella*, a superb compilation of tracks from her golden years on Verve, plus two bonus tracks featuring special remixes. "We have worked hard to make the tracklisting as broad as possible," says du Pon. "Stalwart Ella fans all the way through to those who are just getting into traditional jazz will find the album something that they'll want to listen to again and again."

"The pack shot and TV ads are graphics-based and designed to appeal to the mainstream market. We have used bright colours to help bring consumers

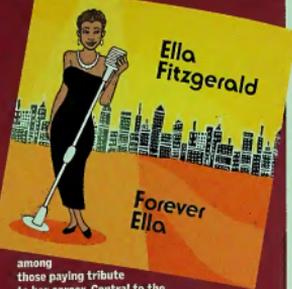
into spring - Ella Fitzgerald and sunshine go hand in hand."

The album will be released on CD and digital formats on April 23 and will be the subject of intense PR and marketing, both online and through traditional media.

"Marketing for this release includes a heavyweight TV campaign on terrestrial and satellite channels, an adraff campaign and E-cards to UC's Ella Fitzgerald database plus the iJazz database," says du Pon. "Significant press and promotional opportunities are being lined up to help the late Ella Fitzgerald celebrate her 90th birthday in style."

In addition to *Forever Ella*, Universal label Concord is releasing *Love Letters From Ella* on June 25, a previously-unreleased tranche of latter-day Fitzgerald performances accompanied by the likes of the Count Basie Band, Andre Previn, Joe Pass and - in newly commissioned arrangements - the London Symphony Orchestra. Last but not least is Verve's Phil Ramone-produced tribute disc *We All Love Ella*, slated for a June 6 release. Participating artists include Linda Ronstadt, Dianne Reeves, Lizz Wright, Etta James, Chaka Khan, Idris Lang, Gladys Knight, Diana Krall, Queen Latifah and Michael Bublé.

Ella will also be the subject of abundant media attention, with CGP's DAB radio station theJazz



among those paying tribute to her career. Central to the station's activity will be the broadcast of 90 Ella Fitzgerald songs on April 25, marking what would have been her 90th birthday. The Jazz managing director Darren Henley says the station's coverage will also include dedicated shows and the broadcast of exclusive material.

"She was obviously of her time and very contemporary, but the way that her music has a freshness and a youth about it means that it is just as relevant today as it was when she was first singing," says Henley. "I think the fact that there is so much interest in this anniversary is testament to the fact that her music has an absolute timeless quality. New fans are coming to her music with fresh ears and finding something in it that is probably the best tribute an artist could have."



Ella started winning popularity polls, in a turnaround from sleeping on the streets three years before

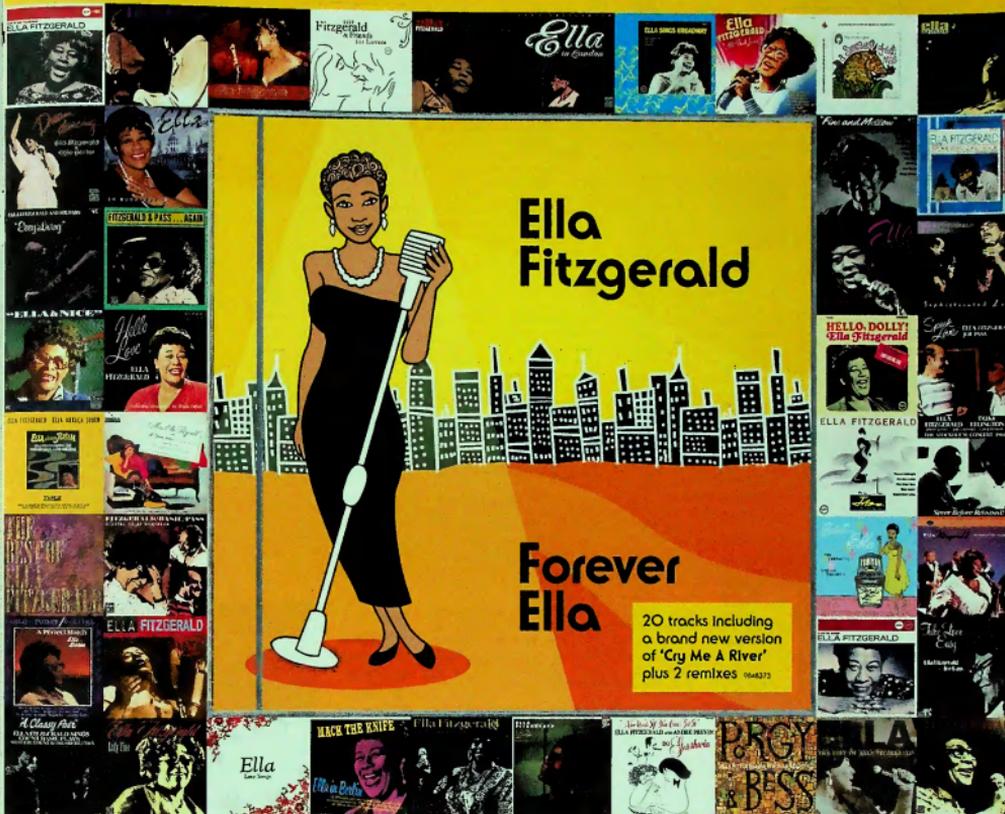
icing on the cake: Fitzgerald with bassist and then-husband Ray Brown in New York, 1948

became a singer of much broader appeal. Her hits in the second half of this decade included her scat versions of *Flying Home* and *Lady Be Good* (two sides of the same Decca single), a calypso duet with her old Chick Webb buddy Louis Jordan and her 1947 version of the bebop anthem *How High The Moon*. In autumn 1948 she made her first overseas trip, touring England to tremendous acclaim.

The following year, she started the professional relationship that would ultimately guide the rest of her artistic and commercial life. Impresario Norman Granz persuaded her to join the roster of top-rate artists that toured the US under the banner of Jazz At The Philharmonic. Her instant success on the JATP tours led to Granz giving her top billing. These included first-time jaunts with JATP to Europe in 1952 and Japan in 1953, both of which were immensely successful. In Japan, the whole troupe was awarded with a ticker-tape parade in open-top cars through central Tokyo. These and subsequent international appearances in the early Fifties established Ella as unquestionably the number one singer in jazz worldwide and also began translating that fame into a non-jazz context.

In December 1953 Granz became Ella's personal manager. The following year, Decca records presented her with a plaque registering the astonishing fact that she had sold no less than 22m records for the label. All this had been achieved before she made what most people today consider her classic albums for

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Forever Ella: The ultimate collection of Ella songs on one brand new album, plus remixes. Released 23rd April.

We All Love Ella: Celebrating The First Lady Of Song: The brand new tribute album featuring Chaka Khan, Queen Latifah, KD Lang, Gladys Knight, Diana Krall, Michael Bublé and many more. Released 4th June.

Love Letters From Ella: A brand new album featuring the legendary Ella Fitzgerald, singing over the lush sounds of the London Symphony Orchestra. Released 25th June.

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Five of Ella Fitzgerald's finest albums

Ella Sings Gershwin (Decca, 1950)



Accompanied solely by the brilliant Ellis Larkins on piano, Ella established

conclusively that she was neither a shallow pop nor bebop scat vocalist. She was now a mature stylist with impeccable timing, diction and vocal control and could make a meaningful contribution to a song's interpretation. She would go on to make the more comprehensive Gershwin set for Verve and also record a Porgy & Bess of sorts with Louis Armstrong, but this is perhaps best in this first. Many people think Ella's Decca years had all big bands, novelty tunes and hit singles. Ella Sings Gershwin conclusively refutes this.

Sings The Cole Porter Song Book (Verve, 1956)



This was the first of the great Song Book series. Ella and Norman Granz collated as

many Porter gems as they could find and gathered together a studio band to play them as good as anybody's - including Sinatra's. While Sinatra and, before him, Lee Wiley, brought the concept album into popular music, Ella's flood of incredible artistry attached to the genius of songwriters such as Porter, Rodgers, Berlin, Kern and Arlen, not to mention Gershwin and Ellington moved it into another dimension. Throughout this long series of American classics, the unflagging intonation, ease of delivery, beauty of timbre and tone and the perfect diction put Ella in a category defined by Duke Ellington as "beyond category".

Ella & Louis (Verve, 1956)



Ella had been an enthusiastic duetist during the Forties, appearing on recordings with,

among others, The Ink Spots. Louis Jordan and Louis Armstrong was well as a host of instrumentalists from the Jazz At The Philharmonic troupe. But a whole album of such work had never been in the equation until Verve's Norman Granz had the idea to pair Ella with her old friend and idol Louis Armstrong. Not only that, but Granz persuaded Armstrong to forsake his own trad jazz group and embrace the modern sound of Oscar Peterson and composers such as Porter and Berlin. In deference to one of her greatest influences, Ella allowed Louis to choose the keys in which to sing the repertoire, making him feel instantly at home. The result is one of the most relaxed and beautiful records ever. Granz thought the pairing so irresistible, he not only did not bother to title it, he did not even put their names on the cover: just a candid photo of them together in the studio.

Mack The Knife: Ella in Berlin (Verve, 1960)



Ella in the studio is a model of perfection that remains one of the all-

time benchmarks for every singer. Ella live, however, is another thing altogether. Some claim that she literally came alive in front of an audience, channelling all her energy and charisma into every performance. In case anyone should doubt it, this 1960 concert in Berlin proves the point effortlessly. Here, she not only gives her impression of Louis Armstrong's singing, she delivers scat-style singing to put anyone to shame and generally makes it large to the point that you realise why she was so often described by contemporaries as a "show-stopper". And, of course, she does this alongside keeping up her impeccable standards of intonation and diction. It is miraculously stuff that underlines her sheer love of singing and performing.

Ella At Duke's Place (Verve, 1965)



Ella and Duke were old friends by the time of this album. Buddies since

the Thirties, they had completed the Duke Ellington Song Book together almost a decade before this session and had frequently appeared on the same bill on stages all around the world since. What sets this pairing apart is the level of involvement of Ellington's right-hand man Billy Strayhorn and Jimmy Jones in producing delicious arrangements for the great vocalising of Fitzgerald to blossom within. Along with Duke's big band, she covers all bases, from luxuriant balladry with A Flower Is A Lovesome Thing - one of the most outrageously sensual performances of her career - through to jamming on Cotton Tail. In confirmation of the atmosphere at these LA sessions, Ella invited the band back for a party at her Beverly Hills home afterwards.

Verve Records

Ella's last albums for Decca were among her best, such as Ella Sings Gershwin and Songs In A Mellow Mood, but Decca's ambitions for Ella could not match Norman Granz's plans for both her and Verve. In 1956, they embarked on a grandiose programme of recording projects: the career-defining Song Book series (starting with Cole Porter, moving on to Rodgers and Hart and beginning work on Duke Ellington); recording with the Count Basie Band, appearing live at the Hollywood Bowl, and making her immortal pairing with Louis Armstrong, accompanied by Oscar Peterson and Buddy Rich. By anybody's standards, that is some year.

The following year brought a reunion album with Louis Armstrong, her first great live album Ella At The Opera House, her recording of Porgy & Bess (again with Armstrong), her headlining at a host of previously unreachable clubs and hotels in the US for black artists and her continuing triumphs overseas. The following year saw the mammoth George Gershwin Song Book project finished and released to huge critical and popular success. In 1960, she included Berlin on her touring schedule and was recorded singing a version of Mack The Knife where she forgot the words and ad-libbed her way out of trouble, much to the frenzied approval of a very vocal audience. The single became a smash hit worldwide and the album became one of her best-known and best-loved.

Now a showbiz icon, she was one of the performers invited by Frank Sinatra to participate in President John F. Kennedy's 1961 Inaugural Gala. By January 1963 she had completed her Song Book albums with a fine collection of Jerome Kern classics. That same year she made a happily swinging set with the Count Basie Orchestra and then, in 1965, made the first of two major link-ups with Duke Elling-

ton, starting out with a studio album of the highest quality and followed by a 1966 appearance with Ellington at the Nice Jazz Festival - an appearance that was recorded and filmed by Norman Granz. A year or so after, Granz took the opportunity to retire from the business.

For the rest of the Sixties, Ella spent more than 40 weeks a year out on tour internationally, and while her recording schedule slowed appreciably, she was not unaware of the new music of the time, recording cover versions of songs by The Beatles, Burt Bacharach, Cream, Wilson Pickett and Marvin Gaye among others, for a variety of labels including Capitol and Reprise. She also made a prime-time TV special in 1969 in which her accompanists included Duke Ellington in a piano trio plus an orchestra of banked strings. The major events continued to roll in throughout the early Seventies, including further television appearances, such as the All Star Swing Festival in July 1972 at Philharmonic Hall in New York. She even performed an impromptu dance onstage with Dizzy Gillespie.

In 1973 Ella once again joined forces with Norman Granz - with whom retirement had not sat easily - and whose Pablo label was now functioning. She also began the extraordinary series of recordings with guitarist Joe Pass that represent the latter-day peak of her artistry.

Beset by various physical disabilities including serious problems with her eyes, Ella was no longer keeping to the punishing touring schedule of old and was conserving her voice, which itself also showed initial signs of wear after 40 straight years of singing. Still, in 1974-75 she was invited to sing with more than 40 symphony orchestras around America as the pulling power of her name was realised by concert programmers. 1975 also saw her appear in Las Vegas with Frank Sinatra and Count Basie in a show that was so successful it transferred

New fans are coming to her music with fresh ears and finding something in it. That is probably the best tribute an artist could have

Darren Henley, *theJazz*



By request: Fitzgerald performed at JFK's Inaugural Gala

to Broadway, where it grossed more than \$1m (£0.5m) in a fortnight. But the Seventies were not without pain: she lost both Louis Armstrong and Duke Ellington, two of her closest allies in the business, during the decade.

She kicked off the Eighties with an album that she had long wanted to record: a whole disc dedicated to the beautiful songs of Carlos Antonio Jobim. But for much of the decade, she battled with a deteriorating physical condition that led to her needing open heart surgery in 1986.

Awarded the National Medal of Arts in 1987 by President Ronald Reagan, she was given an ever greater honour two years later, when the American Society of Singers inaugurated a new award, naming it an Ella in her honour. She was also given the Presidential Medal of Freedom. The last decade of her career, the Nineties, was an unequal struggle against the infirmities of a lifetime of hard work, but when she died on June 15, 1996, she was one of the most loved and honoured musical performers of the 20th Century.

MUSICWEEK

Club Charts 21.04.07

The Upfront Club Top 40

| Pos | Artist | Track | Label |
|-----|------------------------------------|---------------------------------|-----------|
| 1 | FORNZEIRELLI | LOVE MISIS | Atlantic |
| 2 | THE HOXTONS | VAKE YOU A STAR | Dot |
| 3 | RYAN MURPHY | FEAT TASHA BAXTER FLUNK COUNTRY | Dot |
| 4 | CONEMELL | KEEP ON DUMPIY | Dot |
| 5 | BLUE EAT FEAT JIMMY SOMERVILLE | YOU & ME | Atlantic |
| 6 | TIM DELUXE FEAT SIMON PRAWKS | LET THE BEANS ROLL | Dot |
| 7 | BOODY LUV SHINE | | Hit Squad |
| 8 | JUST JACK | GLORY DANCE | Mercury |
| 9 | THEISTO IN THE DARK | | Mercury |
| 10 | LIONEL RICHIE | ALL AROUND THE WORLD | Mercury |
| 11 | THERESE FEELIN' ME | | Mercury |
| 12 | MAR GOODIE & YEMGAS | ALL EBEED STATE OF MIND | Mercury |
| 13 | SAB FEAT JANE WIEDLIN | RUSH HOUR | Mercury |
| 14 | GROOVE MARMADA FEAT STUSH GET DOWN | | Mercury |
| 15 | DADA FEAT SANDY RIVERA & TRIXY | LOLLIPOP | Mercury |
| 16 | AMM WINEHOUSE | BACK TO BLACK | Mercury |
| 17 | SHAELLE | GLIDE LIKE A BUCK | Mercury |
| 18 | ALIBI VS. ROCKEFELLER | SEXUAL HEALING | Mercury |
| 19 | MIKA LOVE | TODAY | Mercury |
| 20 | DANORE | WHEN I EVER | Mercury |
| 21 | FREEFORM FIVE | NO MORE CONVERSATIONS | Mercury |
| 22 | MASTERS AT WORK | WORK | Mercury |
| 23 | CARA DILLON VS. ZOVIEAVE | BLACK IS THE COLOUR | Mercury |
| 24 | THE HILLBILLYS | READ MY MIND | Mercury |
| 25 | SPEKTRUM | KINDA FEEL | Mercury |
| 26 | JUDGE JULIES | WITHOUT LOVE | Mercury |
| 27 | DRAGONETTE | I GET AROUND | Mercury |
| 28 | MICHAEL GRAY FEAT STEVE EDWARDS | SOMEWHERE BEYOND | Mercury |
| 29 | ANOTHER CHANCE EVERYTIME | I SEE HER (SOUND OF EDEN) | Mercury |
| 30 | MARRI ROBINSON | STOP ME | Mercury |
| 31 | DE SOUZA FEAT. SHEMA GUILTY | | Mercury |
| 32 | ALEX GAUDINO | DYSFUNCTIONAL GALABRIA | Mercury |
| 33 | AUDIO CLUB | SINTHIN' SERIALS | Mercury |
| 34 | MECK FEAT DINO | HEELS LIKE HOOVE | Mercury |
| 35 | BEYONCÉ & SHAKIRA | BEAUTIFUL Liar | Mercury |
| 36 | SUNBLOCK FEAT SANDY BABY BABY | | Mercury |
| 37 | SOUNDCAST | WINE THE LIFE | Mercury |
| 38 | THE FREELANCE | HELLBAISER WE DON'T BELONG | Mercury |
| 39 | SEANUS HAJJI FEAT KAKAYI | LAST NIGHT A DJ SAVED MY LIFE | Mercury |
| 40 | KIDRO FEAT DOUBLE E | XPOSURE TALK OF THE LOVE | Mercury |

TOP 10 UPFRONT CLUB BREAKERS

- 1 MICHIGAN DUB FEAT MARMADA VERNOTI WASTERY TO ME
- 2 WINTER GUT FEAT MIAZ MIAZ CASPERI RIDE UR
- 3 THE SLOOMANS VS. HARRY DANN STANION THE RIDDLE
- 4 MITHA BRIDA REA GUE

THE PLAYLIST

Powered by

Happy days for Fornzeirelli

by Alan Jones

Irish DJ Aaron MacLennan has been one of the busiest mixers on the Club Chart in the last year, adding his unique house/trance interventions to his live sets. Free With Your Love (Miami Dub Machine), My Life (Chanel Superfunk), Beatthrobz, Dance 4 Life (Mesa), Music's Got Me (Sue Ailani), In The Air Tonight (Dr. Flash & The Joker), Hold Me Tight (The End Of 818 Project), Foot Away (Robbie Rivera), He's A Rammer (Star Alliance) and Counting Down (The Days (Santredia)), to name just 10 of those that have made the Top 20 of the Upfront Club Chart. Yet it wasn't until June 17, 2006 that MacLennan made his debut on the chart, with the James Fornzeirelli, with his own single 'Moonlight Party' two weeks after debuting at number 33. It was, number one, MacLennan has taken them until now to come up with a Fornzeirelli follow-up. 'I Love Music', which duly rockets to the top of the chart this week, easily 'redefining' a challenge from The Hoxtons (aka The Hoxton Wives) remake of the David Essex hit 'Gonna Make You A Star 1 Love You' - refreshingly an original piece not related to the 'O'Jays' hit - also includes mixes by Brazilian Missing In Action and Yer Man, the latter Ulsterman being another Michael doppelgänger.

The same two tracks are the highest new entries on the Commercial Pop Chart, where The Hoxtons debut at number five and Fornzeirelli at number 10. Meanwhile, the top three on the Commercial Pop Chart move up 10 places in convoy. Liz Kay advances 13-3 with When Love Becomes A Lie, Lionel Richie springs 12-2 with All Around The World and Lord & Lady Star 5/18 captures 11-1. The latter track is a feature of former Go-Gos star Jane Wiedlin's only solo hit, Rush Hour, featuring a vocal reprise from Wiedlin herself. Aaron MacLennan gets in on the act here too, providing Fornzeirelli comes to a wide-ranging package that also features contributions from 7th Heaven, Bass Slammers Vs. Catch 22, Paul Young, Public Domain and Nordstrom.

There's no change at the top of the Urban Chart, with Trinebakke's 'Give It To The Ladies' (chart number two for the sixth week in a row, still very ahead of Terence D'Amico's runner two for the fourth consecutive week) and Beyoncé & Shakira's Beautiful Liar, which remains at number three.

COMMERCIAL POP TOP 30

- 1 SABELLE
- 2 JANE WIEDLIN
- 3 LIONEL RICHIE
- 4 LIZ KAY
- 5 LIZ KAY
- 6 LIZ KAY
- 7 LIZ KAY
- 8 LIZ KAY
- 9 LIZ KAY
- 10 LIZ KAY
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Essex boys: The Hoxtons & member Paul



Produced in co-operation with the BPI
and EMI, based on a sample of more
than 4,000 record outlets
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MUSICWEEK

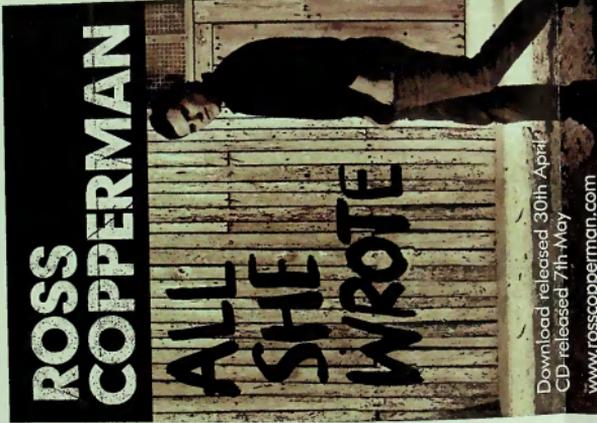
The Official UK Charts 21.04.07

SINGLES

| | | WEEKS ON CHART | PEAK POSITION |
|----|----|---|---------------|
| 1 | 8 | TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME | 1 |
| 2 | 6 | MARK RONSON FEAT. D MERRIWEATHER STOP ME | 2 |
| 3 | 2 | JAVRI LAYVIGNE GIRLFRIEND | 1 |
| 4 | 1 | THE PROCLAIMERS/B POTTER/A PIPKIN ...500 MILES | 1 |
| 5 | 10 | BEYONCÉ & SHAKIRA BEAUTIFUL LIAR | 2 |
| 6 | 3 | GWEN STEFANI FEAT. ANOM THE SWEET ESCAPE | 1 |
| 7 | 4 | THE FRAY HOW TO SAVE A LIFE | 1 |
| 8 | 7 | FERGIE GLAMOROUS | 1 |
| 9 | 5 | ALEX GAUDINO FEAT. C. WATERS DESTINATION CALABRIA | 1 |
| 10 | 9 | KAISER CHIEFS RUBY | 1 |
| 11 | 11 | ARCTIC MONKEYS BRIANSTORM | 1 |
| 12 | 41 | FALL OUT BOY THINKS FR TH MMR'S | 1 |
| 13 | 39 | LINKIN PARK WHAT I'VE DONE | 1 |
| 14 | 10 | GARETH GATES CHANGES | 1 |
| 15 | 25 | NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES | 1 |
| 16 | 14 | JUSTIN TIMBERLAKE WHAT GOES AROUND... | 1 |
| 17 | 16 | CIARA LIKE A BOY | 1 |
| 18 | 35 | NE-YO BECAUSE OF YOU | 1 |
| 19 | 12 | MIKA GRACE KELLY | 1 |
| 20 | 74 | BLOK PARTY I STILL REMEMBER | 1 |
| 21 | 00 | MUSE UNINVINCIBLE | 1 |
| 22 | 00 | THAT TALK SUTILE | 1 |

ALBUMS

| | | WEEKS ON CHART | PEAK POSITION |
|----|----|---|---------------|
| 1 | 1 | KINGS OF LEON BECAUSE OF THE TIMES | 1 |
| 2 | 4 | CASCADE EVERY TIME WE TOUCH | 1 |
| 3 | 3 | TAKE THAT BEAUTIFUL WORLD | 1 |
| 4 | 8 | NELLY FURTADO LOOSE | 1 |
| 5 | 5 | THE PROCLAIMERS THE BEST OF | 1 |
| 6 | 9 | AMY WINEHOUSE BACK TO BLACK | 1 |
| 7 | 13 | JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS | 1 |
| 8 | 12 | MIKA LIFE IN CARTOON MOTION | 1 |
| 9 | 2 | MAXIMO PARK OUR EARTHLY PLEASURES | 1 |
| 10 | 10 | TIMBALAND SHOCK VALUE | 1 |
| 11 | 7 | KAISER CHIEFS YOURS TRULY/ANGRY MOB | 1 |
| 12 | 11 | THE FRAY HOW TO SAVE A LIFE | 1 |
| 13 | 6 | BRIGHT EYES CASSADAGA | 1 |
| 14 | 10 | FALL OUT BOY INFINITY ON HIGH | 1 |
| 15 | 6 | ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS | 1 |
| 16 | 14 | DOLLY PARTON THE VERY BEST OF | 1 |
| 17 | 10 | CIARA EVOLUTION | 1 |
| 18 | 16 | GWEN STEFANI THE SWEET ESCAPE | 1 |
| 19 | 15 | MY CHEMICAL ROMANCE THE BLACK PARADE | 1 |
| 20 | 20 | THE KILLERS SAM'S TOWN | 1 |
| 21 | 17 | SNOW PATROL EYES OPEN | 1 |
| 22 | 39 | CHRISTINA AGUILERA BACK TO BASICS | 1 |



Download released 30th April
CD released 7th May

www.rosscopperman.com

| Rank | Artist | Weeks on chart |
|------|---|----------------|
| 1 | 2. RAYMOND VAN PELT'S 'LIFE' (LP) | 1 |
| 2 | 3. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |
| 3 | 4. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |
| 4 | 5. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |
| 5 | 6. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |
| 6 | 7. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |
| 7 | 8. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |
| 8 | 9. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |
| 9 | 10. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |
| 10 | 11. JONAS MEYER'S 'MIDNIGHT STATE' (LP) | 1 |

PRE-RELEASE AIRPLAY TOP 20

| Rank | Artist | Weeks on chart |
|------|--|----------------|
| 1 | 1. KADAVAN'S 'DOLLARS & RUBLES' | 1 |
| 2 | 2. BOB MARLY'S 'I STILL BELIEVE' | 1 |
| 3 | 3. DANA PATRICK'S 'SUNNY AFTERNOON' | 1 |
| 4 | 4. ALBERTO DEL MONTE'S 'CONTROL' | 1 |
| 5 | 5. GABRIEL BAMBONI'S 'LET DOWN' | 1 |
| 6 | 6. MARTIN BROWN'S 'REAL GIRL' | 1 |
| 7 | 7. JAMLET'S 'SHEILA' | 1 |
| 8 | 8. MOTO HEADS'S 'BEAT OF YOU' | 1 |
| 9 | 9. JUDY ANTHONY'S | 1 |
| 10 | 10. ANTONIO VALLI'S | 1 |
| 11 | 11. SUGAR BOMBARDIER'S 'ONE TIP' | 1 |
| 12 | 12. CÉSAR'S 'I HAVE LOVE AND I HAVE TO' | 1 |
| 13 | 13. PINK LADIES'S 'NO ONE' | 1 |
| 14 | 14. BOB DYLAN'S 'SWEET' | 1 |
| 15 | 15. FREEMAN FIVE'S 'NO MORE COMPASSIONS' | 1 |
| 16 | 16. HELLO GOODBYE WEEK'S 'NO MORE HONKS' | 1 |
| 17 | 17. THUNDER FEELING'S 'NO ESCAPE' | 1 |
| 18 | 18. J. P. MONAGHAN'S 'LET'S GOVERN' | 1 |
| 19 | 19. WILSON CARRASQO'S 'BEYOND' | 1 |
| 20 | 20. DASH HENRI'S 'THE CHIEFS' | 1 |

These charts are also available online at musicweek.com



Going on to chart success in January. Congratulations to...

Reason It, Pierce's Supersax 'Perfect Escaper' - Beas
Justin Timberlake 'When Love Takes Over' - Jive
Jade Thirlwall, Tom Linn, Tom Linn - Mercury
Squire Ellis Brown 'Crank Your Imagination' - Fascination
Gangbanger 'Standing in the Way of Control' - Black 'n' Red
Fractal 'The Ball is Back!' - Astate
Pete Le Grand 'Put Your Hands Up For Detroit' - caz / Data
And getting signed onto major dance labels...
Sneakeridge 555 - Asylum
DADA 'Lollipop' - Data

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To hear and view the ten hottest tracks of the week check out www.musicweek.com/playlist

COOL CUTS CHART

| Rank | Artist | Weeks on chart |
|------|-------------------------------------|----------------|
| 1 | 1. CALVIN HARRIS'S 'STAY' (LP) | 1 |
| 2 | 2. MICHAEL CARLYLE'S 'STAY' (LP) | 1 |
| 3 | 3. JESSIE J'S 'DREAM' (LP) | 1 |
| 4 | 4. CASIAN'S 'DREAM' (LP) | 1 |
| 5 | 5. MARTIN BROWN'S 'REAL GIRL' (LP) | 1 |
| 6 | 6. ASHLEY WILSON'S 'REAL GIRL' (LP) | 1 |
| 7 | 7. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 8 | 8. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 9 | 9. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 10 | 10. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 11 | 11. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 12 | 12. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 13 | 13. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 14 | 14. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 15 | 15. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 16 | 16. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 17 | 17. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 18 | 18. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 19 | 19. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 20 | 20. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |

URBAN TOP 30

| Rank | Artist | Weeks on chart |
|------|--------------------------------------|----------------|
| 1 | 1. THE BROTHERS' 'SWEET VIOLET' (LP) | 1 |
| 2 | 2. JESSIE J'S 'DREAM' (LP) | 1 |
| 3 | 3. CASIAN'S 'DREAM' (LP) | 1 |
| 4 | 4. MARTIN BROWN'S 'REAL GIRL' (LP) | 1 |
| 5 | 5. ASHLEY WILSON'S 'REAL GIRL' (LP) | 1 |
| 6 | 6. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 7 | 7. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 8 | 8. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 9 | 9. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 10 | 10. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 11 | 11. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 12 | 12. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 13 | 13. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 14 | 14. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 15 | 15. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 16 | 16. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 17 | 17. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 18 | 18. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 19 | 19. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 20 | 20. DONIS BELL'S 'REAL GIRL' (LP) | 1 |

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| Rank | Artist | Weeks on chart |
|------|--------------------------------------|----------------|
| 1 | 1. THE BROTHERS' 'SWEET VIOLET' (LP) | 1 |
| 2 | 2. JESSIE J'S 'DREAM' (LP) | 1 |
| 3 | 3. CASIAN'S 'DREAM' (LP) | 1 |
| 4 | 4. MARTIN BROWN'S 'REAL GIRL' (LP) | 1 |
| 5 | 5. ASHLEY WILSON'S 'REAL GIRL' (LP) | 1 |
| 6 | 6. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 7 | 7. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 8 | 8. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 9 | 9. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 10 | 10. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 11 | 11. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 12 | 12. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 13 | 13. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 14 | 14. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 15 | 15. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 16 | 16. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 17 | 17. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 18 | 18. DONIS BELL'S 'REAL GIRL' (LP) | 1 |
| 19 | 19. JAMES HARRIS'S 'REAL GIRL' (LP) | 1 |
| 20 | 20. DONIS BELL'S 'REAL GIRL' (LP) | 1 |

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Wednesday 18 July 2007

The Landmark Hotel, London, UK

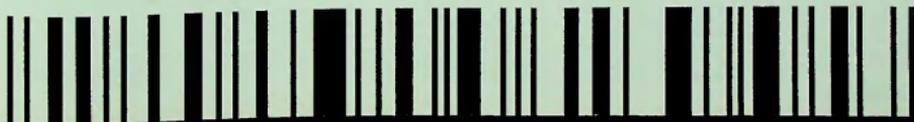
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2007's event will be back at The Landmark and is shaping up to be bigger and even better. So **don't miss out** on your opportunity to meet the key players in this trail-blazing sector and learn from the best in the business.

INTERESTED?

Email your full contact details to lmelda@musicweek.com and we will send the conference programme once it's published.



Departing Apple Corps chief's loyalty to the Fab Four was second to none

Fifth Beatle bows out with dignity

EDITORIAL
PAUL WILLIAMS


In an age when a company's next quarterly financial statement can be instantly followed by one or more dismissals, senior music industry executives can count themselves lucky to survive with one employer for more than a handful of years. Given that, it makes it all the more remarkable that when Neil Aspinall left Apple Corps last week he was in his 47th year working with The Beatles.

Such a length of service in any profession is remarkable, but in the brutal world of the music business it is virtually without precedent for someone to have worked with the same act for so long. And, more remarkably, it was achieved with one of the hardest taskmasters in the industry – The Beatles – whose status as the most successful band in history means that nothing but the highest standards possible are acceptable.

The fact they stuck with one man is not only a testament to their own good judgement, but to the quality of Aspinall himself. Not only did he somehow manage the impossible task of remaining on good terms individually with John, Paul, George and Ringo when, for long periods, they could not all be in the same room with one another, but in the 37 years

since they split has managed to oversee an operation that has made The Beatles more successful in monetary terms than when they were a functioning band. The successes of the Anthology series and the 1 album may appear to have been easy achievements (there will always be demand for a new Beatles project), but it took the patience and diplomacy of Aspinall to get all sides to agree, probably making negotiations at the UN look like a walk in the park in comparison.

His loyalty to the group is also second to none. While almost every two-bit player with a connection to The Beatles – most of whom did not know the four anywhere near as well as he did – have cashed in with their versions of events, he has retained a stoic silence. Neil Aspinall simply does not talk to the press, a frustration to journalists but an illustration not only of his media-shyness but awareness that he is not the story, the artist is.

Post Aspinall, the Beatles' business empire will continue to roll on successfully, not least with the group's seemingly imminent downloads debut, but however good his successors are they will not be able to provide the inside knowledge of a man who was there at every twist and turn of popular music's greatest story.

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DOOLEY'S DIARY



Aspinall to stay tight-lipped

Remember where you heard it: He may have left The Beatles fold, but don't expect Neil Aspinall to be writing a kiss-and-tell book any time soon. As the group's former press officer Tony Barrow notes, "He said to me one time 'My book won't be published until after I'm dead, and a few years later said 'I'm not going to write my book until after I'm dead'... Talking of The Beatles, Sony/ATV's newly-installed boss Marty Bandier should be an absolute expert now on the Fab Four song catalogue he has taken charge of. One of his leaving presents after 18 years at the helm of EMI Music Publishing was former EMI men Brian Southall and Rupert Perry's book Northern Songs, recounting the long-running saga of The Beatles' songwriting empire. Having tried to buy the catalogue himself back in the Eighties, Bandier is in the book himself a number of times. Bandier, meanwhile, appears to have had a very busy first few days in his new job. Reports say Sony/ATV is one of the potential buyers for Viscom's Famous Music catalogue. Indie chiefs are eyeing Ains' ACM on June 25 and the annual meeting of the World Independent Network (Win) in London the following day as a perfect time to fully launch their new media licensing operation Merlin. Who is the tight-tongued music TV presenter who, prior to climbing the ladder of television success, was known not by his current, first name

but by his birth name of Fairs?...Dooley had barely coughed up the small fortune needed to buy a drink at the Met Bar last Wednesday night when he rolled Kings Of Leon and Arctic Monkeys, all high fives and back slaps about their respective new albums. They were joined by a walf-like Natalie Imbruglia who is in the country working on a new album...Dooley had the pleasure of meeting hotly-tipped Manchester act The Headlines recently and was delighted to hear that their drummer received a subscription to Music Week for Christmas. It was, apparently, his only present...Dooley bumped into Natasha Bedingfield at the Mark Ronson album launch party, which was held in an art gallery in West London last week. Our favourite Bedders was charm personified, and we even drew the confession out of her that she doesn't like pop music.

Hmm... HMV's Be Inspired campaign, where artists get to choose a lyric that has inspired them, has proved it all, with acts now approaching the retailer to get involved. However, the success has raised the unforeseen issue of what to do when artists choose, shall we say, fruity language. "We wondered what to do about it," an HMV insider told Dooley. "But we just decided that maybe we wouldn't run that particular ad in The Guardian." Dooley lives a hard life. While drifting down the Thames aboard the Silver Fleet's flagship, sipping complimentary champagne last Thursday afternoon, Dooley not only had time to contemplate how the BBC Music magazine is cutting a soave new benchmark in awards ceremony locations, but also his navel during winter Led Segerstram's charmingly incomprehensible acceptance speech...

HIGHLIGHTS FROM DOOLEY'S WEBLOG



WEDNESDAY: "Dooley dutifully got himself along to the Scala to catch a rescheduled gig by crazy art-punk band Clinic. The original much-anticipated St Martins School of Art show was cancelled late last year due to a STUDENT REVOLT. Unbelievable I know, but hundreds of under-grads wildly complained the band would disrupt their studies and threatened to chain themselves to tables in the students union with their books".

THURSDAY: "If you visited your local newagent yesterday you would have noticed a newcomer to the music shelves – *Popworld Pulp*, a new and rather shiny title from the people behind TV's best pop show. If, however, you collapsed into your newagent, reeking of booze, clutching a fevered head and dreaming of grinding men in little shorts, you were probably at the launch of the self-same magazine, which took place at the Solo Revue Bar".

FRIDAY: "Here is a short play about a Warner A&R meeting. This is a work of fiction, and any resemblance to real life characters is entirely coincidental..."

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



The world may not know the name Catherine Feeny yet, but the part of it that's been watching The OC or seen Gwyneth Paltrow's latest flick *Running With Scissors* will have heard her music. These are just two of the reasons why Angel has decided to sign her and it will be re-releasing her current album *Hurricane Glass* through the rebranded Charisma label on June 18. Scissors, manager Gao Romanov, Feeny and EMI Music UK and Ireland senior vice president Mark Collen.

Last week, we asked: Is EMI's decision to drop DRM a wise move?

You said:
Yes 86%
No 14%

This week we ask:
Will the Arctic Monkeys repeat the success of their debut with their second album?

Funrun is edited by Jim Larkin

Live lessons to be learned

Live Nation UK managing director **Stuart Galbraith** tells *Music Week* how the Live Earth event can educate the industry, as well as the public

Quickfire

How did Live Nation come to be involved in the project?

Having worked with [executive producer] Kevin Wall on Live 8, he came to me last September and told me about the project and I said straight away, "We're in - Live Nation will run the London show." It's turned out that we've now running Shanghai and New York as well. We believe that global warming is probably the most pressing matter facing everybody that lives on the planet and we're more than happy to put our full resource behind the event in exactly the same way as we did for Live 8.

How much of an organisational nightmare is the event proving?

Well, Live 8 was hard work since it was 20 years since Live Aid and it was dropped on our plate with six weeks' notice. At least with this we've had eight months' conversion. Live 8 is also still fresh in our memories and there are lots of lessons that we've learned from that, which we've applied to Live Earth. I've every confidence that it will run very smoothly and - as opposed to Live 8 - will run on time.

What do you feel Live Nation will gain from being involved in the project?
From my point of view and from Live Nation's point of view, one of the big reasons for being so excited about working on Live Earth is that we're going to take it and use it as an education for our own business. We've already announced that we were determined to make our Download festival and our projects in Hyde Park greener this year, but Live Earth will take us to a new level of



understanding and a new level of education. So whether it will be finding generators that we can run on bio-fuel, or making sure that all the caterers serve the food with no plastics and OFCs, or using low energy output lights on stage, I believe that, as a result of Live Earth, the way that we run our live outdoor shows will change significantly. It's that lasting legacy that I'm looking forward to as much as the day itself. I think it's about putting initiatives in place for the industry as a whole.

What steps are you taking to reduce the environmental effects of the event?

We're putting enormous pressure on all of the suppliers to come back to us with environmentally-friendly solutions; for example printers have to

use 100% recycled paper, electricians have to use bio-fuel as opposed to diesel, toilet suppliers have to use environmentally sound detergents, and so on. I think it's about trying to start to make a sea change. Live Earth is free to raise awareness and suggest, to the public small ways in which they can reduce global warming. If Live Earth itself can do the same for the contractors and the industry that's putting the event on, then I think it has a double whammy.

A lot of the artists playing are going to be the kind of people who fly around lots and travel in large, gas-guzzling SUVs. Is there a concern that the public won't take artists telling them they should cut down on fuel emissions seriously?

For me, the alternative is to do

nothing, and I think it's much better to do something, and I'm pleased that we've involved in the project. I'm sure you're right, I'm sure that some of the artists involved in the project do have enormous carbon footprints because of their lifestyles, but at the end of the day, they could have done nothing. As it is, they've chosen to take part in this and it will raise awareness, and in some way, shape or form, large or small, it will help address the problem, so I think it's better to do it than not do it. And the whole event will be as energy efficient as possible - all seven events will be carbon neutral.

How much do you feel the weight of Live 8 on you? Do you feel like a benchmark has been set?
I don't think that there is, I think that this is a different project for a different cause and a totally different profile, and the elements that we have involved in Live Earth that remain from Live 8 are fantastic - they're all wonderful people and organisations to work with - but we don't have the very short time pressure that we had on Live 8.

We're looking forward to doing it, but we have a long way to go.
Are the 17 names released so far the final line-up?
There are at least two or three names that are going to be added to the event, and what I can tell you is that they're all major, major additions. They're still in negotiations.

Will one of them be Take That? [Laughs.] No comment.
Live Nation will produce the forthcoming Live Earth concerts in London, Singapore and New York. The shows form part of a seven-continent, 24-hour event involving more than 100 bands on July 7.

Big Question

Will Live Earth gigs save planet?

How effective can the Live Earth series of concerts be in tackling the issue of climate change?

Harvey Goldsmith, AMP

"The Live Earth Concerts are a focal point to a general call to action globally. The concerts are a tool to make people aware of simple things which people can do in everyday life that collectively can make a difference. While none of us know the eventual outcome for our planet, what we do know is that we are excessively polluting ourselves, which is causing an imbalance. This imbalance is adversely affecting our climate, which in turn is manifesting itself in a negative way. Thus the concerts are a simple method of garnering a huge audience to start the campaign that small changes made now will ensure our future survival."

Hannah Verdier, Popworld! Pulp

"The only effective thing about it is getting so many amazing bands together - nice to see the Beastie Boys playing live again. But I don't see the point - anyone with half a brain is already aware of a big climate change mess on our hands, so why the need to raise awareness? And as much as the organisers say they'll maintain a minimum environmental impact, they'll still be using a trail of oil of energy?"

Jessica Korwas, A&E

"I think that Live Earth has great potential to spotlight the issue of global warming if the organisers are prepared to name and shame global offenders and if they don't become a global offender themselves by jetting hundreds of people around the world to attend."

Ric Blaxill, BBC 6 Music

"Music unifies people and the climate effects everyone, so using music and performance on such a global scale has to be the most effective way to highlight the problem to the world. By using bands and artists to personalise the climate crisis issue through their involvement, it makes it easier for people everywhere to connect to the event and understand the issues, more so than watching a news report or reading a newspaper. Only good can come of this event."

Madeline Milne, eMusic

"I don't think the concerts themselves will have any effect on global warming but they are a great way to spread awareness. They are clearly taking the lead from Live 8, which successfully spread awareness among the population at large and put pressure on major governments and other major interest groups. I am sure the Live Earth concerts will go a long way in achieving this, too."

World awaits to feel the benefit

Crib Sheet

As the first wave of acts is announced for Live Earth, an event which will bring 24 hours' worth of music to seven continents, everybody is curious to know how, exactly, the event will work.

So tell me about this massive benefit gig everyone's talking...

A winnable who's who of artists are coming together to honour the memory of the Princess Diana, the former...

No, no not that one, the other massive benefit gig. The one the week after.

Oh, a veritable who's who of artists are coming together to raise awareness for a global warming. There will be a show on every continent,

with the UK show being held at the new Wembley Stadium. Isn't there a danger that people will have had enough of worthy causes, though, coming so soon after the Dianna concert?

The timing is significant. The gigs take place on July 7, a year and a day ahead of the next Kyoto summit, and mark the beginning of a multi-year campaign by the Alliance for Climate Protection to urge individuals, corporations and governments to take action.

I see. And who's playing in the UK?
Among others, the Red Hot Chili Peppers, Black Eyed Peas, John Legend, Beastie Boys.
Hang on, those are US acts. How are they getting over here? Won't their flights create exactly the sort of emissions they're trying to reduce?

Producers say they've taken this into account, but that it's for the greater good, and that any action is better than none. In addition to offsetting the carbon footprints of each act, there will be a briefings programme with all the artists taking part being visited for a 'sustainability consultation'. The event's environmental director, John Picard, says, "You have to walk the walk. You can't get up there and save the planet but leave in a big car."

And what's been the newspapers reaction to the announcement?
The initial press response has been pretty cynical, with even the leftie papers being pretty negative. I'm not taking lessons on climate change from Madonna and James Blunt," says John Harris in *The Guardian*, while *The Independent's* Janet Street-Porter adds "The egotism of

pop stars never fails to amaze."

How have they made tickets available?

Rather than having miles of sleeping bags outside the Wembley Stadium box office, or the meltdown of a 9am phone-in, they've elected to run the ticketing for the show on a ballot basis. The more lines opened, the Friday and closed today (Monday), and successful applicants will be pulled at random from the pool of entrants this Wednesday. Those lucky enough to be chosen will be sent SMS messages with details of how to purchase their tickets. The system allows organisers to take out known trolls and multiple entries, organisers say.

And what if I can't get tickets?
The TV will be broadcast on radio and the gig will be Broad, and there'll be a DVD release later in the year, so don't panic.

Classified

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EVENT

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Week 15

Upfront p26 TV & radio airplay p29 New releases p32 Singles & albums p34

FAST CHART

SINGLES

NUMBER ONE
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE GIVE IT TO ME (Interscope)

An 8-1 jump for Timbaland/Furtado/Timberlake is impressive - but nowhere near as impressive as their 423 leap to the US Hot 100 chart summit, the second biggest in the chart's 67-year history, trailing only the 521 leap of Kelly Clarkson's 2002 debut single, A Moment Like This.

ARTIST ALBUMS

NUMBER ONE
KINGS OF LEON BECAUSE OF THE TIMES (Hind Me Down)

It's a second week at number one for the US familial quartet, with *Because Of The Times* passing the 100,000 sales mark after 14 days on release. Their 2003 debut *Youth & Young Manhood* took 27 weeks to reach the target, while 2004 follow-up *Asa Shake Heartbreak* was in soft-gire territory after 20 days.

COMPILATIONS

NUMBER ONE
VARIOUS NOW! 66 (EMI/Virgin/UMV)

After recording the third highest first-week sale in the brand's history, *Now! 66* dipped 65.1% last week to 100,750 sales, but is still way in front of its nearest rival.

RADIO AIRPLAY

NUMBER ONE
GWEEN STEFANI FEAT. AKON THE SWEET ESCAPE (Geffen)

Topping the airplay chart for the fourth week in a row, Gwen and Akon's *The Sweet Escape* held a 174% lead over the nearest challenger, Mark Ronson's *Step*.

THE SCHEDULE

ALBUMS

THIS WEEK
30 Seconds To Mars A Beautiful Lie (Virgin); Patti Smith Twelve (Columbia); Mark Ronson Version (Columbia); Gareth Gates Pictures Of The Other Side (UMV); Avril Lavigne The Best Damn Thing (Columbia); Nine Inch Nails Year Zero (Interscope)

APRIL 23
Jean Michel Jarre Tea & Tea (Atlantic); Arctic Monkeys Favourite Worst Nightmare (Domino); Switches Head Tined To Dead (Atlantic); HIM Uneasy Listening Vol. 2 (Columbia)

APRIL 30
Natasha Bedingfield N.B. (RCA); Dinosaur Jr. Beyond (Pias); Michael Biebe Call Me Irresponsible (Warner Bros.); Tori Amos American Doll Posse (Columbia); Black Rebel Motorcycle Club 61 (Universal/Island)



Kings of Leon retain number one album position despite sharp fall in sales

The Market

Easter sun wilts sales

by Alan Jones
Easter Sunday store closures, unseasonably good weather and an impoverished release slate all conspired to produce a very poor sales climate last week, in which albums declined by a precipitous 30.2% to just 1,821,632 sales.

It is the first time that weekly sales have dipped below 2m for nearly five years, the lowest for nearly seven years, and the fifth lowest total in 328 weeks in the 21st Century.

The last time they were below 2m was in week 20 of 2002 (last week was week 15 of 2007), when 1,886,509 albums were sold. They were last lower in week 37 of 2000, when 1,669,274 albums

were sold. 2000 was a very poor year, with all four totals lower than last week being recorded there, with rock bottom being reached in week 19, when sales totalled just 1,564,412.

The Kings Of Leon continue atop the artist album chart with *Because Of The Times*, but they weren't exempt from the chill wind that ran through the market, and its sales, at a shade over 29,000 were the lowest for a number one artist album since May 2002, when *The Dover's* 'Last Broadcast' topped the list for the second and last time with sales of less than 22,500.

By far the biggest selling album, for the second week in a row, is the compilation *Now That's What I Call Music! 66*, which saw its sales tumble by nearly two thirds week-on-week to 100,750 but still outsold the number one artist album by a factor of more than three to one. The singles sector caught a

more minor cold, declining by 10% to 1,328,137 sales. The new number one, Timbaland's *Give It To Me* collaboration with Nelly Furtado and Justin Timberlake, sold fewer than 28,000 copies, returning the third lowest number one tally of the year.

It judged Timbaland's *Shock Value* album to remain at number 10, despite a 34.7% dip in sales to 12,500.

Full *Out Boy* provide one of the few bright spots on the singles chart, with *Thanks Fr Th Mmrs*, the second single from their *Infinity On High* album advancing 43-12, on sales of 8,500. The track's popularity has helped the album, which debuted at number three in February and declined five weeks in a row. It has now climbed to four straight weeks, recovering 45-41-29-19-14, although even it registered a 1.7% dip in sales last week, to just over 11,000, a figure which takes its 10-week sales to nearly 173,000.

KEY INDICATORS

SINGLES

Sales versus last week -11.8%
Year to date versus last year -59%

MARKET SHARES

| | |
|-----------|-------|
| Universal | 39.7% |
| Sony BMG | 28.2% |
| Warner | 8.8% |
| EMI | 7.3% |
| Indies | 16% |

ALBUMS

Sales versus last week -25.7%
Year to date versus last year -110%

MARKET SHARES

| | |
|-----------|-------|
| Universal | 51.8% |
| Universal | 26.4% |
| Sony BMG | 3.7% |
| EMI | 5.5% |
| Warner | 3.7% |
| Indies | 12.6% |

COMPILATIONS

Sales versus last week -43.3%
Year to date versus last year +9.6%

MARKET SHARES

| | |
|-------------------|-------|
| Universal | 42.6% |
| EMI | 36.6% |
| Ministry Of Sound | 13.3% |
| Sony BMG | 4.4% |
| Indies | 3.1% |

RADIO AIRPLAY

MARKET SHARES

| | |
|-----------|-------|
| Universal | 46.3% |
| Sony BMG | 26.2% |
| Indies | 15.4% |
| Warner | 7.7% |
| EMI | 4.3% |

CHART SHARE

Origin of singles sales (Top 75): UK: 49.3% US: 38.7% Other: 12.0%
Origin of albums sales (Top 75): UK: 49.3% US: 44.0% Other: 6.7%

For fuller history, see musicweek.com

NEW ADDITION



Linkin Park will release their third studio album *Minutes To Midnight* on May 14. Produced by Mike Shinoda and Rick Rubin, the album was recorded at Laurel Canyon and will be previewed over the next few weeks via the band's website, www.linkinpark.com. Linkin Park's debut album *Hybrid Theory* has sold 18m copies worldwide to date.

SINGLES

THIS WEEK

Siobhan Donaghy Don't Give It Up (Parlophone); Herman Dune I Wish I Could See You Soon (Virgin); Black Rebel Motorcycle Club Weapon Of Choice (Atlantic); Ash You Can't Have It All (Warner Bros.); The Enemy Away From Here (Warner Bros.); Amy Winehouse Back In Black (Universal); Tori Amos Blurring Of Clouds (Columbia); Just Jack Going Down (Mercury)

APRIL 23

Groove Armada Get Down (Columbia); Mika Love Today (Universal/Island); The View The Don (Columbia); Travis Closer (Independent); Chamillionaire feat. Kelis Not A Criminal (Universal)

April 30
Maric Street Preachers Your Love Alone (Columbia); Funeral For A Friend Into Oblivion (Atlantic); Gym Class Heroes

Capic's Onehold (Atlantic); Booty Lav Shire (Red Kancsi); 30 Seconds To Mars The Kill (Virgin)

MAY 7

Jamie T Shels (Virgin); McFly Transylvania/Baby's Coming Back (Universal/Island); Akon Don't Matter (Universal/Island); Linkin Park What I've Done (Warner Bros.); Red Hot Chili Peppers Hump De Bump (Warner Bros.); Scooch Flying The Flag (Warner Bros.)

MAY 14

CSS Let's Make Love And Listen To Death From Above (Warner Bros.); R Kelly I'm A Firm (RCA); Willy Mason We Can Be Strong (Virgin); Calvin Harris The Girls (Columbia)

MAY 21

Arca Cor Shine On You (Atlantic); The Friday Over My Head (Coke Cartel); LCD Soundsystem All My Friends (RCA); Arcade Fire Intervention (Mercury)

210407

Global success the UK way

The Plot

Canadian artist looks at UK market to lead the way for global chart assault

JUSTIN NOZUKA (CRIMINAL OUTCASTE) Eighteen-year-old artist Justin Nozuka is the latest example of a transatlantic act looking at the UK market to provide the launching pad for a global career. Like US acts Sister Sledge, O'Jays and The Killers before him, Nozuka will begin his global assault in the UK before moving the focus to Europe and ultimately his native Canada and the US.

Signed to Releantless's sister label Outcaste for the UK and Europe – the same label that provided an early home for KT Tunstall's former band Oi Va Voi – Nozuka's first full single will come in the shape of Criminal, released on June 4.

Outcaste marketing manager Ronald Hill says the release marks the tipping point in what has been a word-of-mouth

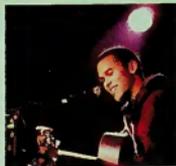
campaign so far, with the label starting a steady marketing push to coincide with its release.

Nozuka's debut album Holly, which has to date been available on a very limited basis in the UK, will also receive its first full marketing push on the back of Criminal's release.

"The focus is to break Justin in the UK and the rest will follow," says Hill. "The UK media are incredibly receptive to new music so for an artist like Justin, launching him here makes complete sense."

After he signed to Outcaste in January, the first three months of 2007 have been a period of set up for Nozuka, who completed his first UK tour in March. A limited-edition single entitled After Tonight was released in March and enjoyed plays from Jo Whiley at Radio One and was played by Radio Two. Live sessions for Craig Coyle on Capital, Dermot O'Leary on Radio Two and Robert Elms on BBC London coincided with its release. Times also got behind the track, making it Single of the Week in its first week of release.

In addition, Nozuka was



among the international artists who made the trip to Cannes in January for Midem, performing a waterfront showcase for Pias and their guests. A small European promotional tour followed, laying the foundations for his launch there later in the year.

Nozuka will return to the UK for a full tour in May culminating in a show at London's Luminaire on May 17. Festival dates will follow later in the year. "This is very much a long-term campaign for us," affirms Hill. "The plan is to capitalise on the word-of-mouth that we have already achieved. We will take this through to Christmas."

CAMPAIGN SUMMARY

A&R: Shabs Joharputra, Outcaste
MARKETING: Roland Hill/Luke Meadows, Outcaste
PRESS: Shabs Joharputra, Outcaste
NATIONAL RADIO: Roland Hill, Outcaste; Sporn Hill, Pictorial
REGIONAL RADIO: Martin Finn and Jason Bailey, Virgin
TV PROMOTIONS: Karen Williams, Big Sister
ONLINE: Louise Robinson, Media Village
LIVE AGENT: Paul Franklyn, The Village

A bankable piece of music for classical star Kats-Chernin

Ad focus

A piece by classical Australian composer Elena Kats-Chernin will be the subject of a Lloyds TSB promotion that will see it given away to customers on the bank's website over the coming months.

Over the past two months the composition has provided a quirky soundtrack to the bank's TV campaign, which drew strong interest from audiences. To capitalise on this, a microsite for the ad is to be launched on the Lloyds website, where 10,000 downloads and 10,000 ringtones of the track will be offered free of charge to Lloyds customers.

"The reaction has been absolutely huge," says Boosey & Hawkes music consultancy's Jen Moss, who adds that Kats-Chernin's Myspace page has received considerable attention since the ad went to air.

"She's had a few hits [in the past], but nothing like this. As it stands, she's getting more hits than Michael Nyman or Philip Glass on MySpace. In fact, she's had just under 20,000 profile



views; before the advert she had in the region of 3,000."

The piece, entitled Wild Swans, is lifted from Kats-Chernin's ballet of the same name and is available on ABC Classics.

The ad came independently of Boosey & Hawkes' Intervention. "We put this piece forward for lots of different brands because it's very syncable, but Elena put the song forward for this new Lloyds advert campaign herself and they

fell in love with it straight away," says Moss.

ABC Classics will re-issue the album in May, tapping into a potential audience by using original artwork from the ad on the CD.

The television campaign is scheduled to run sporadically over the course of the year and Boosey & Hawkes is confident the sync could be renewed for a further two-year period.

TASTEMAKERS TIPS

Rihanna

Umbrella (Def Jam)

CHRISTIAN SMITH KISS



"Featuring her mentor Jay-Z, this is the first single to be lifted from

Rihanna's forthcoming album Good Girl Gone Bad which, released on June 5, will be Rihanna's third album in just two years – I guess if you're from Barbados, you don't really need a holiday! Hopefully the label will be sending out some promotional releases to accompany the broass, as just last week I left the one I got for Geri Halliwell's It's Raining Men in a West End booter."

Ashok

Plans (Filthy Lucre)

JANE MULKEBERNS, LONDON LITE

"With a boho aesthetic combined with a little South

East London attitude, the 12-piece Ashok sound like an energetic, updated take on the heyday of Acid Jazz and Talvin' Loud. This debut album seamlessly mixes live hip hop, funk and folk. The songs are succinct – a far cry from your pedestrian, messy 'funky jams' as peddled by lesser bands of the genre. From the Twenties-style muted trumpet of Radix to the Pressure Drop-esque cello of Always Ashok, the album shifts from warm and soulful to eerie and wistful. Highlight track Happy Slap ends proceedings with a full-on gypsy/rock'n'soul headnod. You just try not smiling at that."

Various

A Tribute To Joni Mitchell (Nonesuch)

ALAN JACKON, THE TIMES MAGAZINE

"Rare as a unicorn is the multi-artist tribute album that is satisfying from start to finish and this is not that beast:

THE INSIDER

Blues & Soul

B&S

Blues & Soul magazine, the UK's self-proclaimed "voice of global black music", will celebrate the publication of its 1,000th issue this July.

To coincide with the release of a special anniversary issue, the magazine will host a string of live music events and sponsored nights at London's Jazz Café. In addition, Blues & Soul is planning a series of club nights and will profile at the Southport Weekend later in the year. The magazine is also in talks with MTV to broadcast a special report covering the magazine's four-

decade history.

Founded in 1966 by editor John E Abbey under the moniker Home Of The Blues, the magazine was originally a limited-page, extremely specialist zine. In a bid to allow greater coverage of black music and expand on its editorial content, the magazine changed its name to Blues & Soul the following year.

Today, it stands as a stylish, full-colour glossy magazine covering all aspects of black and urban music.

Since its conception, the magazine has kept to the same principal of providing music fans an ongoing insight into global black music and its loyally emerging, as well as championing emerging talent. Genres covered

RADIO PLAYLISTS

RADIO 1

A LIST
 Alan Clark Maffia; Alex Guarnas O'Connell; Cal-Aviv Arctic Monkeys; Blah Blah Blah; Shalika; Bassifit Live; Bloc Party; 1581; Riverside; Clavin Karris; Acceptable in the 80s; Fall Out Boy; Trunks For The Maccabees; Green Armada; Get Down; Gyns Class Heroes; Cap'n Jack; Kwanon; Kwanon's Realtime; Mark Ronson feat. D'Angelo; Mercedes-Benz; M. Waxton Park; Our Weekly; Mack Fall; Dixie Trills; Live Home; Mika; Love; Tokyo; My Chemical Romance; I Don't Love You; Mikal Gilio; Underlight; I Wanna Have Your Babies; Paolo Nutini; New Shoes; Razorlight; Carl; Stop This Feeling For God; Tinseltown; Paradise; /Tinseltown; God Is In Me.

B LIST
 Alan Clark; Alan Clark; Any Wineshore Back To Back; Andy Cavill; G-Francis; David; Lorraine; Hillsborough; Here (In Your Arms); Jamie Y. Smith; Jigs; Anything; Just Jack; Gary Day; Little Park; What We Do; Maroon 5; Miles

Mc Warden; Mike; Invisible; He'll Be Back; Of You; Red Hot Chili Peppers; Haze; B; B; B; Snow Patrol; Sade Live; The Energy; Easy; New Wave; The View; The Don.

C LIST
 Arctic Monkeys; Favorite Worst Nightmare; Getback; Ash You Can't Have It All; Body Lay Slow; Rave; Rave For A Friend; Girls; Jack; Pocket Spat; At Six; EP; Kaiser Chiefs; Everything Is Average Nowadays; Myf's Boy's Coming Back; Myf's Boy's Coming Back; The O'Jays; Myf's; The Fray; Day; Myf's.

1-UPFRONT LIST
 Billy Cyrus; Live In A Problem; Beyond; Everything; One; CBS; Let's Make Love And Listen; Dan Le Sue; W; Scroobius; Pig; Shut; Always; K; Kings Of Leon; Carl; Newborn; Paul; I Need Something.

RADIO 2

A LIST
 Amp Fiddler; If I Don't; Any Wineshore Back To Back; Beverley Knight; He; Mark; Live; Christina; Aguilera; Gwyneth; Mark; Ronson

BPI AWARDS
ALBUMS
 Any Winhouse
 Back To Black
 (Epic/Intami)

contributions from Elvis Costello and James Taylor, for example, serve only to show how graceful and accomplished Mitchell's original recordings were. But interpretations by, especially, Annie Lennox's Ladies of the Canyon and kd lang's Help Me, do real justice to the doyenne of singer-songwriters, both celebrating her gift and encouraging you to revisit one of the best back catalogues in all of popular music."

Therese

Feelin' Nite (Radio)

JUDEE JULES, MARIO ONE



"I first heard this couple of months ago and soon made it a Tried and Tested on my show. The track has got a unique retro flavour with a bang up-to-date vocal style. It looks

like Therese can continue the success she had with Stonebridge with this release."

Various

In The Mind Of Nitin Sawhney (District 6)

PHIL MEADLEY, THE INDEPENDENT



"This intriguing insight into Nitin Sawhney's expansive mindset betrays his soul/jazz leanings with selections from D'Angelo and Ninja Tune's Funk. He also shows his passion for forward reinvigoration of hero Paco De Lucia and Opus De Bravo. Elsewhere, Air bur shoulders with Nasrat and Massive Attack, whilst Bernard Herrmann's Psycho provides a spine-chilling interval. Bob Dylan's 'Blowin' In The Wind' adds an eccentric finale to this eclectic collection."

My Top 10

RICH MACHIN
 Artist, Soulsavers

1. COMETS ON FIRE AVATAR (SUB POP)
2. GRODMANER GRODMANER (ROUTE)
3. MALCOLM MCDONTELL A BRICKEAT BEAT (VILLAGE EMBURY)
4. BELM BOYS OF ALABAMA SPIRIT OF THE CENTURY (REAL WORLD)
5. JOHN LEE HOOKER UNLESS ROCKE, MANA & TERRY CALLIER WHAT COLOUR IS LOVE (JAGA)
6. EXPLOSIONS IN THE SKY ALL OF A SUDDEN I MISS EVERETT (TELLA UNDRY)
7. THE STROGGS RAW POWER (COZMOLAMA)
8. LOU BRUNAS & GUS (SUB POP)
9. 30 SECONDS TO MARS (VIRGIN)
10. BENNETT COLAG (DEEPSTAR (AMD))

"These are 10 of the 12 albums sitting on top of my stereo when I did this list. I've been making an effort to listen to more new music recently, but I always spend more time with old records for some reason. Avatar is an awesome record. I do love to see Comets On Fire in a dirty club. I always loved Arab Strap so was eager to check A Brighter Beat, and it's great. Malcolm McDonTEll is such a great and humorous lyricist - he's up there with Shane MacGowan."

Blues & Soul top 10 artists

1. Ray Charles
2. Michael Jackson
3. Miles Davis
4. Marvin Gaye
5. James Brown
6. Aretha Franklin
7. Stevie Wonder
8. Sam Cooke
9. Bob Marley
10. KRS-ONE

include soul, R&B, hip hop, house, electronica, jazz, fusion, Latin, dancehall and world music.

Blues & Soul is currently distributed across the UK, with subscriptions spanning five continents. With the magazine having a diverse core audience that ranges in age between 15 to

Our readership includes recorders who have remained faithful for over 40 years

35-year-olds, *Blues & Soul* editor Corinne Jones Wiggins insists that it is uncompromising editorial style that has held sway with black music fans.

"The *Blues & Soul* readership is diverse and covers an extensive age range, including original *Home Of The Blues* readers who have remained faithful for 40 years," says Killbourn.

"*Blues & Soul* readers are fans of the music. Our editorial policy has remained steadfastly within a music remit and excludes fashion

and lifestyle content."

Aside from the physical magazine, *Blues & Soul* produces a recently-revamped website that includes interviews, exclusive podcasts, music downloads and national club listings.

The magazine intends to follow its 1,000th issue celebrations by launching a digital record label service and will also expand on its live music activities and sponsored events. There are also plans to publish a series of coffee-table specials, which will utilise interviews and editorial content from the last 40 years.

Address: 153 Praed Street, London W2 1RL
 Tel: 020 7402 5482
 Website: www.bluesandsoul.com

Slow: Michael Buble Everything, Mika Love Today, Ray Lennagage, Joanne, The Shins, Australia, Travis Closer

CLIST
 Cheryl Cole Mathematics, Delores O'Riordan Outcry Day, Erasure I Could Fall In Love With You, Joeocker Just Pass It On, Manic Street Preachers You Love Alone It Don't Enough, Pink Martinis You Expired, Ross Corporation All She Wants, Rufus Wainwright Going To A Town, Snow Patrol Signal Fire, Sophie Ellis-Bextor Me And My Insecurities

CLIST
 Alison Krauss & James Taylor Howz The The Roots, Norah Penderlin Brett Denver Ain't No Reason, Jack Savoretti Between The Minds, Macy Gray Feet, Natalie Imbruglia Me Against The Music, Madeline Peyroux Eye Alert, Arson Smoking Out Crows, Wire Adverts, Robert Gray

CAPITAL
 Alan Dorn Myster, Alex Gableton Destination Calabria, Amerie Take Control, Amy Winehouse Back To Black, Avril Lavigne Girlfriend, Beyoncé I'm In Love With A Big Girl's Boyfriend, Bright Light Fire, Broken Down, Miley Cyrus The Climb, Adele, Kelly Rowland, Miley Cyrus, The Roots, Norah Penderlin, Brett Denver, Arson Smoking Out Crows, Wire Adverts, Robert Gray, Macy Gray, Natalie Imbruglia, Madeline Peyroux, Eye Alert, Arson Smoking Out Crows, Wire Adverts, Robert Gray

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IN-STORE NEXT WEEK



Album Of The Week - Arctic Monkeys: Single Of The Week - Sunbuck: Instore - Ella Fitzgerald, Switches, Beyoncé, Ben's Boys, Funky House Sessions, In The Mix, Grease (OST)

BORDERS

Instore - Nine Inch Nails, Avril Lavigne, Mark Ronson, Patti Smith, Porcupine Tree, The Doors, Bob Dylan, Neil Young, CDs From £3.99



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



Instore - Joe, Paul Wall, Charmillionaire, Arctic Monkeys, Dead Purple, Faithless, Michael Buble, The View, Pink, Travis



Instore - Arctic Monkeys, Beyoncé, Ella Fitzgerald, Funky House Sessions, Grease (OST), In The Mix



Selecta - Electric Soft Parade, Shitdosis, Down In A Tenebrous Yard, Justin Nozuka, Seventeen Evergreen, Mojo - Bill Callahan, Priestbird, Bench Connection, Royksopp, Plate Six, John Mayall

Sainsbury's

Instore - Arctic Monkeys, Beyoncé, Ella Fitzgerald, Ben's Boys, In The Mix, Funky House Sessions



Instore - In The Mix, Quentin Tarantino's Death Proof, Switches, Jean Michel Jarre, A Tribute To Joni Mitchell, Joshua Redman, Funky House Sessions, Beyoncé, Joe, Grease OST, Ben's Boys, Ella Fitzgerald, Arctic Monkeys



Instore - Avril Lavigne, Nine Inch Nails, Tiesto, Arctic Monkeys, Cortes

Instore - Arctic Monkeys, Ella Fitzgerald

WHSmith

Instore - In The Mix, Quentin Tarantino's Death Proof, Switches, Jean Michel Jarre, A Tribute To Joni Mitchell, Joshua Redman, Funky House Sessions, Beyoncé, Joe, Grease OST, Ben's Boys, Ella Fitzgerald, Arctic Monkeys

WOOLWORTHS

Album of the Week - Beyoncé: Instore - Grease (OST), Funky House Sessions, In The Mix, Arctic Monkeys, Eurovision, Ella Fitzgerald, Paolo Nutini, Natasha Bedingfield, Manic Street Preachers, Travis, Linkin Park

Conversation: Mark Ronson Stop Me: Overkill
 Ice Box, Sunbuck Baby Boy, Thees Uhlir
 Me, Whelan & Di Scala: Terrence

CLIST
 Amerie Take Control, Busy Luv Sign: Data Loudness, Meckle Feels Like Home

XFM
DAYTIME LIST
 Arctic Monkeys: Diamonds, Ash You Can't Hate It, AS: Biffy Clyde: Living Is A Problem, Blue Planet: The Prayer, Roll Out Boy: This Ain't A Scene, It's An Arms Race, Funeral Par A Friend, One: Linkin Park: What We Do, Manic Street Preachers: Your Love Alone Is Not Enough, Kelly Rowland: Miss A, Beyoncé: Irreplaceable, Justin Timberlake: What Goes Around... Comes Around... No Yo Because Of You, Ne-Yo: Far Away, T.I.: P Diddy: feat. Christina Aguilera: Tell Me, P Diddy: feat. Keyshia Cole: Last Night, Paul Robi: My Above: TheBlackLab: feat. Ne-Yo & T.I.: Give It To Me

CLIST
 Amerie Take Control, Busy Luv Sign: Data Loudness, Meckle Feels Like Home

CLIST
 Cheryl Cole Mathematics, Delores O'Riordan Outcry Day, Erasure I Could Fall In Love With You, Joeocker Just Pass It On, Manic Street Preachers You Love Alone It Don't Enough, Pink Martinis You Expired, Ross Corporation All She Wants, Rufus Wainwright Going To A Town, Snow Patrol Signal Fire, Sophie Ellis-Bextor Me And My Insecurities

Feist: The Killers: Read My Mind, The Klugean Grays: Rambles: The View: The Dox: Travis Closer

EXTENDING LIST
30 Seconds To Mars: The Kill: Rick Rock: Malesyria: Club: Whispin Of Choice: Cuban Dance Party: Hot: Hot: Hot: Cold: War: Kiss: Hospital: Best: Dinosaur: Ar: Been There All The Time: Feist: My: All: The: Moon: Field: Music: She: Can: Do: What: She: Wants: Paula: Hammer: Fortune: Drive: Sprinkle: Good: Books: The: Blues: Jack: Pine: Mellow: Of: The: Hill: Khuma: 45: Wilson's: Your: Spirit: Make: Light: Action: Sankilans: Let's: Prophets: Ain't: Forever: Low: We: Damaged: Heart: Attack: Me: Hudson: &: The: Library: Ask: The: DU: My: Ambitions: Have: Been: Nettles: Scotch: Your: Name: Disks: If: You: Wanna: Peter: Bjorn: John: Dorkis: Of: My: Affection: Soulsavers: Revival: The: Academy: Is: We: Got: A: Big: Mess: On: Our: Kicks: Bold: Shaded: Stark: Between: Stations: The: Macabres: Precious: Time: The: Rapline: People: Of: The: People: We: Love: Viva: Viva: We:cking: Ball

ALSO OUT
THIS WEEK
SINGLES
30 Seconds To
Mars: The Kill
(Virgin)
Dragovette: I Get
Around (Warner's)
Hanson: The Walk
(Polydor)

(Cooking Vinyl)
Balt: Snakes And
Arrows (Polydor)
ALBUMS
Michael Buble: Call
Me Irresponsible
(Warner Brothers)
Pink Soldiers
Tina Turner: Traffik
(Polydor)

Records released 30.04.07

SINGLE OF THE WEEK
Hellogoodbye

Here (In Your Arms)

Drive Thru 88697098462
Hellogoodbye's debut has the makings of a monster hit which will get the ball rolling nicely for them in the UK. Already played at Radio One and Capital, Here (In Your Arms) is upbeat, dance-infused pop by a band whose feet are planted firmly in the pop-cum-UK tour, similar success here is just around the corner.



ALBUM OF THE WEEK
Natasha Bedingfield
NB

Phonogenic 88697076452
Bedingfield's second album is crammed with the kind of soppy breakup tracks that are bound to have a similar effect her catchy-but-irritating I Wanna Have Your Babies has had on the adult population. But that totally misses the point that she has cleverly created an album that skilfully minimises the highs and lows felt by her largely teenage audience. Support from Radio One and MTV should help it sell by the skipful. A solid follow-up album.

Singles

Booby Luv
Shine (Hed Kandi HK330CDS)
The follow-up to the 2006 smash Boogie2Nite, this Luther Vandross cover has got summer party hit written all over it. It is a piece of immaculately-produced vocal house with Eighties-indebted synth stabs and enough peaks and troughs to work any dancefloor into a frenzy – no surprise that it has already made Radio One's C list.

Brand New
Jesus (Interscope 1733029)
Brand New are perennially compared to Radiohead, but on this evidence they're more similar to a Joshua Tree-era U2. This cut from their expansive third album is a measured slow-burner with trademark vocal harmonies, giving it a near-authentic feel. The band return to the UK in April as headliners of the Give It A Name festival.

Carla Bruni
Those Dancing Days Are Gone (Dramatico DRAMCD5002B)
Dramatico's first significant signing is Katharina Bruni, who has already had European success with her first English-language album. This single, like the rest of the album, features lyrics by a romantic poet. Yeats gets the Bruni treatment here, and her sultry delivery and the relaxed strummed and harmonised backing suits the words beautifully.

Gym Class Heroes
Cap'n's Cheekhold (Decaydance/Fueled by Ramen AT027)
Already a hit in the States and A-listed at Radio One, this pop-rap track, built around the hook from Supermarket's Breakfast In America, is a dead cert to chart big over here. The release is bolstered by an excellent video by Greg Peggson (Fall Out Boy/Cobra Starship), which will ensure a breakout from any urban pigeonhole.

Newtown Faulkner
I Need Somebody (Brightside 8869707822)
Beyond the radar of the

mainstream media, Newton Faulkner has been quietly building a healthy fanbase over the past two years. Now, it seems that effort is beginning to pay off. I Need Somebody has been added to Radio One's A-Upfront list and Faulkner is supporting Paolo Nutini on tour this month, plus a Glastonbury appearance has also been confirmed. Folk-inspired pop with a commercial hook.

Funeral For A Friend
Into Oblivion (Atlantic ATK058)
Into Oblivion marks an epic return for Funeral For A Friend, who have delivered a song that should get them on the commercial radio playlists that have so far eluded them. All soaring choruses and a big guitar sound, the song is already playlisted at Radio One and Xfm.

Beverly Knight
No Man's Land (Parlophone CDRES6737)
A strong introduction to Knight's forthcoming album Music City Soul, No Man's Land is a lazy summer groover steeped in Knight's soul roots. The song was recorded in Nashville and the quality of the instrumentation here really shines. Already playlisted by Capital and Radio Two, No Man's Land could be the song to lay Knight's most successful studio album in years.

The Lionheart Brothers
Hero Anthem (Racing Junior RJS038)
The debut UK release for this Norwegian outfit is a dreamy swirling affair. Hero Anthem contains great swells of enveloped synths, almost as grand as Hawkwind, under a Hammond-led wall of sound with a dreamy vocal. Coupled with a great cover of 10,000 Maniacs' My Mother The War, this single announces the arrival of a new favourite band.

The Macabees
Precious Time (Fiction 1732766)
The Macabees' take on music is warming and idiosyncratic. It is their Englishness that makes them wonderful, but it could be the same trait that will hinder them in achieving any

international success. A shame really, but hey, the rest of the world can live in ignorance and we'll keep all the good stuff.

Manic Street Preachers
Your Love Alone Is Not Enough (Columbia 88697075602)
After 17 years, the Manics have come up with their biggest and boldest tune to date, complete with vocal contributions from Nina Persson and Nicky Wire and rock production so shiny you can see your face in it. The lyrics are personal rather than political and the music captures their tone of glorious sadness perfectly. Support from Radio Two and 6 Music should help it chart high.

Dolores O'Riordan
Ordinary Day (Sequel SEQ0010)
The debut solo single from The Cranberries' singer is an emotional, introspective and classy affair. Although maybe a tad sophisticated for some palates, O'Riordan is in fine voice on this Youth/Dan Broadbeck-produced song, which has been B-listed at Radio Two. It is taken from her album Are You Listening, released May 7.

Soulsavers
Revival (V2 VRS045697)
Soulsavers' second album It's Not How Far You Fall, It's The Way You Land has become a firm MTV favourite and this gospel-tinged album opener, featuring the chilling vocals of Mark Lanegan, shows exactly why. It combines tearjerking songwriting skills with a modern production nous. With radio support, Revival could become a leftfield hit.

Tilly & the Wall
Frest Man (Moshi Moshi MOSH146)
It is a mystery why Tilly & the Wall do not maintain a permanent residence in the global pop charts. This single is like a Mamma and The Pappas classic viewed from a peculiar leftfield perspective, or, alternatively, like a lifetime's supply of iced lollies. A wonderful tune.

Rufus Wainwright
Going To A Town (Polydor 1732614)
The lead single from Wainwright's forthcoming fifth album is a

politically-charged mini-masterpiece which sees the singer taking aim at homophobic factors in the US. "I'm so tired of you America/Do you really think you go to Hell for having loved?" he sings in his fantastically world-weary drawl.

Albums

Tori Amos
American Doll Posse (Columbia 8827866402)
A masterful return to form from one of the Nineties' most unique female singer-songwriters. From cheeky Bush-baiting political opener Yo George to the understated, orchestra-laden Girl Disappearing, Amos's ninth album sees her living up to the much-mooted rock moniker by adopting multiple personalities while skilfully side-stepping the door marked comedy pastiche. A feminist's gem, but where is the next generation of Björks and Toris?

Black Rebel Motorcycle Club
Baby 81 (Island 1733090)
After their astonishingly confident eponymous debut album BRMC seemed to lose the plot slightly and when the band temporarily split in 2004 many thought the club had closed down. Then this – possibly the most impressive return from the dead since Lazarus. It is all here: big riffs, drenched rock'n'roll vocals and a sound so thick it blocks out the sun. From the roar of the opening track Took Out A Loan through to recent single Weapon of Choice, the revitalised thrill and excitement shines through. Join up before they close the membership.

Dinosaur Jr
Beyond (PIAS PIL070CD)
Beyond is the first studio release from Dinosaur Jr in their original line-up since reformed last year. A record that nods to the direction of nostalgic grunge while maintaining a foot firmly in the present, Beyond has elements of raucousness and romanticism in equal measure. From the frantic Almost Ready to the heartfelt Back To Your Heart, this is a great comeback.

Electraone
No Shouts, No Calls (Too Pure PSC010CD)

A band well equipped with delivering austere noises and experimental soundscapes, Electraone's latest offering is a far more intimate and gentle record than its erstwhile counterparts. Its poppier sensibility is possibly the result of working with Bill Skibbe and Jessica Ruffins instead of noisemonger Steve Albini; indeed, No Shouts, No Calls displays a jovial nature not seen before in the band. Evidence enough that Electraone are full of surprises.

Kraak & Smaak
The Remix Sessions (Jalapeño JAL48)
Dutch remix trio Kraak & Smaak make funky club tracks and this double album includes remixes for Jamiroquai and Mark Rae among others. Evoking everything from bangra to dub. The first CD is perfect laid-back Sunday morning music, but builds up to the heavier cuts on the second disc. A stripped-down reworking of Sarah Bettens' Come Over Here proves there is more diversity to K&S than you may expect.

Sparta
Threes (Anti Records 68752)
Unlike their former At The Drive-In bandmates who went on to form The Mars Volta, Sparta carved themselves a path that steered away from ostentatious experimentation and grandeur. Instead, the trio from El Paso have headed for darker, punk rock territory, resulting in a great album.

Viva Voce
Viva Voce Loves You (Full Time Hobby FTH035CD)
Four albums in, it might seem slightly early for a Viva Voce best of, but that shouldn't put many off. Indeed, this round-up of the duo's career to date serves as the perfect introduction to the band's branch of skewed US indie. They deserve a wider audience.

This week's reviews: Christopher Barrett, Adam Bellow, Jimmy Brown, Ben Cawley, Stuart Clarke, Thom Goss, Jim Larkin, Ash Downh, Nick Tesco and Simon Ward.

TV Airplay Chart

| Rank | Week | Artist | Album | Label | Peak |
|------|------|--|--------------------------|-------|------|
| 1 | 11 | BEYONCÉ & SHAKIRA BEAUTIFUL LIAR | COLOMBIA | 355 | |
| 2 | 11 | LINKIN PARK WHAT I'VE DONE | WARRIOR BROS | 315 | |
| 3 | 2 | MY CHEMICAL ROMANCE I DON'T LOVE YOU | REPRISE | 294 | |
| 4 | 10 | RED HOT CHILI PEPPERS HUMP DE BUMP | WARRIOR BROS | 292 | |
| 5 | 4 | AVRIL LAVIGNE GIRLFRIEND | ISLAND | 285 | |
| 6 | 8 | ARCTIC MONKEYS BRIANSTORM | DOMINO | 277 | |
| 7 | 4 | NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES | PHENIX | 274 | |
| 8 | 10 | FALL OUT BOY THINKS FR TH MMRS | HEAVENLY | 266 | |
| 9 | 5 | TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME | POLYGRAM | 251 | |
| 10 | 3 | ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA | ISLAND | 248 | |
| 11 | 11 | MIKA LOVE TODAY | CASABLANCA | 242 | |
| 12 | 20 | NE-YO BECAUSE OF YOU | DEF JAM | 234 | |
| 13 | 10 | GWEN STEFANI FEAT. AKON THE SWEET ESCAPE | GOTTFN | 233 | |
| 14 | 10 | CHRISTINA AGUILERA CANDYMAN | ISLAND | 220 | |
| 15 | 29 | TERESE FEELIN' ME | POSTHUM | 218 | |
| 16 | 13 | CAMILLE JOONES VS FEDDE LE GRAND THE CREEPS | ISLAND | 215 | |
| 17 | 7 | JUSTIN TIMBERLAKE WHAT GOES AROUND... COMES AROUND | JIVE | 211 | |
| 18 | 17 | CALVIN HARRIS ACCEPTABLE IN THE 80'S | COLUMBIA | 206 | |
| 19 | 25 | GARETH GATES CHANGES | JIVE | 198 | |
| 20 | 9 | NELLY FURTADO SAY IT RIGHT | GOTTFN | 197 | |
| 21 | 14 | MCFLY TRANSYLVANIA | ISLAND | 196 | |
| 22 | 56 | MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME | COLUMBIA | 193 | |
| 23 | 110 | AMERIE TAKE CONTROL | ISLAND | 192 | |
| 24 | 26 | AMY WINEHOUSE BACK TO BLACK | ISLAND | 185 | |
| 25 | 17 | FERGIE GLAMOROUS | ARND | 183 | |
| 26 | 30 | ANOTHER CHANCE EVERYTIME I SEE HER (SOUND OF EDEN) | PHENIX | 181 | |
| 27 | 35 | DADA FEAT. SANDY RIVERA & TRIX LOLLIPOP | MINISTRY OF SOUND | 177 | |
| 28 | 11 | SUNBLOCK FEAT. SANDY BABY BABY | DEF JAM | 177 | |
| 29 | 31 | TAKE THAT SHINE | POLYGRAM | 172 | |
| 30 | 17 | DIZEE RASCAL SIRENS | Y&L | 171 | |
| 31 | 33 | LADY SOVEREIGN THOSE WERE THE DAYS | DEF JAM/ISLAND | 169 | |
| 32 | 12 | KAISER CHIEFS RUBY | BRITANNIA/POLYGRAM | 158 | |
| 33 | 26 | KINGS OF LEON ON CALL | HANDMAIDEN | 158 | |
| 34 | 21 | SEAMUS HAJI FEAT KAJKAY LAST NIGHT A DJ SAVED MY LIFE | APOLLO | 161 | |
| 35 | 210 | BOOTY LUV SHINE | REDMAN/MINISTRY OF SOUND | 152 | |
| 36 | 13 | FUNERAL FOR A FRIEND INTO OBLIVION | ATLANTIC | 148 | |
| 37 | 42 | TRAVIS CLOSER | NOIR/IMPACT | 147 | |
| 38 | 23 | CIARA LIKE A BOY | ISLAND | 145 | |
| 39 | 19 | PINK LEAVE ME ALONE (I'M LONELY) | UNIVERSAL | 137 | |
| 39 | 47 | GROOVE ARMADA GET DOWN | COLUMBIA | 137 | |

■ Highest Top 40 Show Entry
■ Highest Top 40 Chart

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Linkin Park and Red Hot Chili Peppers make the highest climbs on the chart, rocketing 51-2 and 62-4 respectively

ON THE BOX THIS WEEK

BBC1
Friday Night With Jonathan Ross
Brian Ferry

ITV
The Morning Call
Price & Peter Angle
(Thurs)
Zoe Lucker's Playlist
(Thurs)
ITV At Reading
Tom Peckham, An
American Rejects,
Dreaded Murphy's,
Alabama 3
Max (yn Marston
[Box])

GMTV
Travis (Fri)

CHANNEL FOUR
Freshly Squeezed
(Mon-Fri)
Rockfreak
Thomas Trépan,
Good Books, Get
Cap Weir Cape City
The Young Novels

4Music in Session
Dariusz Sica (Fri)
J3 Set: The
Maccabees (Fri)
Pevaral Dits
Search For The Next
DJ (Sat)

4Play Mika (Sun)
T4 Mika Price &
Polar And
Transmission With T4
Mika, Mika, Street
Preachers, Street

POPWORLD
Mika, Mika, Street
Preachers, America,
Hate
E4
E4 Music (Mon-Fri)

THE HITS
Kaiser Chiefs,
Everything Is
America Newsday
BWO, Charlie of
Manson S, Mika,
Ma Webster

The Fry, Over My
Head
McFly, Baby's
Coming Back
Hulu Goodbye Home
(In My Arms)
Snow Patrol, Sigala
Five

MTV MOST PLAYED

The Last AIRPLAY TITLE

Label

- 1 FALL OUT BOY THINKS FR TH MMRS MERCURY
- 2 BLOC PARTY I STILL REMEMBER WEDGEMEDIA
- 3 MARK RONSON FEAT. DANIEL MERRIWEATHER STOP ME COLUMBIA
- 4 NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES PHENIX
- 5 TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME POLYGRAM
- 6 MY CHEMICAL ROMANCE I DON'T LOVE YOU REPRISE
- 7 PAOLO NUTINI NEW SHOES ATLANTIC
- 8 ARCTIC MONKEYS BRIANSTORM DOMINO
- 9 NE-YO BECAUSE OF YOU DEF JAM
- 10 AMY WINEHOUSE BACK TO BLACK ISLAND

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THE BOX MOST PLAYED

The Last AIRPLAY TITLE

Label

- 1 TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME POLYGRAM
- 2 MCFLY TRANSYLVANIA ISLAND
- 4 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR COLUMBIA
- 9 MY CHEMICAL ROMANCE I DON'T LOVE YOU REPRISE
- 4 ALEX GAUDINO/CRYSTAL WATERS DESTINATION CALABRIA ISLAND
- 3 AVRIL LAVIGNE GIRLFRIEND ISLAND
- 1 MACY GRAY FEAT. NATALIE COLE FINALLY MAKE ME HAPPY POLYGRAM
- 17 SEAMUS HAJI/KAJKAY LAST NIGHT A DJ SAVED MY LIFE APOLLO
- 7 RAZORLIGHT I CAN'T STOP THE FEELING I'VE GOT WBLTD
- 11 BOOTY LUV SHINE REDMAN/MINISTRY OF SOUND

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KERRANG! MOST PLAYED

The Last AIRPLAY TITLE

Label

- 1 MY CHEMICAL ROMANCE I DON'T LOVE YOU REPRISE
- 2 FALL OUT BOY THINKS FR TH MMRS MERCURY
- 3 AVRIL LAVIGNE GIRLFRIEND ISLAND
- 4 LINKIN PARK WHAT I'VE DONE WARRIOR BROS
- 5 TELL IT MINOR PARALLELS WORLDS ASPLEY MUSIC
- 6 GOOD CHARLOTTE KEEP YOUR HANDS OFF MY GIRL EPIC/REPUBLIC
- 7 RED HOT CHILI PEPPERS HUMP DE BUMP WARRIOR BROS
- 8 MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE) REPRISE
- 9 FALL OUT BOY THIS AIN'T A SCENE IT'S AN ARMIS RACE WBLTD
- 10 MADONNA LAKE HOUSE OF CARDS REAG/DANZON

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MTV2 MOST PLAYED

The Last AIRPLAY TITLE

Label

- 1 LINKIN PARK WHAT I'VE DONE WARRIOR BROS
- 1 MY CHEMICAL ROMANCE I DON'T LOVE YOU REPRISE
- 4 FALL OUT BOY THINKS FR TH MMRS MERCURY
- 4 ARCTIC MONKEYS BRIANSTORM DOMINO
- 5 RED HOT CHILI PEPPERS HUMP DE BUMP WARRIOR BROS
- 6 KINGS OF LEON ON CALL H&M/DE CONIN
- 6 MUSE INVINCIBLE HELIX/M SPANNER BROS
- 15 THE ENEMY AWAY FROM HERE WARRIOR BROS
- 9 MAXIMO PARK OUR VELOCITY WARP
- 5 BIFFY CLYRO SATURDAY SUPERHERO LITHIUM

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MTV BASE MOST PLAYED

The Last AIRPLAY TITLE

Label

- 1 CIARA LIVE A BOY ISLAND
- 1 RIDDY FEAT. KEYSHIA COLE LAST NIGHT SHIP/IMPACT
- 6 TIMBALAND/FURTADO/TIMBERLAKE GIVE IT TO ME POLYGRAM
- 3 FERGIE GLAMOROUS ARND
- 4 BEYONCÉ & SHAKIRA BEAUTIFUL LIAR COLUMBIA
- 9 JUSTIN TIMBERLAKE WHAT GOES AROUND... H&M
- 3 NE-YO BECAUSE OF YOU DEF JAM
- 5 OMIARON ICE RICE EPIC
- 7 MUSIQ SOULCHILD BUDDY ATLANTIC
- 10 NELLY FURTADO SAY IT RIGHT GOTTFN

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2. Linkin Park One of the main themes of Eric Prydz's video clip for 'Propane Education' was global warming – and it is a theme revisited, alongside drug addiction, racism, famine and much more in the video for Linkin Park's excellent new single 'What I've Done'. It takes a massive 61-2 leap on the TV airplay chart this week, with a tally of 315 plays (40 fewer than chart-toppers Beyoncé and Shakira).

including 56 from MTV2, 53 from Scuzz and 52 from B4.



4. Red Hot Chili Peppers The family fifth single from Red Hot Chili Peppers' latest album Stadium Arcadium is 'Hump De Bump', with a video shot on the set of Everybody Hates Cies, directed by the album's star Chris Poth. It races 62-4 on the chart this week,

with 389-1 from 23 of the 23 stations on the Music Control panel, and top tallies of 60 airings of the clip on B4, 40 on MTV2 and 34 on Kerrang!.

For all the latest news

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There's little change at the top, with Gwen Stefani and Mark Ronson remaining at one and two respectively, while Amerie's Take Control enters highest at number 32

The UK Radio Airplay

RADIO ONE

| Pos | Artist | Track | Wks | Peak | Radio One |
|-----|---------------------------------------|-----------------------------------|-----|------|-----------|
| 1 | AKON | THE SWEET ESCAPE | 27 | 23 | 1956 |
| 2 | MARK RONSON FEAT. DANIEL MERRIWEATHER | STOP ME | 27 | 23 | 1956 |
| 3 | AMERIC | TAKE CONTROL | 17 | 23 | 2000 |
| 4 | MAXIMO PARK | OUR VELOCITY | 22 | 22 | 2047 |
| 5 | BEYONCÉ & SHAKIRA | BEAUTIFUL LIAR | 24 | 22 | 2042 |
| 6 | JUST JACK | GLORY DAYS | 22 | 22 | 1894 |
| 7 | ARCTIC MONKEYS | BRIANSTORM | 17 | 21 | 2222 |
| 8 | MARK RONSON FEAT. DANIEL MERRIWEATHER | STOP ME | 27 | 21 | 1712 |
| 9 | FALL OUT BOY | THINKS FR TH MMS | 36 | 20 | 2327 |
| 10 | NATASHA BEDINGFIELD | I WANNA HAVE YOUR BABIES | 20 | 20 | 2105 |
| 11 | MECK FEAT. DINO | FEELS LIKE HOME | 19 | 19 | 1770 |
| 12 | PAOLO NUTINI | NEW SHOES | 22 | 19 | 1687 |
| 13 | THE ENEMY | AWAY FROM HERE | 18 | 18 | 1707 |
| 14 | GROOVE ARMADA | GET DOWN | 16 | 18 | 1302 |
| 15 | RAZORLIGHT | I CAN'T STOP THE FEELING I'VE GOT | 14 | 17 | 1074 |
| 16 | 3 BLOC PARTY | I STILL REMEMBER | 20 | 17 | 1209 |
| 17 | GWEN STEFANI FEAT. AKON | THE SWEET ESCAPE | 15 | 16 | 1343 |
| 18 | JAMES MORRISON | UNDISCOVERED | 16 | 16 | 1703 |
| 19 | MY CHEMICAL ROMANCE | I DON'T LOVE YOU ANymore | 15 | 15 | 1783 |
| 20 | DAVID FEAT. SANDY RIVERA & TRIX | LULLABY | 13 | 15 | 1242 |
| 21 | AMERIC | TAKE CONTROL | 7 | 13 | 1242 |
| 22 | AVRIL LAVIGNE | GIRLFRONT | 7 | 13 | 1022 |
| 23 | NE-YO | BECAUSE OF YOU | 16 | 13 | 1049 |
| 24 | THE FRATELLI | BABY FRATELLI | 16 | 12 | 1005 |
| 25 | CAMILLE JONES VS FEDDE LE GRAND | THE CREEPS | 16 | 12 | 1039 |
| 26 | AMY WINEHOUSE | BACK TO BLACK | 14 | 12 | 905 |
| 27 | MIKA | LOVE TODAY | 12 | 12 | 1057 |
| 28 | LINCOLN PARK | WHAT I'VE DONE | 8 | 10 | 885 |
| 29 | AKON | DON'T MATTER | 8 | 10 | 857 |

UK Music Chart compiled from 100 radio stations from 00:00 on Sun Apr 8 2007 to 21:00 on Sat Apr 14 2007

Wks on Chart
Wks on Radio
Wks on Airplay
Wks on Top 10
Wks on Top 20
Wks on Top 50

| Pos | Artist | Track | Wks | Peak | Radio One |
|-----|---------------------------------|-----------------------------------|-----|------|-----------|
| 30 | AMY WINEHOUSE | BACK TO BLACK | 14 | 10 | 885 |
| 31 | PAOLO NUTINI | NEW SHOES | 22 | 9 | 1687 |
| 32 | AMERIC | TAKE CONTROL | 17 | 9 | 1242 |
| 33 | THE ENEMY | AWAY FROM HERE | 18 | 9 | 1707 |
| 34 | RAZORLIGHT | I CAN'T STOP THE FEELING I'VE GOT | 14 | 9 | 1074 |
| 35 | 3 BLOC PARTY | I STILL REMEMBER | 20 | 9 | 1209 |
| 36 | GWEN STEFANI FEAT. AKON | THE SWEET ESCAPE | 15 | 9 | 1343 |
| 37 | JAMES MORRISON | UNDISCOVERED | 16 | 9 | 1703 |
| 38 | MY CHEMICAL ROMANCE | I DON'T LOVE YOU ANymore | 15 | 9 | 1783 |
| 39 | DAVID FEAT. SANDY RIVERA & TRIX | LULLABY | 13 | 9 | 1242 |
| 40 | AMERIC | TAKE CONTROL | 7 | 9 | 1242 |
| 41 | AVRIL LAVIGNE | GIRLFRONT | 7 | 9 | 1022 |
| 42 | NE-YO | BECAUSE OF YOU | 16 | 9 | 1049 |
| 43 | THE FRATELLI | BABY FRATELLI | 16 | 9 | 1005 |
| 44 | CAMILLE JONES VS FEDDE LE GRAND | THE CREEPS | 16 | 9 | 1039 |
| 45 | AMY WINEHOUSE | BACK TO BLACK | 14 | 9 | 905 |
| 46 | MIKA | LOVE TODAY | 12 | 9 | 1057 |
| 47 | LINCOLN PARK | WHAT I'VE DONE | 8 | 9 | 885 |
| 48 | AKON | DON'T MATTER | 8 | 9 | 857 |

Wks on Chart Wks on Radio Wks on Airplay Wks on Top 10 Wks on Top 20 Wks on Top 50

INDEPENDENT LOCAL RADIO

| Pos | Artist | Track | Wks | Peak | Radio One |
|-----|---------------------------------------|-----------------------------------|-----|------|-----------|
| 1 | KAISER CHIEFS | RUBY | 217 | 209 | 2064 |
| 2 | GWEN STEFANI FEAT. AKON | THE SWEET ESCAPE | 182 | 208 | 1959 |
| 3 | TAKE THAT | SHINE | 222 | 208 | 2104 |
| 4 | SCISSOR SISTERS | SHES MY MAN | 176 | 207 | 2031 |
| 5 | NELLY FURTADO | SAV I T RIGHT | 159 | 206 | 2042 |
| 6 | MIKA | GRACE KELLY | 159 | 206 | 2042 |
| 7 | PINK | LEAVE ME ALONE (FM LONELY) | 134 | 205 | 2153 |
| 8 | JUSTIN TIMBERLAKE | WHAT GOES AROUND... COMES AROUND | 175 | 205 | 2129 |
| 9 | JAMES MORRISON | UNDISCOVERED | 195 | 205 | 1788 |
| 10 | THE FRAY | HOW TO SAVE A LIFE | 164 | 205 | 1882 |
| 11 | PAOLO NUTINI | NEW SHOES | 128 | 205 | 1523 |
| 12 | KELIS FEAT. GEEZ | LIL STAR | 127 | 205 | 1271 |
| 13 | MARK RONSON FEAT. DANIEL MERRIWEATHER | STOP ME | 128 | 205 | 1298 |
| 14 | TAKE THAT | PATIENCE | 161 | 205 | 1970 |
| 15 | SNOW PATROL | CHASING CARS | 107 | 205 | 2070 |
| 16 | BEYONCÉ & SHAKIRA | BEAUTIFUL LIAR | 161 | 205 | 1221 |
| 17 | NATASHA BEDINGFIELD | I WANNA HAVE YOUR BABIES | 102 | 205 | 1737 |
| 18 | THE FRATELLI | WHISTLE FOR THE CHIR | 107 | 205 | 1432 |
| 19 | RAZORLIGHT | I CAN'T STOP THE FEELING I'VE GOT | 149 | 205 | 1030 |
| 20 | CALVIN HARRIS | ACCEPTABLE IN THE BOYS | 89 | 205 | 1245 |
| 21 | THE KOOKS | SHE MOVES IN HER OWN WAY | 101 | 205 | 1191 |
| 22 | MIKA | LOVE TODAY | 125 | 205 | 1297 |
| 23 | AVRIL LAVIGNE | GIRLFRONT | 100 | 205 | 1170 |
| 24 | CHRISTINA AGUILERA | CANDYMAN | 100 | 205 | 1091 |
| 25 | THE KILLERS | READ MY MIND | 128 | 205 | 1024 |
| 26 | TIMBALAND/FURTADO/TIMBERLAKE | GIVE IT TO ME | 102 | 205 | 1054 |
| 27 | NE-YO | BECAUSE OF YOU | 143 | 205 | 1101 |
| 28 | CAMILLE JONES VS FEDDE LE GRAND | THE CREEPS | 156 | 205 | 1043 |
| 29 | SCISSOR SISTERS | I DON'T FEEL LIKE DANKE | 109 | 205 | 1183 |
| 30 | RAZORLIGHT | AMERICA | 116 | 205 | 1042 |

UK Music Chart compiled from 100 radio stations from 00:00 on Sunday Apr 8 2007 until 21:00 on Sat Apr 14 2007



7. Amy Winehouse
Two weeks ago it was not in the Top 50, but an impressive turn of speed from Back To Black makes the 10-album chart hit. Emulating Robyn (number

six) and You Know I'm No Good (number two) in reaching the top five, Back To Black has surged 56-21-7 in the last fortnight, and was almost 200 times on 62 stations last week.

12. Natasha Bedingfield
The four singles from Natasha Bedingfield's debut album Unwritten all made the Top 10 of the airplay chart, with the first two - Single

ROSS COPPERMAN

Single 'All She Wrote'

Download released 30th April, CD rel



and These Words - both reaching number one. She is back with a new album called NB, from which

first single I Wanna Have Your Babies makes a strong 23-12 leap this week. It was

playfully of Jose

Radio One, and even more on eight other stations, with a top tally of 38

CAPITAL

| Pos | Artist | Track | Wks | Peak | Radio One |
|-----|-------------------------|---------------------|-----|------|-----------|
| 1 | KAISER CHIEFS | RUBY | 217 | 209 | 2064 |
| 2 | GWEN STEFANI FEAT. AKON | THE SWEET ESCAPE | 182 | 208 | 1959 |
| 3 | TAKE THAT | SHINE | 222 | 208 | 2104 |
| 4 | SCISSOR SISTERS | SHES MY MAN | 176 | 207 | 2031 |
| 5 | NELLY FURTADO | SAV I T RIGHT | 159 | 206 | 2042 |
| 6 | MIKA | GRACE KELLY | 159 | 206 | 2042 |
| 7 | THE KILLERS | READ MY MIND | 128 | 205 | 1024 |
| 8 | JUSTIN TIMBERLAKE | WHAT GOES AROUND... | 175 | 205 | 2129 |
| 9 | JAMES MORRISON | UNDISCOVERED | 195 | 205 | 1788 |

CHRYSLIS

| Pos | Artist | Track | Wks | Peak | Radio One |
|-----|---------------------------------|----------------------|-----|------|-----------|
| 1 | TIMBALAND/FURTADO/TIMBERLAKE | GIVE IT TO ME | 102 | 205 | 1054 |
| 2 | JUSTIN TIMBERLAKE | WHAT GOES AROUND... | 175 | 205 | 2129 |
| 3 | NELLY FURTADO | SAV I T RIGHT | 159 | 206 | 2042 |
| 4 | GWEN STEFANI FEAT. AKON | THE SWEET ESCAPE | 182 | 208 | 1959 |
| 5 | ALEX GAUDINO/C WATERS | DESTINATION CALABRIA | 164 | 205 | 1298 |
| 6 | CAMILLE JONES VS FEDDE LE GRAND | THE CREEPS | 156 | 205 | 1043 |
| 7 | THE ENEMY | AWAY FROM HERE | 18 | 18 | 1707 |
| 8 | DANCE NATION | HOW YOUR LOVE | 10 | 10 | 1042 |
| 9 | P. DIDDY FEAT. KEYSHIA COLE | LAST NIGHT | 10 | 10 | 1042 |
| 10 | PERCIE GLAMOROUS | | 10 | 10 | 1042 |

Play Chart

| This Week | Last Week | Album | Artist | Title | Label | Weeks on Chart | Peak | NASC | | | MUSIC | | |
|-----------|-----------|-------|---------------------------------|-----------------------------|-------------------|----------------|------|-------|-------|----------------|----------------|----------------|----------------|
| | | | | | | | | ALBUM | TRACK | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART |
| 26 | 34 | 4 | KLAXONS | GRAVITY'S RAINBOW | REACT | 275 | 5 | 22.35 | -8 | | | | |
| 27 | 25 | 7 | PINK | LEAVE ME ALONE (I'M LONELY) | LAFACE | 1473 | 2 | 22.17 | -11 | | | | |
| 28 | 16 | 9 | CAMILLE JONES VS FEDDE LE GRAND | THE CREEPS | DASH | 588 | 9 | 21.91 | -20 | | | | |
| 29 | 43 | 38 | SCISSOR SISTERS | WE DON'T FEEL LIKE DANCIN' | EPIC | 587 | 3 | 20.92 | 24 | | | | |
| 30 | 18 | 13 | THE FRAY | HOW TO SAVE A LIFE | HYPER | 1094 | 4 | 20.84 | -24 | | | | |
| 31 | 69 | 2 | MECK FEAT. DINO | FEELS LIKE HOME | FREEMAN | 166 | -4 | 20.02 | 25 | | | | |
| 32 | 67 | 1 | AMERIE | TAKE CONTROL | ROCA | 449 | 24 | 19.05 | 61 | | | | |
| 33 | 33 | 5 | AVRIL LAVIGNE | GIRLFRIEND | ROCA | 705 | -6 | 18.96 | 4 | | | | |
| 34 | 37 | 3 | NE-YO | BECAUSE OF YOU | HYPER | 645 | 33 | 18.83 | 4 | | | | |
| 35 | 39 | 29 | TAKE THAT | PATIENCE | HYPER | 909 | 1 | 18.78 | 1 | | | | |
| 36 | 5 | 6 | CHERRY GHOST | MATHEMATICS | HEAVENLY | 363 | 7 | 18.55 | 18 | | | | |
| 37 | 41 | 2 | BEVERLY KNIGHT | NO MAN'S LAND | PARLOPHONE | 245 | 35 | 18.26 | 5 | | | | |
| 38 | 42 | 29 | BLOC PARTY | I STILL REMEMBER | VIRCELIA | 419 | -9 | 18.17 | 38 | | | | |
| 39 | 34 | 42 | SNOW PATROL | CHASING CARS | FLECTION | 906 | -21 | 17.96 | -8 | | | | |
| 40 | 39 | 34 | KELIS FEAT. CEE-LO | LIL STAR | VIRCELIA | 963 | 5 | 17.89 | 1 | | | | |
| 41 | 42 | 2 | THE ENEMY | AWAY FROM HERE | VARIOUS BLS | 192 | 4 | 17.82 | 4 | | | | |
| 42 | 55 | 2 | MARON 5 | MAKES ME WONDER | POLYDOR | 481 | 193 | 17.55 | 33 | | | | |
| 43 | 29 | 3 | MICHAEL BUBLE | EVERYTHING | REPSIC | 224 | 14 | 17.34 | -22 | | | | |
| 44 | 4 | 7 | GROOVE ARMADA | GET DOWN | COLUMBIA | 163 | -4 | 16.71 | 1 | | | | |
| 45 | 8 | 2 | DADA FEAT. SANDY RIVERA & TRIX | LLOLLOPOP | MINISTRY OF SOUND | 195 | -19 | 16.30 | 1 | | | | |
| 46 | 81 | 1 | SNOW PATROL | SIGNAL FIRE | FLECTION | 315 | 260 | 16.21 | 104 | | | | |
| 47 | 36 | 8 | THE FRATELLI | THE BABY FRATELLI | FALLOUT | 522 | 9 | 16.17 | -15 | | | | |
| 48 | 36 | 1 | MANIC STREET PREACHERS | YOUR LOVE ALONE | COLUMBIA | 399 | 30 | 15.51 | 25 | | | | |
| 49 | 43 | 23 | THE FRATELLI | WHISTLE FOR THE CHOIR | FALLOUT | 850 | -12 | 15.38 | -7 | | | | |
| 50 | 40 | 24 | BOOTY LUV | BOOGIE 2NITE | RED WAX | 467 | 54 | 14.67 | -20 | | | | |

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PRE-RELEASE

| Rank | Artist | Title | Label | Weeks on Chart |
|------|--------------------------------|-------------------------------|-------------------|----------------|
| 1 | TRAVIS | CLOSER | REPUBLIC | 25.11 |
| 2 | AMERIE | TAKE CONTROL | ROCA | 19.05 |
| 3 | BEVERLY KNIGHT | NO MAN'S LAND | PARLOPHONE | 18.25 |
| 4 | MARON 5 | MAKES ME WONDER | HYPER | 17.55 |
| 5 | MICHAEL BUBLE | EVERYTHING | REPSIC | 17.33 |
| 6 | GROOVE ARMADA | GET DOWN | COLUMBIA | 16.30 |
| 7 | DADA FEAT. SANDY RIVERA & TRIX | LLOLLOPOP | MINISTRY OF SOUND | 16.30 |
| 8 | SNOW PATROL | SIGNAL FIRE | FLECTION | 16.21 |
| 9 | MANIC STREET PREACHERS | YOUR LOVE ALONE | COLUMBIA | 15.51 |
| 10 | MUTYA BUEHA | REAL GIRL | ISLAND | 14.67 |
| 11 | THE VIEW | THE CON NYS | ABC | 12.34 |
| 12 | JULIO | ANYTHING | HEAVENLY | 11.75 |
| 13 | RUFUS WAINRIGHT | GOING TO A TOWN | HYPER | 11.50 |
| 14 | ROSS COPPERMAN | ALL SHE WROTE | PHONOGENE | 11.14 |
| 15 | JAMIE T | SHEILA | VIRCELIA | 10.73 |
| 16 | ERASURE | I COULD FALL IN LOVE WITH YOU | WAVE | 10.51 |
| 17 | BOOTY LUV | SHINE | RED WAX | 10.25 |
| 18 | RED HOT CHILI PEPPERS | HUMP DE BUMP | WARRIOR | 7.74 |
| 19 | ALISON KRAUSS | HOWS THE WORLD TREATING YOU | WARRIOR | 7.69 |
| 20 | SIBRIAN | DONAGHY DON'T GIVE UP | PARLOPHONE | 7.51 |

ON THE RADIO THIS WEEK

| Rank | Artist | Title | Label |
|------|-------------|--------------------------|--------------------------|
| 1 | JOEY ARTE | MONKEYS (MON) | MONKEYS (MON) |
| 2 | ZANE LEWIS | MIKE LOVE AND LITTLE | MIKE LOVE AND LITTLE |
| 3 | JOEY ARTE | MONKEYS (MON) | MONKEYS (MON) |
| 4 | JOEY ARTE | MONKEYS (MON) | MONKEYS (MON) |
| 5 | EDITH BROWN | RECORD OF THE WEEK - CDS | LET'S LET THE MUSIC TALK |
| 6 | EDITH BROWN | RECORD OF THE WEEK - CDS | LET'S LET THE MUSIC TALK |
| 7 | EDITH BROWN | RECORD OF THE WEEK - CDS | LET'S LET THE MUSIC TALK |
| 8 | EDITH BROWN | RECORD OF THE WEEK - CDS | LET'S LET THE MUSIC TALK |
| 9 | EDITH BROWN | RECORD OF THE WEEK - CDS | LET'S LET THE MUSIC TALK |
| 10 | EDITH BROWN | RECORD OF THE WEEK - CDS | LET'S LET THE MUSIC TALK |

RADIO GROWERS

| Rank | Artist | Title | Label |
|------|---------------------------------------|-------------------------------|----------|
| 1 | BEYONCÉ & SHAKIRA | BEAUTIFUL LIAR | REPSIC |
| 2 | MARON 5 | MAKES ME WONDER | HYPER |
| 3 | MUTYA BUEHA | REAL GIRL | ISLAND |
| 4 | MIKA | GRADE KELLY | REPSIC |
| 5 | SNOW PATROL | SIGNAL FIRE | FLECTION |
| 6 | MARK RONSON FEAT. DANIEL MERRIWEATHER | STOP ME | COLUMBIA |
| 7 | RED HOT CHILI PEPPERS | HUMP DE BUMP | WARRIOR |
| 8 | BOOTY LUV | SHINE | RED WAX |
| 9 | OWEN STEFANI | FEAT. AROUND THE SWEET ESCAPE | 2206 |
| 10 | NE-YO | BECAUSE OF YOU | HYPER |

RADIO TWO

| Rank | Artist | Title | Label |
|------|---------------------------------------|-------------------------------|-------------------|
| 1 | AMY WINEHOUSE | BACK TO BLACK | ISLAND |
| 2 | MIKA | LOVE TODAY | CASABLANCA/ISLAND |
| 3 | TRAVIS | CLOSER | REPUBLIC |
| 4 | CHERRY GHOST | MATHEMATICS | HEAVENLY |
| 5 | MARK RONSON FEAT. DANIEL MERRIWEATHER | STOP ME | COLUMBIA |
| 6 | CHRISTINA AGUILERA | CANAZMYN | ROCA |
| 7 | THE SHINS | AUSTRALIA | WARRIOR BLS |
| 8 | BEVERLY KNIGHT | NO MAN'S LAND | PARLOPHONE |
| 9 | MICHAEL BUBLE | EVERYTHING | REPSIC |
| 10 | RUFUS WAINRIGHT | GOING TO A TOWN | HYPER |
| 11 | SNOW PATROL | SIGNAL FIRE | FLECTION |
| 12 | MANIC STREET PREACHERS | YOUR LOVE ALONE | COLUMBIA |
| 13 | THE GOOD, THE BAD & THE UGLY | GREEN FIELDS | PARLOPHONE |
| 14 | ROSS COPPERMAN | ALL SHE WROTE | PHONOGENE |
| 15 | ERASURE | I COULD FALL IN LOVE WITH YOU | WAVE |
| 16 | RED DYLAN | TRUNDER ON THE MOUNTAIN | HYPER |
| 17 | ALISON KRAUSS | HOWS THE WORLD TREATING YOU | WARRIOR |
| 18 | BEYONCÉ & SHAKIRA | BEAUTIFUL LIAR | REPSIC |
| 19 | THE PRODIGERS | FEAT. BRIAN PETER & ANDY PINK | COLUMBIA |
| 20 | MADELINE PEYROUX | ONCE IN A WHILE | WARRIOR |

6 MUSIC

| Rank | Artist | Title | Label |
|------|---------------------------------------|-----------------|-------------------|
| 1 | GILFON | GLIFON | GLIFON |
| 2 | MARON 5 | MAKES ME WONDER | HYPER |
| 3 | MIKA | LOVE TODAY | CASABLANCA/ISLAND |
| 4 | TRAVIS | CLOSER | REPUBLIC |
| 5 | CHERRY GHOST | MATHEMATICS | HEAVENLY |
| 6 | MARK RONSON FEAT. DANIEL MERRIWEATHER | STOP ME | COLUMBIA |



Released 7th May

20. Travis is the first single from Travis' new album *The Boy With No Name* and has the potential to provide the band with its fourth number one single in a row - they scored three in a row with *Sing, Sine and Flowers* in the *Window in 2002/3*, but fell short on six subsequent occasions - and jumps 32-20 this week. The track, the band's first single in nearly three years, is a big favourite on Radio Two, where 36 plays provided 72.9% of its airplay audience of 259,139. **39, 46. Snow Patrol** still looks to emerge from the giant shadow of Chasing Cars, which has been in the airplay Top 50 for 42 weeks, but 315 plays from 46 stations providing it with an audience of 16,214.

EMAP BIG CITY

| Rank | Artist | Title | Label |
|------|-----------------|-------------------------------|-------------------|
| 1 | KAISER CHIEFS | RIVERS | REACT |
| 2 | OWEN STEFANI | FEAT. AROUND THE SWEET ESCAPE | HYPER |
| 3 | SCISSOR SISTERS | SHE'S MY MAN | HYPER |
| 4 | PINK | LEAVE ME ALONE (I'M LONELY) | LAFACE |
| 5 | TAKE THAT | SHINE | FREEMAN |
| 6 | THE FRAY | HOW TO SAVE A LIFE | HYPER |
| 7 | MIKA | GRADE KELLY | CASABLANCA/ISLAND |
| 8 | THE FRATELLI | WHISTLE FOR THE CHOIR | FALLOUT |
| 9 | JAMES MORRISON | UNDISCOVERED | FLECTION |
| 10 | NELLY FURTADO | SAFETY RIG | HYPER |

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XFM

| Rank | Artist | Title | Label |
|------|----------------|---------------------------------|-----------|
| 1 | ROSS COPPERMAN | ALL SHE WROTE | PHONOGENE |
| 2 | MAXIMO PARK | OUR VELOCITY | SHARP |
| 3 | THE KILLERS | RED MY MIND | VERTIGO |
| 4 | ARCTIC MONKEYS | BRIANSTORM | DECCA |
| 5 | ROZINGOLD | CAN'T STOP THE FEELING LIVE EVO | VERTIGO |
| 6 | THE FRATELLI | THE BABY FRATELLI | FALLOUT |
| 7 | FALL OUT BOY | THINKS F# THMRS | METRO |
| 8 | KLAXONS | GRAVITY'S RAINBOW | REACT |
| 9 | BLOC PARTY | I STILL REMEMBER | HYPER |
| 10 | KINGS OF LEON | ON CALL | ROCA |

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Station lists and contact details for various radio stations including BBC Radio 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

GET MUSIC WEEK ONLINE

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

Singles

2104/07
Top 75

RO 28

Mark Ronson's Smiths cover Stop Me moves 6-2, while Timbaland's star-studded collaboration with Nelly Furtado and Justin Timberlake takes the top spot, leaping 8-1

The Official UK S

TOP 20 DOWNLOADS

| Pos | Last | Artist/Title | Label |
|-----|------|--|---------------|
| 1 | 1 | AVRIL LAVIGNE GIRLFRIEND | RCA |
| 2 | 4 | THE FRAY HOW TO SAVE A LIFE | ESC |
| 3 | 1 | MARK RONSON FEAT. D MERRIWEATHER STOP ME | Dulcinea |
| 4 | 1 | PROCLAIMERS/B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES | EMI |
| 5 | 10 | TIMBALAND/NELLY FURTAO/JUSTIN TIMBERLAKE GIVE IT TO ME | Interscope |
| 6 | 1 | GIVEN STEFANI FEAT. AKON THE SWEET ESCAPE | Capitol |
| 7 | 10 | BEYONCÉ & SHAKIRA BEAUTIFUL LIAR | Columbia |
| 8 | 10 | ARCTIC MONKEYS BRANSTROM | Domino |
| 9 | 1 | KAISER CHIEFS RUBY | Interscope |
| 10 | 1 | FERGIE FEAT. LUDACRIS CLAMOROUS | ADM |
| 11 | 7 | ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA | Isa |
| 12 | 1 | NELLY FURTAO SAY IT RIGHT | Geffen |
| 13 | 17 | MIKA GRACE KELLY | Columbia/Sony |
| 14 | 10 | JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND | Jive |
| 15 | 10 | GALVIN HARRIS ACCEPTABLE IN THE EYES | Groove |
| 16 | 1 | CHRISTINA AGUILERA CANDYMAN | RCA |
| 17 | 1 | TAKE THAT SHINE | Polygram |
| 18 | 10 | NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES | Phonogram |
| 19 | 11 | CAMILLE JONES THE GREEPS | Isa |
| 20 | 1 | PAOLO NUTINI NEW SHOES | Atlantic |

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TOP 20 REALTONES

| Pos | Last | Artist/Title | Label |
|-----|------|--|----------------------|
| 1 | 1 | THE PROCLAIMERS/B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES | EMI |
| 2 | 1 | TAKE THAT SHINE | Polygram |
| 3 | 1 | KAISER CHIEFS RUBY | Interscope/Pop |
| 4 | 1 | AVRIL LAVIGNE GIRLFRIEND | ARISTA |
| 5 | 11 | ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA | DADA |
| 6 | 11 | FERGIE FEAT. LUDACRIS CLAMOROUS | ADM |
| 7 | 11 | GIVEN STEFANI FEAT. AKON THE SWEET ESCAPE | Interscope |
| 8 | 11 | NELLY FURTAO SAY IT RIGHT | Geffen |
| 9 | 11 | JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND | Jive |
| 10 | 11 | MIKA GRACE KELLY | Island |
| 11 | 11 | THE FRAY HOW TO SAVE A LIFE | ESC |
| 12 | 11 | P DIDDY FEAT. KEYSHIA COLE LAST NIGHT | Bad Boy |
| 13 | 11 | AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU | Universal |
| 14 | 11 | SNOW PATROL CHASING CARS | Fiction |
| 15 | 11 | CHRISTINA AGUILERA CANDYMAN | RCA |
| 16 | 11 | CASCADA MIRACLE | Produce/Interscope |
| 17 | 11 | GIRLS ALoud VS SUGARBABES WALK THIS WAY | Fascinate/Columbia |
| 18 | 11 | CAMILLE JONES VS FEDDE LE GRAND THE GREEPS | Isa |
| 19 | 11 | GOSSIP STANDING IN THE WAY OF CONTROL | Back Yard Recordings |
| 20 | 11 | LIVY ALLEN ALIVE | Philips/EMI |

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TOP 20 EUROPEAN DOWNLOADS

| Pos | Last | Artist/Title | Company |
|-----|------|--|------------|
| 1 | 1 | MIKA GRACE KELLY | Universal |
| 2 | 1 | BEYONCÉ & SHAKIRA BEAUTIFUL LIAR | Sony BMG |
| 3 | 1 | TIMBALAND/TIMBERLAKE/FURTAO GIVE IT TO ME | Sony BMG |
| 4 | 1 | MARK RONSON FEAT. D MERRIWEATHER STOP ME | Sony BMG |
| 5 | 1 | GIVEN STEFANI FEAT. AKON THE SWEET ESCAPE | Interscope |
| 6 | 1 | THE FRAY HOW TO SAVE A LIFE | Sony BMG |
| 7 | 1 | ARCTIC MONKEYS BRANSTROM | Domino |
| 8 | 1 | NELLY FURTAO SAY IT RIGHT | Sony BMG |
| 9 | 1 | KAISER CHIEFS RUBY | Sony BMG |
| 10 | 1 | AVRIL LAVIGNE GIRLFRIEND | Sony BMG |
| 11 | 1 | FERGIE FEAT. LUDACRIS CLAMOROUS | Sony BMG |
| 12 | 1 | CHRISTINA AGUILERA CANDYMAN | Sony BMG |
| 13 | 1 | AVRIL LAVIGNE GIRLFRIEND | Sony BMG |
| 14 | 1 | JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND | Sony BMG |
| 15 | 1 | ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA | Isa |
| 16 | 1 | TAKE THAT SHINE | Universal |
| 17 | 1 | ADAM LAMBERT LOVE HYSTERIC | Sony BMG |
| 18 | 1 | NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES | EMI |
| 19 | 1 | THE PROCLAIMERS FEAT. B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES | EMI |
| 20 | 1 | ANDY & LUCAS QUIETREME | Sony BMG |

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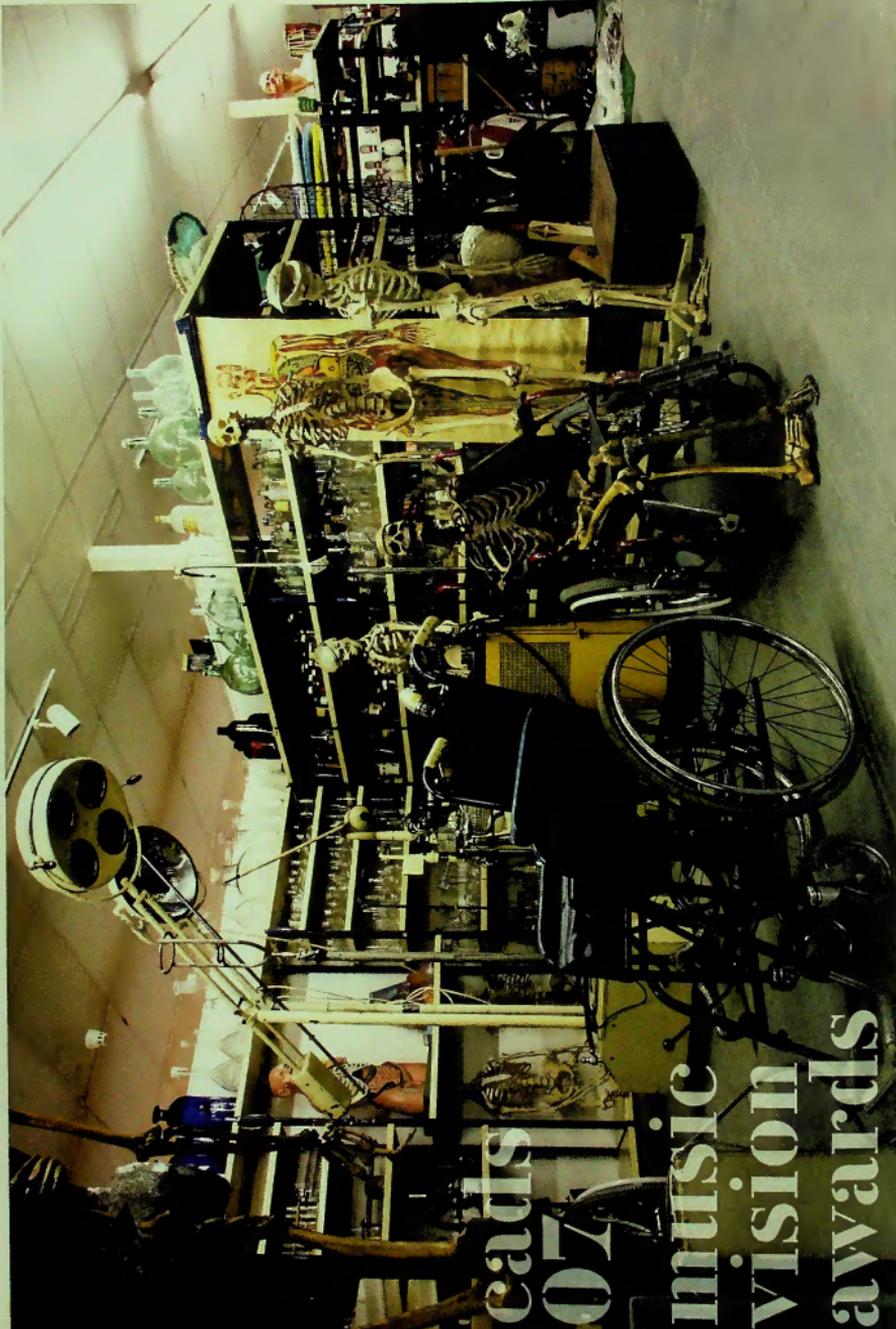
Give It To Me
Timbaland/
Nelly Furtado/
Justin Timberlake
Timbaland co-wrote and co-produced another number one and the pair showed their appreciation by adding their vocals to the mix, which vaults 6-1 this week to provide Timbaland with his first number one as a credited artist. With 25-inch and CD sales being added to downloads, the record enjoyed an 85.7% hike in sales to 27,760 last week to become the first US sourced number one since Akon and Eminem topped the chart with Smack Talk last November.



2, 63, 66, Mark Ronson
Bearing the unique writing credit of Macy Gray/Mary Holland/Ozzy/Holland - It's a Smidge song which merges into a singalong of The Supremes' hit You Keep Me Hangin' On - Mark Ronson's Stop Me jumps 6-2 on 25,500 sales. The track is the third single from Ronson's new album, Version, and is joined in the chart of 46 and 63 by Ho Now Komers. Else side of Stop Me and a Queens Of The Stone Age cover and Version album track and Get Down Put A Smile On Your Face (Coldplay) on download sales.

| Pos | Last | Artist/Title | Label |
|-----|------|--|----------------------|
| 1 | 6 | TIMBALAND/NELLY FURTAO/JUSTIN TIMBERLAKE GIVE IT TO ME | Interscope |
| 2 | 6 | MARK RONSON FEAT. D MERRIWEATHER STOP ME | Columbia |
| 3 | 2 | AVRIL LAVIGNE GIRLFRIEND | ARISTA |
| 4 | 1 | THE PROCLAIMERS/B POTTER/A PIPKIN (I'M GONNA BE) 500 MILES | EMI |
| 5 | 10 | BEYONCÉ & SHAKIRA BEAUTIFUL LIAR | Columbia |
| 6 | 13 | GIVEN STEFANI FEAT. AKON THE SWEET ESCAPE | Interscope |
| 7 | 12 | THE FRAY HOW TO SAVE A LIFE | ESC |
| 8 | 7 | FERGIE CLAMOROUS | ADM |
| 9 | 5 | ALEX GAUDINO FEAT. CRYSTAL WATERS DESTINATION CALABRIA | Isa |
| 10 | 9 | KAISER CHIEFS RUBY | Interscope |
| 11 | 2 | ARCTIC MONKEYS BRANSTROM | Domino |
| 12 | 2 | FALL OUT BOY THINKS FR T M MRS | Mercury |
| 13 | 2 | LINKIN PARK WHAT I'VE DONE | Warner Bros |
| 14 | 2 | GARETH GATES CHANGES | Capitol |
| 15 | 2 | NATASHA BEDINGFIELD I WANNA HAVE YOUR BABIES | Phonogram |
| 16 | 2 | JUSTIN TIMBERLAKE WHAT GOES AROUND COMES AROUND | Jive |
| 17 | 2 | CIARA LIKE A BOY | Capitol |
| 18 | 2 | NE-YO BECAUSE OF YOU | Capitol |
| 19 | 2 | MIKA GRACE KELLY | Island |
| 20 | 2 | BLAC MATT I STILL REMEMBER | Nickelodeon |
| 21 | 2 | MAKE IT UNBEATABLE | Warner Bros |
| 22 | 2 | TAKE THAT SHINE | Polygram |
| 23 | 2 | CHRISTINA AGUILERA CANDYMAN | RCA |
| 24 | 2 | GALVIN HARRIS ACCEPTABLE IN THE EYES | Columbia |
| 25 | 2 | NELLY FURTAO SAY IT RIGHT | Geffen |
| 26 | 2 | CAMILLE JONES/FEDDE LE GRAND THE GREEPS | Dada |
| 27 | 2 | P DIDDY LAST NIGHT | Warner Bros |
| 28 | 2 | MY CHEMICAL ROMANCE I DON'T LOVE YOU | Capitol |
| 29 | 2 | FIVE TINK NAILS SURVIVALISM | Interscope |
| 30 | 2 | PAOLO NUTINI NEW SHOES | Atlantic |
| 31 | 2 | ELLIOT MINOR PARALLELS WORDS | Interscope |
| 32 | 2 | MIKA LOVE TODAY | Columbia |
| 33 | 2 | AKON DON'T MATTER | Capitol |
| 34 | 2 | MAXIMO PARK OUR VELOCITY | Universal |
| 35 | 2 | KLAXONS GRAVITY'S RAINBOW | Capitol |
| 36 | 2 | SEAMUS HAJI FEAT. KAVJAY LAST NIGHT A DJ SAVED MY LIFE | Capitol |
| 37 | 2 | GOSSIP STANDING IN THE WAY OF CONTROL | Back Yard Recordings |
| 38 | 2 | AKON FEAT. SNOOP DOGGY DOGG I WANNA LOVE YOU | Universal |

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